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On the cover Patrycja Kujawska (photo courtesy of Steve Tanner)

Calendar
Unless otherwise noted, all events are for The Wild Bride. Docent presentations take place at 7pm before each Tuesday and Thursday performance.

December

2 Teen Night, 6:30pm
2 First performance, 8pm
3 Night/Out, 8pm
5 Page to Stage, free talk with Emma Rice, 7pm
5 Page to Stage private donor reception, 8:30pm
7 Teen Council meeting, 5pm
7 Opening night dinner, Hotel Shattuck Plaza, 6pm
7 Opening night, 8pm
8 Post-show discussion, 8pm
9 Tasting: Semifreddi’s, 7pm
10 Tasting: TCHO, 7pm
11 Tasting: Raymond Vineyards, 6pm
11 School of Theatre Night, 7pm
15 Producer Night dinner, Bistro Liaison, 6:30pm
16 Tasting: Peterson Winery, 7pm
16 Post-show discussion, 8pm
17 Tasting: Tres Sabores, 7pm
18 Tasting: Via Pacifica Selections, 6pm
20 Post-show discussion, 8pm
23 Tasting: Ritual Coffee Roasters, 7pm

January

1 Final performance, 7pm
4 Teen Council meeting, 5pm
6 Ghost Light Teen Night, 6:30pm
6 Ghost Light first preview, 8pm
8 School of Theatre Sunday Sampler, 1pm
9 School of Theatre winter sessions begins
11 Ghost Light opening night dinner, Hotel Shattuck, 5pm
11 Ghost Light opening night, 8pm
15 Ghost Light Producer Night dinner, Bistro Liaison, 6:30pm
15 Ghost Light School of Theatre Night
23 Ghost Light Page to Stage, free talk with Tony Taccone and Jonathan Moscone, 7pm
23 Ghost Light Page to Stage private donor reception, 8:30pm
27 Ghost Light Unscripted Happy Hour, Hotel Shattuck Plaza, 5:30pm

School of Theatre event
Donor appreciation event
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Russell and Bernyce Price, joined in 2009

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PROLOGUE
FROM THE ARTISTIC DIRECTOR

The Theatre regularly traffics in magic. Not the magic of the magician, whose goal is to create delight and wonder through feats of astonishing illusion. No, a magician is a professional thief, hiding from us the secrets of his deception and keeping us far removed from the mysteries of his craft. We gasp at the disappearance of his assistant into seemingly thin air. We pant with anticipation when he immerses himself in a tank of water while wrapped in unbreakable chains. We hoot and howl when he miraculously reappears from a different part of the stage. “How on earth does he do it?” we wonder aloud, wanting and not wanting to know.

But in a play, the magic lies in transformation, in our collective imagining. We dream together in the theatre, and the result is that we are transported to a different time and place. And when the play takes place in a nonrealistic environment, we are asked to let our imagination run wild. Everything is representative of something it’s not. An actor declares that we are in a forest, or on a ship, or in heaven. And we believe it. While some technical device that creates an image may remain hidden from our view, the real sorcery of the theatre is what the performers conjure up before our very eyes. And we, the audience, serve as their trusted assistants. Together, the actors and the audience collude to make the invisible manifest. In the theatre, we are all part of creating magic.

Kneehigh understands this. Under the expert direction of master director Emma Rice, the company creates work that seeks to foster a sense of conscious wonder. Their shows are celebrations of everything we can’t see but know to be true. They use music and dance not as window dressing, but as conduits to the unknown. They are comfortable in the world of abstraction, because it allows them to talk about things that are real.

Now they bring us The Wild Bride, their own idiosyncratic take on a Grimm’s fairy tale. The story is both familiar and strange, filled with archetypal characters and situations: a foolish father, the ever-present Devil, an innocent girl forced into the deepest heart of the forest in search of a safe haven. Myriad harrowing trials and tribulations befall her...while she carries the promise of redemption encased in her essential goodness. It’s an old story. But married to Kneehigh’s modern sensibility, complete with a blues score, some wicked humor, and a few props that create epic events, the story has come back to life. Traveled straight up from the Dark Ages all the way to the light of today. Where we get to join in the fun...and make some magic of our own.

Sincerely,

Tony Taccone
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Written by Tony Taccone
Directed by Jonathan Moscone
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**Tyler James Myers and Derrick Lee Weedon in Ghost Light at Oregon Shakespeare Festival**

**PHOTO BY JENNY GRAHAM**
STEVE JOBS PASSED AWAY as we were in the middle of preparations for The Wild Bride’s residency here in Berkeley, and as Mike Daisey was reprising his show about the Apple CEO in New York. Our work with Kneehigh Theatre, whose fascinating group of artists engage in such theatrical and vivid storytelling, has given me a particular prism through which to experience Jobs’ passing. His life is a tribute to the challenges and the rewards of an unrestrained imagination.

Jobs was unquestionably a genius, but that word does not do justice to his legacy. In the immediate aftermath of his death, much has been made of his brilliance and his function as a societal agent of change. It has been fascinating to watch us, as a people, look at the strands of contradictory behavior that will ultimately define his life and death, and to watch us, collectively, create the mythology that helps us transmute his life into meaning. Immediately after his death, every story told was the story of Jobs’ professional life, which was filled with outsized and very public failures as well as successes. Over time, that narrative slowly gave way to the much more complicated story of a deeply flawed but profoundly impactful man. I’ve been pondering the various myths in the making and looking for the Steve Jobs narrative that speaks to me.

The one that I find most compelling is that of a wildly creative visionary who was able to see in a way that the rest of us just couldn’t, was able to imagine objects and systems that didn’t exist before he made them real, whose creative impulses sometimes led to dead ends when they weren’t turning our assumptions on their ears. He was able to make us see the world through his eyes. He was a person whose rich capacity to dream was coupled with a confidence in his own “rightness.” And his intense, unwavering commitment to quality became synonymous with everything he created.

What I see in the narrative of Steve Jobs’ life is the rich rewards of unfettered imagination.

In this spirit, it is with great pleasure that we share with you the work of Kneehigh Theatre. What Kneehigh has given us with The Wild Bride is a gift of creative power. A production of rich, visceral creative energy that, if we open ourselves up to the experience, will help us see the world through a new set of eyes and will, just maybe, leave us a little bit different.

Warmly,

Susan Medak
The British are coming!

What it takes to bring an international show to Berkeley

BY KYLE'SIRCUS

TOO LATE — THE BRITISH HAVE ALREADY LANDED. Kneehigh Theatre's journey from Cornwall to Berkeley began months ago. Everything you see on stage—from the costumes, scenery, and props to the actors—was carefully routed to make the 5,270-mile trip to the Roda Theatre. Two other productions this season, In Paris and Emotional Creature, will also rely heavily on global communication and coordination. Here's a behind the scenes look at what it takes to bring an international show to Berkeley.

CONTINUED ON NEXT PAGE
The first step in this journey was the decision to bring Kneehigh to Berkeley Rep in the first place. “Kneehigh has long been regarded as one of the most imaginative and exciting theatre companies in the world,” raves Artistic Director Tony Taccone. “We’re thrilled to host them, as we are certain they will provide inspiration to both our staff and our audience. *The Wild Bride* was only in the developmental stage when we committed to producing it. But my conversations with Emma Rice, the director, filled me with confidence that it would meet our expectations.” Once it was added to the season, the rest of the staff hit the ground running.

Berkeley Rep’s production team is responsible for arranging the safe transfer of the physical production from the Asylum (Kneehigh’s performance tent in Britain, above) to the stage of the Roda Theatre. An initial conference call allowed the production teams of both companies to talk through the project before a script even existed.

Certain general details, like the number of cast members, had already been decided, but the first production of *The Wild Bride* premiered this summer at the Asylum. Berkeley Rep’s production manager, Tom Pearl, traveled to Cornwall in early August to see the show on its feet. In his report back to the Berkeley Rep staff, he wrote, “I really loved the show. It was quite clever.” He went on to praise both the musical elements of the production (a mix of Robert Johnson, Cirque du Soleil, burlesque, and vaudeville) and the “thrilling intimacy” between the actors and audience.

Tom used his UK trip to foster this same rapport with Kneehigh’s team. Having the opportunity to see the show live, “you can pick up the items or point to an object and really talk about it,” Tom says. Most of his questions were about the mechanics of some of the special effects and how they could be replicated at Berkeley Rep under specific municipal safety agreements. This allowed him to better assess what items merited freight delivery to California and what set pieces could be built here.

Tom explains that “most of the show is travelling, because it’s designed to travel lightly,” and has already done so in eight cities in the UK. The staff paid close attention to the show’s technical requirements. The big items: checking the backstage drainage to help the actors clean up (it’s a messy show) and installing a rigging system for some moving items onstage. Though Berkeley Rep’s shops won’t be building much more than a few platforms, they will maintain and repair all aspects of the production — from torn hems to broken ladder rungs, if any — once it begins playing the Roda.

Set pieces don’t need visas to enter the U.S., but theatre artists do. Berkeley Rep’s general manager, Karen Racanelli, worked several late nights,
poring over substantial piles of federal paperwork. “If things had worked out differently, law school might have been on my path,” she jokes. For her, the process of petitioning to bring Kneehigh here began with a very meticulous and detail-oriented visa application process. And a fair amount of consultation with immigration attorney Lisa Palter, to be sure.

First, Karen and her team work with three theatrical labor unions—Actors’ Equity Association (for the actors and stage managers), Stage Directors and Choreographers Society (the union representing the director), and United Scenic Artists (which represents all theatrical designers)—to ensure the legality of the transfer and provide the supporting documentation of the artists’ “extraordinary ability” required by the United States Customs and Immigration Services.

Kneehigh’s collaborative process means every member of this dynamic and intrinsically connected ensemble are absolutely vital to the success of this show. As Racanelli describes, “Kneehigh lets the piece sort of define itself as it goes along.” Everyone, from the actors onstage to the designers, along with their assistants and board operators, contributes to the final product.

For that reason, Berkeley Rep applied for the P1 petition for an “internationally recognized entertainment group” for the performance ensemble. The director, designers, and assistants are involved in a separate support petition (P1S). “They’re all part of the process,” says Karen. “They need their whole team together to do what they do.”

The transportation and visas are only two of the important tasks required to mount this international production. Berkeley Rep’s company management department—consisting of Company Manager Megan Wygant and her fellow Katie Gucik—will be the primary contact for the Kneehigh ensemble during its American residency.

All the world may be a stage, but it’s pretty clear that, with a lot of coordination and effort from the staff, Berkeley Rep can continue to bring the world to the stages of Addison Street.
Where do you see yourself in 10 years?

Catching up with students from the inaugural Summer Intensive

BY MARIKO CONNER

IN 2001, THE BERKELEY REP SCHOOL OF THEATRE premiered the first Summer Theatre Intensive, where teens and preteens could learn many aspects of stagecraft. Today, the Summer Theatre Intensive offers classes in acting, stage combat, auditioning, and more, culminating in a final showcase for family and friends. Plus, students can watch professional plays and talk shop with prominent theatre artists. The skills these young people gain during the Summer Intensive help them no matter what career they ultimately decide on. The School of Theatre is now celebrating its 10th anniversary, so we’re taking the opportunity to catch up with the students that were part of the very first Summer Intensive.

Aurelia Alston remembers being full of nervous energy just before stepping out onto the Thrust Stage to perform a scene. Now a psychology major in her senior year at St. Mary’s College, she credits the Summer Intensive with preparing her for her chosen field. “The poise it takes to act,” she says, has aided her in her academic life, “especially when I present research in front of large groups.” Outside the lecture hall, Aurelia has found theatre training to be invaluable in her volunteer work as a state-certified sexual-assault crisis counselor. “It is so important to be in the moment with whomever I am speaking with.” She
plans to channel her focus and composure into a PhD in social psychology.

Sarah Rose Leonard holds a bachelor’s of fine arts degree in directing from New York University’s Tisch School of the Arts, and currently works for the AO International talent agency. The Summer Intensive’s playwriting class gave Sarah her first experience with the process of creating a scene. “It was a mind-blowing experience to see my own words being spoken like they mattered,” she says. “It was the first time I felt I was being taken seriously.”

Genevieve Michel pursued, as she puts it, “theatre on a different sort of stage.” She is now a full-time staffer for a New York–based politician. Genevieve discovered theatre’s power when she and the other Summer Intensive students attended a performance of *The Laramie Project* in the new Roda Theatre. “The show felt like such a call to action. By capturing this incredibly moving and heartbreaking story, I remember feeling compelled to do something.” Although Genevieve didn’t know it at the time, that vocation would continue to galvanize her as an agent for social change. Theatre’s ability to say something about the larger world, she says, is “a driving force in my life.”

Clearly, experiences at Berkeley Rep’s Summer Intensive do extend into its graduates’ futures in meaningful, important ways—and we look forward to hearing what these graduates are up to in another 10 years!
REPORT

Students in Story Builders workshops, one of the programs supported by the Bank of America Foundation

Staying true to the School

BY KAREN MCKEVITT

THE BANK OF AMERICA FOUNDATION has been a supporter of Berkeley Rep’s School of Theatre for the past five years. On the occasion of the School’s 10th anniversary, we interviewed Emily Shanks, Regional Executive for Small Business Banking, West Region, and a member of Berkeley Rep’s Board of Trustees.

What is Bank of America’s philanthropic vision?

Bank of America has a multi-tier program that helps innovation flourish, economies grow, and people, businesses, and communities thrive. We feel arts and culture are a critical component to help people and communities to thrive. It’s important that we help provide arts and culture to people who don’t always have access. One way we do this is by helping the Berkeley Rep School of Theatre’s Story Builders and other programs. Our philanthropic program continues to be strong; we have maintained our level of giving and stayed focused on arts and culture, education, and neighborhood revitalization. Bank of America looks at Berkeley Rep as one of our anchor institutions in our program. We have been supporting the Theatre for over a decade.

How do Berkeley Rep’s education programs reflect Bank of America’s philanthropic goals?

The School of Theatre serves a wide range of children. It’s not just Berkeley or the East Bay, but the entire Bay Area. It truly engages children. They learn without knowing that they’re learning. The School of Theatre is well-run, innovative, and a leader in the community.

How did you get involved with Berkeley Rep?

I came back to the Bay Area working for Bank of America in 1999. I got involved with Berkeley Rep in 2003 when I became the market president. I became a member of the Board two years ago because I enjoy theatre and the type of programming Berkeley Rep produces. I’m a huge believer in the importance of access to theatre. Berkeley Rep provides innovative theatre, it’s part of the community, and its involvement with students and education is far-reaching. Other organizations don’t reach as many people. I also enjoy being around the people that work with Berkeley Rep.

You’re a member of Berkeley Rep’s Corporate Council. What has that experience meant to you?

The Corporate Council brings corporate sponsors together to help strengthen Berkeley Rep’s ability to make an impact in the community. The Council creates new ideas, stronger involvement, and commitment. I’ve been able to meet other corporate leaders and build relationships.

For more information about corporate sponsorship at Berkeley Rep, please contact Daria Hepps at 510 647-2904 or dhepps@berkeleyrep.org.
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Now hear this

Berkeley Rep inaugurates the Harry Weininger Sound Fellowship

BY KAREN MCKEVITT

Sound design is a mysterious art. You can’t see it. You may not even realize you’re hearing it—unless you’re at a rock musical like *American Idiot* or an actor’s wireless mic shorts out. But you may feel it. Effective sound design collaborates with a show’s visual elements to evoke a mood or feeling from audience members. In theatre’s visual world, sound designers are a rare breed.

Though he wasn’t a sound designer, Harry Weininger had a penchant for the medium. The noted businessman, civic leader, and Berkeley Rep supporter passed away in May 2010. On the anniversary of his death, his family endowed the Harry Weininger Sound Fellowship, which fully funds the fellow’s stipend for Berkeley Rep’s entire season.

“The family wanted to honor my dad’s memory,” says Carmi Weininger. “So we thought, what better way than to support a young person, to fill a need, and do something tangible?” She adds, “Dad loved sound. He built a Heathkit amplifier in the 1970s—with me as assistant to cut the ends of the transistors after he had soldered them to the circuit board. He was devoted to the highest-quality sound equipment he could buy. He was thrilled to have Meyer Sound in his home theatre.”

The inaugural recipient of the fellowship is Elliott Ares, one of the many college graduates that join Berkeley Rep each season to fulfill a number of career-building goals and objectives, gaining both practical experience and professional contacts. Elliott sat down for an interview one morning in the green room of the Thrust Stage.

“The family wanted to honor my dad’s memory,” says Carmi Weininger. “So we thought, what better way than to support a young person, to fill a need, and do something tangible?”
How did you get started in theatre?

I was born in Pasadena and moved inland to Hemet at age 8. Hemet is home to “America’s longest-running outdoor drama,” Ramona, a 300-person play by Helen Hunt Jackson that is presented in a 5,000-seat amphitheatre each spring. My parents were trying to get me into the arts in one way or another. I tried drawing, I tried clarinet, but they didn’t click. There were lots of roles for children in Ramona, so I auditioned. The audition was held at the amphitheatre, which is in the middle of a grand hillside landscape, and it’s very intimidating when you’re 9 years old. But I got one of the three or four speaking parts for children. I did that for three years. I continued acting through high school. But I was always interested in technical production and knew I would eventually transition into it, which I did when I went to college at Ohio Wesleyan University.

How did you know you wanted to work in technical theatre?

In high school I did projects where I shot video and did some video editing, and I enjoyed it. I would always watch the DVD bonus features of my favorite films and be fascinated by the many levels of work that go into a production. I soon realized that there are more opportunities in the technical departments as opposed to acting, and I can branch out into film or anything.

The first crew I was on in college was the sound crew for a showcase of short plays by the directing class. I signed up to gather effects the directors asked for and to run the mixer during performances. An upperclassman, who had done sound often, showed me the basics of what to do. I learned some skills from the technical director and head design professor, but much of my growth was attributed to figuring things out on my own and experimenting. I tended to be the one who would head up the design and engineering for the more sound-intensive productions. Many of the student choreographers would come to me to edit the music for their dances. I was always happy to help...
and get the extra experience, both with the editing software and in collaborating with a choreographer. Many students didn't seem interested in sound, maybe because audiences don't see your work. I graduated in May. This is my first gig out of college.

Why did you apply for the fellowship?

One of my professors got Rachel Fink's [director of the School of Theatre] email about the fellowship program. She forwarded it to about four students. I thought it was a great program to get into right out of college, because it transitions people from college into the real world. Nothing else I saw advertised itself to be that.

What do you like about sound design?

In live theatre, sound is very unpredictable. You can prepare, but sometimes the god of sound throws something at you that you have to remedy. Rita Moreno's mic can go out, a speaker can break, your mixing console can break.

If thought out and used properly, sound design can really sell a show. It can sell the world the characters are in and evoke an audience response. You can also be really creative: you can record your own sounds, change them up in the computer, and create your own soundscapes. I think my interests lean toward design, but I also enjoy the engineering and unpredictability that comes with it.

What is sound engineering?

It's getting the sound from the source to the audience in a precise and pleasurable way. We mic actors and musicians, we put out different types of speakers throughout the space for specific purposes, we play back sound effects and other cues through an intricate software system in which we can adjust many variables. We mix shows live, which means — using Rita Moreno: Life Without Makeup as an example — manually adjusting the volume levels of the mics coming from Rita, the two dancers, the band, and the audio from the video clips. Many shows have monitors onstage or backstage so that actors and musicians can hear the sound effects, as well as themselves. It's the science of sound as opposed to the art of sound.

The art of sound comes from the design-ers. Engineers help to bring their design into a tangible and audible reality.

What are you enjoying most about your fellowship?

The people. Certainly the fellowship is fun: I'm learning new techniques, working with top-of-the-line equipment, making mistakes. But the people are the selling point. Everyone is different, and everyone who works here wants to help each other out. You can propose an idea and even if it's not very good, people still respect you for putting it out there. All the fellows want to learn more about professional theatre, but we also want to learn about each other. I think we're a strong group of fellows, and I'm really enjoying it here.
This exhibition is organized by the Fine Arts Museums of San Francisco in collaboration with the Gemäldegalerie of the Kunsthistorisches Museum, Vienna. Patrons are Athena and Timothy Blackburn and the William G. Irwin Charity Foundation. Sponsors are T. Robert and Katherine Burke, Hanson Bridgett LLP, Mrs. George Hopper Fitch, the Samuel H. Kress Foundation, Mrs. James K. McWilliams, and Greta R. Pofcher. Education programs are funded by the S. D. Bechtel, Jr. Foundation and Wells Fargo. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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This exhibition celebrates the Impressionist artist's unique and lifelong interest in the human figure with over 100 paintings and works on paper.
THE DEVIL AT THE CROSSROADS
STORIES IN BOOKS HAVE THEIR OWN GOZY HOMES
made of paper and ink. Though each reader's reaction
will be entirely unique, the words of the text itself remain
unchanged while the book waits patiently on the shelf.
A fairy tale that's been written down is a butterfly pinned
to a card—beautiful, but stationary. It's an approximation
that cannot capture the living spirit of a story that's
actively being told and heard. In comparison, living stories
are wanderers on a lonely road. They occasionally spend
a night around a campfire or in a tavern, but they are too
restless to settle down anywhere for too long.

CONTINUED ON PAGE 27

BY JULIE MCCORMICK
Some Questions for Emma Rice

Emma Rice, the co-artistic director of Kneehigh and director of *The Wild Bride*, took a few minutes from her brisk touring schedule to answer some questions about this production and her work. Emma joined the company in 1994 as an actor, and has been in love ever since. Some of her most notable productions include an adaptation for the stage of the immortal film *Brief Encounter*, *The Red Shoes*, *The Wooden Frock*, and *Tristan & Yseult*. The Cornwall-based theatre company develops work in a series of isolated barns on the South Cornish Coast, and has also started performing in the Asylum, a giant tent that can be taken on the road.

Continued on next page
“I’m very interested in romantic love and I’m also interested in what we get wrong.”

Where are you right now?
I’m actually in Bristol with The Wild Bride show.

You’ll be touring around the UK until you come to us with The Wild Bride?
Yeah, we’re on tour till then. I think they’ve got a nice break before they head to the States, but we’re bombing ’round the British Isles at the moment.

How long has Kneehigh been taking productions around the world?
It’s been over the last two years and certainly in the last 10 years that we’ve extended our international work. So we’ve been to China, and Syria and Lebanon, and then more recently to Australia, New Zealand, and of course America, which we love.

Do you have a favorite place that you’ve taken a show to?
Oh well, I’d have to say all of my favorites are sort of linked to the show as well. Bringing Brief Encounter to Brooklyn and then to Studio 54 in Manhattan was an extraordinary journey from St. Ann’s Warehouse, a theatre in Dumbo [Down Under the Manhattan Bridge Overpass, a vibrant neighborhood in New York], into such a historic disco land and Broadway, so that was amazing. But also taking The Red Shoes to China was a very profound and politically extraordinary thing. And we also took a show, Cymbeline, to Colombia, which was one of the highlights of my career, really because of the resonance of the story which is about kidnapping and lost children. I think in that world it suddenly came to life.

Is it more challenging to take a show on the road? Tell me how that compares to putting up the Asylum.
Putting up the Asylum is a huge challenge, because it’s a tent and it’s not dark and you can hear the rain. But it’s a fantastic place to make work, which is really what we think of the Asylum, as a sort of a factory where this work is born. It’s muddy and earthy and sexy and funny — you can almost smell the Cornish air coming off that piece of work. Touring is really what keeps the work fresh, meeting the audiences and going on new adventures. So we really see the Asylum as where the work is born, but then we absolutely love traveling with it.

Have you noticed a difference between working in the UK and working in the U.S., specifically?
There are two sort of opposite answers to this thought. I think the British have a very British sensibility and a British humor, but sometimes the American audience gets it more. Certainly I think they loved the “Britishness” of Brief Encounter more than we did. But you know, on a very basic human level I think we’re all the same wherever you go on the planet. People understand what it is to love and what it is to feel loss and those sorts of basic human conflicts that we go through. So on a deep level I think there’s no difference, but we do have some surface differences.

I have an origin story question for you. How did you find yourself at Kneehigh?
The simple answer is I auditioned. I auditioned because I’d been sort of migrating south — I’d moved out of London and was working in Devon, which is the next-door county to Cornwall, and was really enjoying the rural quality and also the different, more intense sort of artistic communities that are down in the south of England. In London it’s all about the next job, and all about the career ladder, and I think by finding myself outside of London I met some real kindred spirits. Some friends said, you just have to meet Kneehigh, and I wrote to them, they said come and meet us, and the rest is history. I really fell in love with the people, the place, and the work immediately. And I haven’t left. That was in 1994, so it’s a testament to it that I’m still here.

So you started work at Kneehigh as an actor. What have been your other roles with the company?
I was just an actor, but the boundaries between who does what certainly in most cases were quite fluid. I was engaged as an artist and as a performer, but I also began to direct while the shows were on tour. I took over some of keeping the shows in shape, keeping them moving forward. So it was a really natural progression when Kneehigh said, well, why don’t you just have your own show? I did! I never thought at that point that I’d be a director, but it’s been a really wonderful change of course. And I love it. I’m a much better director than I ever was a performer. (Laughs)

How has the company changed while you’ve been there?
Kneehigh’s been going 30 years, and I’m the third artistic director. My way of working is absolutely my own, but Mike Shepherd, who founded the company and is absolutely still working, works in a more clowning way than I do. And Bill Mitchell, who also ran the company, had a very visual approach and is from a design background. We all bring our own expertise into the core of the company, and it just expands the language.

Can you talk a bit more about what directing in a company like Kneehigh is like? It’s very collaborative, so what does that mean for a director?
It’s important to point out that no two shows and no two companies are the same. There’s always a different chemistry. And because the story’s different, there’s always a different core adventure to go on. What I try to do as a director is not only choose the story, but also understand why I want to tell it and what world that story will be in and what form that story will be in. Then we bring the actors into that, and if I do my job well, explaining that world and those foundations, then they go off and create a lot of the ideas themselves. I’ll send them off and say, “Somebody make me up a dance of a father and his daughter,” or “Go and show me what happens when he sells his soul to the devil,” or “Go and make me the devil’s lair.” So people are always being sent off to explore different
I’m very interested in romantic love and I’m also interested in what we get wrong. You know, how we try to do the right thing as human beings and we trip up. 

"Brief Encounter" is a story about which ones are important. That language of revisiting stories, and I really don’t censor mother stories and she told me stories. I’m just expanding of a folk artist really, in the way that my grandmother told my stories down through generations, and that makes me feel like sort of a folk artist really. So when a story is sort of itching at me. I feel stories are passed through one’s life, and this is about a lifetime. Rather epic.

And though the romantic love is central to the story, it’s not the end goal, per se.

No, absolutely. It’s difficult because I can’t give away all the fantastic twists of the story, but I think romantic love is the cherry on the cake. But it isn’t the cake. And I love that. (Laughs) If there’s one thing 2011 has taught us, it’s that romantic love’s a great thing and it comes and goes and changes. So this is about a cake, which is about oneself.

I would love to think of myself as a cake. (Laughter) That’s a good thought. It seems like you do a lot of adaptations — "The Red Shoes, Brief Encounter, Tristan & Yseult" — is that purposeful or is that happenstance?

It’s certainly meant in that I’m not the author of stories — I don’t write stories myself. I think I consider myself a storyteller, so I notice when I’m suddenly interested in a story, or when a story is sort of itching at me. I feel stories are passed down through generations, and that makes me feel like sort of a folk artist really, in the way that my grandmother told my mother stories and she told me stories. I’m just expanding that language of revisiting stories, and I really don’t censor myself about which ones are important. "Brief Encounter" is a very beloved story in England, and there’s a great big debate whether films should go onto stage and it’s so boring. I think they’re stories. Shakespeare stole from the Greeks and the Celtic myths, Brecht rewrote stories...we’re just entertaining the fantastic twists of the story, but I think romantic love is not the end goal, per se.

Is there anything that you would want people to know when seeing "The Wild Bride"?

The only thing I haven’t talked about is the music of "The Wild Bride." The music is really sublime. I’ve used performers who are also musicians, and I think that it’s a unique kind of score and fabulous; it gave the work a huge step forward.

Where did some of the music come from?

We went right back to the roots of blues and used that as an inspiration. But also there are two Eastern-European performers who are in the show, so I think it’s an amazing blend of blues and Eastern-European folk. I’ve never heard anything like it.

Is anything tapping you on the shoulder right now? Is there anything else you’re thinking about?

I’ve always got things tapping me on the shoulder. I’ve got several projects I’m working on, but I’ve done quite a lot of folk stories, so I’m trying to think about something else. I’m going to be working on a Bollywood stage show and sort of looking at a bit more of the British-Asian culture. I’m also working on a show called "Stepchild and Son", which is a very beloved British sitcom. Again, I don’t think many people do that; I don’t think many people put sitcoms onstage.

So those are your theatrical projects. What do you do when you’re not doing theatre?

Oh, I hate that question! I’m doing theatre all the time; I’m very busy. Being part of Kneehigh, there’s no real line: I work with my friends, I tour with my friends...so I feel very guilty about it, but it takes up most of my time, really. If I get a chance I’d love to lie on a beach and read books and do knitting, but right now I kind of like to empty my mind when I’m not working.

I imagine taking the sort of storytelling approach to theatre means that you’re constantly open to and processing new material.

Absolutely, although I’m a great believer in letting your instincts do the work. Maybe that’s because I’ve always been kind of lazy, but I just keep going and then see what emerges, what lives in the fallow lands. If you think too hard, it all comes through the head. Personally, I think the head is one of the least interesting bits of the human experience. I think it’s those sorts of deep, dark, iceberg-y feelings that are the most interesting ones to explore.

What is something that you haven’t done yet that you would like to do?

I would like to learn to tango properly. I’ve started, but I’ve never finished. And I think I would like to direct a ballet, or something with more dance in it. I’m not a huge lover of words. I do use words in my work, but I always think they’re the sprinkle on top. Cakes again, I must be hungry. Words are the last thing, and I think things that really move me are often the things that can’t be put into words. So I think it’s a natural development to quietly move into an even more physical style. Oh, I don’t know. I have the best job in the world; I work with the best people in the world, so I’m just going to keep going until I can’t think of anything else.
THERE IS NO FORMULA TO THE WAY WE MAKE THEATRE. However, it always starts with a story. No, it starts before then. It starts with a need, an itch, an instinct.

Each one is raw, relevant, and personal. Stories have an ability to present themselves, to emerge as if from nowhere. But they are not from nowhere. This is the seminal moment of instinct. This is when your subconscious stakes its claim and intervenes in your ordered life. I sit up when a story taps me on the shoulder. I respect co-incidence. I listen to impulse. One of my most hated questions when making theatre is “Why?” “Because,” I want to answer, “Because…”

For me, making theatre is an excavation of feelings long since buried, a journey of understanding. Bruno Bettelheim’s *In the Uses of Enchantment*, his book about children’s relationship to fiction, states that “our greatest need and most difficult achievement is to find meaning in our lives.” He argues that by revealing the true content of folktales, children can use them to cope with their baffling and confusing emotions. My fascination with certain stories is fueled by my own subconscious. *The Red Shoes* charted the pain of loss, obsession, and addiction; *Brief Encounter* was a poem to love and its madness; and *The Wild Bride* is a voyage of endurance and the wonder of gentle healing. These are not children’s themes, but I often approach them in a childlike way. In my experience, our basic needs and desires are the same—to be communicated with, to be delighted, to be surprised, to be scared. We want to be a part of something and we want to feel. We want to find meaning in our lives.

The event of live theatre is a rare chance to deliver all these needs. We can have a collective experience, unique to the group of people assembled in the theatre. I don’t want the fourth wall constantly and fearfully placed between the actors and their audience; I want the actors to speak to their accomplices, look at them, to respond to them. I want a celebration, a collective gasp of amazement. I want the world to transform in front of the audience’s eyes and demand that they join in with the game. Theatre is nothing without the engagement of the audience’s creativity. Theatre takes us right back to Bruno Bettelheim and his belief in the therapeutic and cathartic nature of stories. We tell them because we need them.

So, how do we start to turn this itchy instinct into a piece of theatre?

Months before rehearsals begin, I start work with the creative team. The designer Bill Mitchell and I gaze at books and films, sketch, and begin to form a concept, an environment in which the story can live, in which the actors can play. This physical world holds meaning and narrative, it is as much a storytelling tool as the written word. Stu Barker (musical director and composer) and I exchange music we have heard that inspires us or just feels right. We talk of themes and feelings. From these conversations he creates a musical palette of melodies. With the writer Carl Grose, I talk and dream. We map out the structure and overall shape of the piece. He then goes away and writes collections of poems, lyrics, and ideas, but what he doesn’t do is to write a script or a scene in isolation. No, a script would be far too prescriptive, and the one thing theatre needs is room for surprise.

It is this fertile palette of words, music, and design that we bring to the rehearsal room. As I said, Kneehigh is a team. The shared imagination is greater than any individual, so we begin the rehearsal process by returning to the story. We tell it to each other, scribble thoughts on huge pieces of paper, relate it to our own experience. We create characters, always looking to serve and subvert the story. Actors like Stu McLoughlin and Stu Goodwin delight with their deft improvisation, breathing life and naughtiness into the bones of the story; performers like Patrycja Kujawska and Éva Magyar use their eloquent bodies to create physical poetry and story; Audrey Brisson tickles and disarms with her dark innocence. Music is used to help create the world, to guide and inform improvisation, and to release feeling. Lighting and sound are used from the first day as environments are created to add drama and articulation to the growing narrative. The creative team watches and inspires, feeding on their expertise as the scenes come to life. They respond to improvisation and craft the piece alongside the actors. Layer upon layer the world is created, the story released.

We lay the foundations, then we forget them. If you stay true to the fundamental relationship between yourself, your team, and the subject matter, the piece will take on a life of its own. Armed with instinct, play, and our building blocks of music, text, and design, Kneehigh does fearless battle. One of our most used phrases in the process is “hold your nerve.” There is no room for fear or doubt; these will only undermine the process. We hold our nerve, stay open, and delight in the privilege of making theatre. Doesn’t it feel good to scratch an itch?!

—EMMA RICE, DIRECTOR
These oral tales get passed down through the years, growing fuzzy and worn at the edges. They change shape, molded to the purpose and vernacular of each teller. When people migrate to a new place, their stories go with them. Sometimes they’re deliberately brought along for the journey, but sometimes they stow away, like grains stuck in the corner of a sack or in a trouser cuff. After so many retellings and additions and alterations, a story can become completely unrecognizable in the space of a generation. Yet though the specific details may change, certain—often surprising—kernels remain. Whether it’s a turn of phrase, a striking image, or a snatch of a whistled tune that everyone seems to know different lyrics to, something seems to endure. It is perhaps in this kernel, this seed, that a story makes its home.

One of the breadcrumbs Knee-high has snatched up from the path is that of the devil in the crossroads. It evokes a certain look, a specific sound, and brings to mind an evening’s worth of legends and ghost stories. And yet, part of its richness lies in the fact that this trope means so many different things to so many different people. Like a cocklebur clinging to the hemline of history, this archetype seems to crop up in every culture and era. To some it recalls the legend of Dr. Faustus, as told by Marlowe or Goethe. Others might be reminded of musicians, such as Robert Johnson or Niccolo Paganini, whose artistic abilities were so otherworldly they were said to have come from a satanic bargain. The Christian-European context for these stories paints bartering with the Devil for forbidden dreams of perfection as romantic yet tragically misguided ambition. It has also been suggested that the shadowy stranger in the crossroads of early African-American blues might actually be Papa Legba, a figure in West African mythology and in voodoo. Papa Legba is the guardian of the crossroads between the spiritual and material worlds. Alternatively, “the devil” might also be a sort of blues shorthand for a nagging wife or difficult boss. The symbol of the crossroads is a sort of figurative crossroads itself. Everyone takes a different fork in the road to get there, but at midnight, we all know it’s the place to be.

One of the paths to the devil leads past Robert Johnson (1911–38), who was born dirt-poor in Hazlehurst, Mississippi, and eventually became one of the most celebrated blues musicians of all time. Performers such as Bob Dylan, Eric Clapton, and the Rolling Stones cite him as an influence. Yet for all of his current fame, Johnson was virtually unknown in his lifetime, and his personal history remains a deeply shadowed mystery. No one really knows much about his early years in Memphis and Robinsonville, Mississippi (or about his adult life, for that matter). He was married at least twice, and had only one documented child. No one is sure how he died, and no one knows exactly where he’s buried. According to older local musicians, Johnson wasn’t even a skilled guitar player until he returned from a journey playing the blues in a way no one had heard before. There are only two published photographs of the man, and only 29 recordings made in 1936 and 1937. The last several years of his life were spent wandering from city to city and woman to woman, playing in juke joints and leaving town soon after. Even blues scholar Mack McCormick, who supposedly discovered many of Johnson’s secrets, has refused to publish on what he found, and his research has become as enigmatic as the subject himself.

All of this ambiguity could probably be explained by Johnson’s social circumstances. Recordkeeping in the early 20th century was not as thorough as it is now, particularly not for poor black men in the Deep South. Many accounts from this period are plagued with inconsistencies, if they even exist in the first place. A more toothsome explanation, however, is that Robert Johnson sold his soul to the devil. The legend goes that he went down to the crossroads at midnight (though some say a graveyard) and found a tall man hidden in shadow. Johnson boldly called out that he would trade his soul to play the blues like no one else. This dark figure took his guitar, tuned it, and played a song that had never been heard before or since. When he handed it back to Johnson, the deal was sealed. Johnson composed haunting blues until he was 27, at which point he mysteriously died. Whether or not you believe the legends surrounding Robert Johnson, their power to incite the imagination is undeniable.

Retold endlessly around fires or to wide-eyed children and continuously reimagined in modern (and not so modern) adaptations, stories like these are constantly acquiring new meaning. They are themselves a crossroads, a mingling of the present with the mystic past, a reflection of historical and cultural influences, a reminder of personal memories and associations, and a vision of what we want the world to be. The veil between reality and fiction is thinner here; one world can bleed into another. It is in these intersections that the devil lurks, waiting to cause trouble. And yet, though the crossroads are a place of great vulnerability, they are also places of transformation and strength. It is here that, guided by stories, we learn where we’ve come, where we’re going, and who we want to be once we get there.

Thank you to record producer and noted Robert Johnson scholar Stephen C. LaVere for providing some of the factual information for this article.
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Composition and direction by Dmitry Krymov
A production of Baryshnikov Arts Center, Dmitry Krymov Laboratory, and Russian Century Foundation in association with Korjaamo Theater, Helsinki
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RODA THEATRE · LIMITED SEASON

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WITH A 15-MINUTE INTERMISSION

CAST

The Girl          Audrey Brisson
The Father & The Prince Stuart Goodwin
The Wild           Patrycja Kujawska
The Woman         Éva Magyar
The Devil          Stuart McLoughlin
The Musician       Ian Ross

PRODUCTION STAFF

Text & Lyrics      Carl Grose
Music              Stu Barker
Choreographer      Etta Murfitt
Scenic Design      Bill Mitchell
Costume Design     Myriddin Wannell
Lighting Design    Malcolm Rippeth
Sound Design       Simon Baker
Associate Sound Design Andy Graham
Producer           Paul Crewes
Assistant Director Simon Harvey
Additional Dance   Éva Magyar
Company Stage Manager Steph Curtis
Assistant Stage Manager Cynthia Cahill
Production Manager David Harraway
Re-lights/Lighting Operator Ben Nichols
Props/Puppet Maker Sarah Wright
Carpenter          Alex Crombie-Rodgers

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Emma Rice
ADAPTOR & DIRECTOR

Emma is the joint artistic director and deputy chief executive of Kneehigh Theatre. She has directed for Kneehigh The Bacchae (2005 Theatrical Management Association Theatre Award for best touring production), The Umbrellas of Cherbourg (2004 TMA Theatre Award nomination for best touring production), and The Red Shoes (in association with Battersea Arts Centre), The Red Shoes (tma Theatre Award nomination for best touring production), and Shoes (in association with Battersea Arts Centre), The Red Shoes (tma Theatre Award nomination for best touring production). Emma was nominated for the 2009 Olivier Award for best director for Brief Encounter. As well as two new shows for this year’s Asylum, Emma’s latest work includes the West End production of The Umbrellas of Cherbourg.

Etta Murfitt
CHOREOGRAPHER

Etta is associate director and founder-member for Matthew Bourne’s New Adventures. She has been associate director for The Car Man (Bristol Old Vic and the UK, European, U.S., and Japanese tours), Cinderella (Sadler’s Wells Theatre and UK tour), Dorian Gray (Edinburgh Festival and Sadler’s Wells), Edward Scissorhands (London, UK tour, Japan, Korea, U.S., and Australia), the restaging of Highland Fling (Sadler’s Wells, UK tour, and Japanese tour), and Nutcracker! (London and the UK, Far East, and U.S. tours). She has also worked as rehearsal director for Cinderella (West End and Los Angeles), Deadly Serious, Highland Fling, The Infernal Galop, The Percy’s of Fitzrovia, the original production of Swan Lake (Sadler’s Wells and UK tour), and Town and Country, as well as performing Clara in the original production of Nutcracker! (Opera North and Sadler’s Wells) and Matron/Queen Candy in the 2007–08 production. She has performed on TV and in film in The Car Man (as Rita, Channel 4), Late Flowering Lust (bbc), Mrs. Hartley and the Growth Centre (bbc), Nutcracker! (as Clara, bbc/nyc), Roald Dahl’s Red Riding Hood (bbc), and Storm (Aletta Collins/bbc Dance for the Camera), and she was the rehearsal director for Swan Lake (bbc). Etta’s choreography credits include restaging Adventures in Moving Pictures’ The Infernal Galop for Images of Dance and Sarasota Ballet; Le Nozze di Figaro, directed by Martin Lloyd-Evans for Holland Park Opera; A Midsummer Night’s Dream with Dawn French, directed by Matthew Francis at the Albery Theatre; restaging AM’s Nutcracker! (Sadler’s Wells); Rosencrantz & Guildenstern Are Dead, directed by Sir Trevor Nunn for Chichester Festival Theatre & Theatre Royal Haymarket; and The Way of the World, directed by Selina Cadell at Wilton’s Music Hall. Etta was the choreographer for Kneehigh’s production of The Umbrellas of Cherbourg.

Stu Barker
MUSIC

Stu has worked extensively as composer/music director with Kneehigh. He was the composer/music director on such co-produced shows as The Bacchae and The Wooden Frock at the West Yorkshire Playhouse, Cymbeline at the rsc, Don John at the rsc and Bristol Old Vic, Hansel & Gretel at the Bristol Old Vic, A Matter of Life and Death and Tristan & Yseult at the Royal National Theatre, Nights at the Circus and The Red Shoes at Lyric Hammersmith, Pandora’s Box at Northern Stage, and Rapunzel at the Battersea Arts Centre. Stu has also worked as a composer or music director at the Bristol Old Vic, Contact Theatre, Donnar Warehouse, Horse + Bamboo, Shakespeare’s Globe, Travelling Light Theatre, and Welfare State International.

Audrey Brisson
THE GIRL

This is Audrey’s first time working with Kneehigh. She trained at the Central School of Speech and Drama, graduating in 2009. She also studied classical singing at Cegep St-Laurent, Canada. As a child and teenager, Audrey worked extensively with Cirque du Soleil as a vocalist and performer. She performed in its international tours of Quiddam (1996–2000) and Réinventé (1989). She also performed in the papal event at Yankee Stadium in 2008. Since graduation, Audrey has filmed the feature films Hereafter directed by Clint Eastwood and W.E. directed by Madonna, and for television, a new drama adaptation of Martin Amis’ novel Money for the BBC.

Stuart Goodwin
THE FATHER & THE PRINCE

This is Stuart’s first time working with Kneehigh. It marks a return to theatre after several years during which time he, his wife, and two daughters travelled Europe working on organic farms and in eco-communities. They now have settled in West Sussex where they have a few acres of land that they are busy developing into a community smallholding and events venue. Having trained at Guildhall School of Music and Drama from 1995 to 1998, Stuart particularly enjoyed working on the Oscar-nominated film Cashback, The Lieutenant of Inishmore at the rsc, and State of Play (BAFTA winner).

Patrycja Kujawska
THE WILD

Patrycja has performed with Kneehigh in Don John, The Red Shoes, and as a regular member of the Kneehigh Band. She studied at the Academy of Music in Gdansk, graduating in violin. She was a guest performer at the City Theatre in Gdynia and sang in the Non-Cabaret of Maciej Nowak in the Baltic Sea Cultural Centre. She has performed with Dada von Bzdulow Theatre since 1994 and composed the music for Dada’s performance The Doom of the People or My Liver Has No Sense. In 2000 she was awarded a Gdansk Theatre Scholarship from the City of Gdansk to create a recital of The Ninth Lover of Katarzyna Foster. She danced in Papaga, choreographed by Tatiana Baganiowa, and in Avi Kaiser’s Endstation–ZASPA. She played as a guest violinist with experimental psychedelic rock band Chlupot Mozgu and appeared on Magic Carpatian’s album Water Dreams. For Vincent Dance Theatre, Patrycja has made and toured internationally Broken Chords, Drop Dead Gorgeous, Fairy Tale, If We Go On, Let the Mountains Lead You to Love, Punch Drunk, and Test Run. She was awarded a grant from Arts Council England to compose music inspired by French sculptor Sabrina Gruss.
Éva Magyar

Éva is an actress, choreographer, and director. In her native Hungary, Éva worked on a great many productions in various theatrical forms with various companies. In Britain, Éva has worked extensively with Kneehigh Company as Agave in The Bacchae and Yseult in Tristan & Yseult, which she reprised for the National Theatre. Éva performed her one-woman show House of Deer at Battersea Arts Centre, has played Kailey in Ramayana for the Lyric Theatre Hammersmith and the Mother in Sexual Neurones Of Our Parents at the Gate Theatre in Notting Hill. Recently she played Lady Capulet in Romeo and Juliet for the Royal Shakespeare Company and appeared in Breathing Irregular for the Gate Theatre. Her film credits include lead roles in The Death of Pentheus (Methodact Ltd), A Matter of Life, The Understudy, and most recently X-Men: First Class (Fox London Productions Ltd). Éva runs her own company, The shamans, internationally, winning numerous awards which is highly acclaimed in Hungary and Éva runs her own company, The shamans, internationally, winning numerous awards which is highly acclaimed in Hungary and internationally, winning numerous awards including best actress (Poland), best director (Cairo), the Independent Award (California), and the Herald Angel (Edinburgh). She trained at the Budapest Drama and Film Academy.

Stuart McLoughlin

Stuart returns to Kneehigh having previously been seen in Brief Encounter on the West End and A Matter of Life and Death at the National Theatre. His other theatre credits include Coram Boy at the National Theatre; The Odyssey, Suspension, Swallows and Amazons at the Bristol Old Vic; Up the Feeder Down the Mouth and Back Again; and The Wizard of Oz at Hall for Cornwall. Stuart’s film credits include The Deep Blue Sea, The Golden Age, and Made in Dagenham, and his TV credits include Clone, Little Dorrit, Trevor Island, and Waking the Dead.

Ian Ross

Ian is a multi-instrumentalist with around 12 years of experience as a performer and composer. He has worked for Kneehigh on several projects including as a musician and co-composer on Hansel & Gretel and as a musician on Brief Encounter, Don John, The King of Prussia, and The Red Shoes in 2010. With Bristol-based ska-hip-hop phenomenon Babyhead and the inimitable high-tea lovelies The Zen Hussies, Ian has had extensive performance history ranging from New York fashion week to the jazz world stage at Glastonbury Festival.

Bill Mitchell

Bill became part of the Kneehigh team in 1987 and was artistic director from 1997 to 2005. In 2006 he was made an honorary fellow of University College Falmouth. Bill has worked on many Kneehigh productions including Ghost Nets, The King of Prussia, Tregeagle, and Tristan & Yseult. More recently he designed The Bacchae, A Matter of Life and Death, Nights at the Circus, and The Wooden Frock, and revisited The Red Shoes for the Asylum last year. In 2005 Bill established his own landscape theatre company Wildworks, creating A Very Old Man with Enormous Wings in 2005, Souterrain in 2006–07, and The Beautiful Journey in 2009. This year Wildworks collaborated with Michael Sheen and the National Theatre Wales on The Passion in Port Talbot and at present is enjoying a two-year residency in Kensington Palace with the much-acclaimed project Enchanted Palace.

Myriddin Wannell

Myriddin (Mydd) is a theatre designer and visual artist based in Cornwall. After graduating with a BA with honors in theatre design from Wimbledon School of Art, a new wind blew him to Kernow to study a second degree in fine art at University College Falmouth. Mydd has worked alongside Bill Mitchell as associate designer for Wildworks since the company’s creation in 2005; shows include The Beautiful Journey, The Memory Projector, Souterrain, and A Very Old Man with Enormous Wings. His recent productions include a two-year residency at Kensington Palace with The Enchanted Palace and The Passion, a site-specific collaboration between Wildworks, Michael Sheen, and the National Theatre Wales. Enjoying site-specific collaborations, Mydd has also worked extensively as a community artist with a wide spectrum of people in the UK, France, Germany, Romania, Australia, and elsewhere.
Malcolm Rippeth
LIGHTING DESIGNER
Malcolm has worked with Kneehigh since 2002, lighting The Bacchae, Blast!, Brief Encounter, Cymbeline, Don John, The King of Prussia, Midnight’s Pumpkin, Nights at the Circus, Pandora’s Box, The Red Shoes, and The Umbrellas of Cherbourg. Elsewhere his work includes The Acid Test at the Royal Court Theatre, Armida at the Garsington Opera, The Bloody Chamber at Northern Stage, Calendar Girls (West End/ Australia/Canada), Carmen Jones at Royal Festival Hall, Copenhagen at the Edinburgh Royal Lyceum, Crash at West Yorkshire Playhouse, Decade at Headlong Theatre at St. Katharine’s Dock, Designer Body with balletLORENT, The Devil Inside Him at the National Theatre Wales, Edward Gant’s Amazing Feats of Loneliness at Headlong Theatre, The Field in Dublin, Hamlet with the English Touring Theatre, His Dark Materials at Birmingham Rep, HMS Pinafore at the Guthrie Theater, Seven Deadly Sins with wNO/ Diversions Dance, Six Characters in Search of an Author on the West End, Tutti Frutti at National Theatre of Scotland, and The Winslow Boy at the Rose Theatre Kingston. Malcolm won a 2010 Obie Award as a member of the design team for Brief Encounter in New York and the 2009 Theatregoers’ Choice Award for best lighting designer for his work on Brief Encounter and Six Characters in Search of an Author in the West End.

Simon Baker
SOUND DESIGNER
Simon’s most recent credits include the 2010 Asylum season for Kneehigh, Arcadia in London, the international tour of Batman Live!, The Birds in Dublin, Boeing Boeing in London and on Broadway (2007 Tony nomination for best sound), Bridge Project 2010 ( BAM, London, and international tour), Brief Encounter (London, UK tour, U.S. tour, and St Anne’s Warehouse; 2008 Olivier nomination for best sound and 2011 Tony nomination for best sound), Don John ( RSC, UK tour, and Battersea Arts Centre), God of Carnage and La Bête in London and on Broadway, Late Middle Classes in London, Lord of the Rings in Toronto and London (2007 Olivier nomination for best sound), Matilda—a musical with the rsc, Me and My Girl at the Sheffield, The Norman Conquests in London and on Broadway, the UK tour of Our House, The Real Thing in London, and The Umbrellas of Cherbourg in London. Simon graduated from the Guildhall School in 1992 and became a fellow of the school in 2010.

Andy Graham
ASSOCIATE SOUND DESIGNER
Andy has worked on Blast!, Brief Encounter (UK and U.S.), The King of Prussia, and The Red Shoes (UK, U.S., and Australia) while part of the Kneehigh team. He graduated from Mountview Theatre School in 2001 with a BA with honors in technical theatre, and has worked as a sound operator and engineer primarily in London’s West End ever since. Andy worked as an operator on Contact, The Full Monty, Guys and Dolls ( Olivier nomination), Jerry Springer — The Opera ( Olivier Award for best sound), The King and I, The Lord of the Rings ( Olivier nomination), and the UK tour of Our House. As a production engineer, Andy’s credits include End of the Rainbow, High School Musical, Treasure Island, and most recently Ghost the Musical.

Simon Harvey
ASSISTANT DIRECTOR
Simon is a director, performer, and producer based in Truro, Cornwall. As Kneehigh’s resident assistant director his recent work includes Brief Encounter (UK and U.S. tours),
Cymbeline, Hansel & Gretel, Rapunzel, and The Red Shoes (national and international tours). Simon has performed in a number of Kneehigh shows including Blast! and The King of Prussia (Asylum 2010), Journey to the Centre of the Earth, and Wagstaffe the Wind-up Boy. Outside of Kneehigh, Simon is the artistic director of o-region, a theatre and film production company for whom he recently produced and directed One Darke Night. He is also the co-producer of the company’s second feature film Weekend Retreat by Brett Harvey, which is currently in post-production.

**Steph Curtis**
**COMPANY STAGE MANAGER**
Steph’s work as part of the Kneehigh team includes Brief Encounter (UK, London, and U.S. tours), Don John (RSC, UK, and U.S. tours), The Red Shoes (UK, U.S., and Australian tours), and the 2010 and 2011 Asylum Seasons. Steph graduated from Middlesex University in 2000 with a BA with honors in technical theatre arts, and was awarded the Stage Management Association’s Stage Manager of the Year Award 2011.

**Cynthia Cahill**
**ASSISTANT STAGE MANAGER**
Cynthia has been working as a professional theatre artist in the Bay Area, New York City, and around the country for more than 18 years. This summer she was the production stage manager for the last legs of Anna Deavere Smith’s Let Me Down Easy tour and this fall has just finished directing a new musical in New York called If You Could See: The Alice Austen Story for Sundog Theatre. Recently she was the production manager for the European tour of Hello Hi There, a performance art piece directed by Annie Dorsen, and last summer she directed productions of Brides of the Moon for Common Ground Theatre in North Carolina and Fête for the Midtown International Theatre Festival in New York City. Cynthia has worked as a stage manager on Broadway with Passing Strange, off-Broadway at The Culture Project, The Public Theater, and Second Stage, and regionally at the Guthrie Theater, Hartford Stage, Berkeley Rep (18+ seasons), Kansas City Repertory Theatre, Seattle Repertory Theatre, and Yale Repertory Theatre, among many others.

**Paul Crewes**
**PRODUCER**
Before working with Kneehigh, Paul worked as producer at the West Yorkshire Playhouse, Leeds, where he set up over 40 productions as well as collaborations with Kneehigh (The Bacchae and The Wooden Frock), Improbable Theatre, National Theatre, Teatre Romea, and with commercial and West End producers. He also produced the UK tour of Doorman with his own company in 2005, He was associate producer for the Lowry, producing King Cotton in 2007, and Fireflies and Beyond the Frontline in 2009. He worked for Metal with Jude Kelly on several projects including the Olympic bid for 2012. Paul has worked for Kneehigh since 2005 and has produced the U.S. tour of...
Brief Encounter, Cymbeline (UK, Colombia, and Brazil), Don John (UK and U.S.), Hansel & Gretel, Rapunzel (UK and U.S.), Tristan & Yseult (UK, Sydney, New Zealand, and U.S.), the launch of the Kneehigh Asylum (featuring Blast!, The King of Prussia, and The Red Shoes), and the 2010 tour of The Red Shoes (UK, U.S., and Australia).

Kneehigh Theatre
Kneehigh finds itself celebrated as one of Britain’s most innovative theatre companies. For more than 30 years, the company has created vigorous, popular, and challenging theatre for audiences throughout the UK and beyond. It firmly believes in the principles of play, generosity, vulnerability, ambition, bravery, anarchy, and instinct. In 2010 the company opened the Asylum, its long-awaited, much-dreamed-about, jaw-dropping, spirit-lifting nomadic theatre space—a place described by the media as “the most outdoors you can be indoors” and “a place predisposed to magic.” Kneehigh draws inspiration from its landscapes, history, people, and culture. They rehearse in a National Trust barn on the cliffs near Mevagissey, Cornwall and have offices in Cornwall’s capital, Truro.

Tony Taccone
ARTISTIC DIRECTOR
Tony is artistic director of Berkeley Rep, where he has staged more than 35 shows— including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, Itamar Moses, and Lemony Snicket. Tony took two shows from Berkeley Rep to Broadway: Sarah Jones’ Bridge & Tunnel, which won a Tony Award for its star, and Carrie Fisher’s Wishful Drinking, which set box-office records in Berkeley before enjoying a six-city national tour. He commissioned Tony Kushner’s legendary Angels in America, co-directed its world premiere at the Mark Taper Forum, and has collaborated with Kushner on seven projects including Brundibar and tiny kushner. Two of Tony’s recent shows transferred to London: Continental Divide played the Barbican in 2004, and tiny kushner played the tricycle theatre last fall. His many regional credits include Actors Theatre of Louisville, Arena Stage, the Eureka Theatre, the Guthrie, the Huntington Theatre, Oregon Shakespeare Festival, The Public Theater, Seattle Rep, and Yale Repertory Theatre. Known as a director, he recently turned his hand to playwriting, and two of his scripts premiered this year: Ghost Light in Ashland and Rita Moreno: Life Without Makeup in Berkeley.

Susan Medak
MANAGING DIRECTOR
Susan has served as Berkeley Rep’s managing director since 1990, leading the administration and operations of the Theatre. She has served as president of the League of Resident Theatres (LORT) and treasurer of Theatre Communications Group, organizations that represent the interests of nonprofit theatres across the nation. Susan chaired two panels for the Massachusetts Arts Council and has also served on program panels for the National Endowment for the Arts. Closer to home, Susan chairs the Downtown Berkeley Business Improvement District and serves as president of the Downtown Berkeley Association. She is the founding chair of the Berkeley Arts in Education steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. Susan serves on the faculty of Yale school of Drama and is a proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society. She lives in Berkeley with her husband.

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Les Waters  
**ASSOCIATE ARTISTIC DIRECTOR**

Obie Award–winner Les Waters has served as associate artistic director of Berkeley Rep since 2003. In the last six years, his shows have ranked among the year's best in *The New Yorker*, *New York Times*, *Time Out New York*, *Time Magazine*, and *USA Today*. Les has a history of collaborating with prominent playwrights like Caryl Churchill, Charles Mee, and Wallace Shawn, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. In 2009, he made his Broadway debut with *In the Next Room (or the vibrator play)*, which began in Berkeley. His other productions at Berkeley Rep include the world premieres of *Concerning Strange Devices from the Distant West*, *Fêtes de la Nuit*, *Finn in the Underworld*, *Girlfriend*, and *To the Lighthouse*; the American premiere of Ruhl's *Eurydice* and *Three Sisters*; and extended runs of *The Glass Menagerie*, *The Lieutenant of Inishmore*, and *Yellowman*. Les has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at UC San Diego and is an associate artist of The Civilians.

Karen Racanelli  
**GENERAL MANAGER**

Karen joined Berkeley Rep in November 1993 as education director. Under her supervision, Berkeley Rep’s Programs for Education provided live theatre for more than 20,000 students annually. In November 1995, she became general manager, and since then has overseen the day-to-day operations of the Theatre, supervising the box office, company management, and IT. She has represented the League of Resident Theatres during negotiations with both Actors’ Equity Association and the Union of Stage Directors and Choreographers. Prior to her tenure at Berkeley Rep, Karen worked for Theatre Bay Area as director of theatre services and as an independent producer at several Bay Area theatre companies. She has served on the boards of Climate Theater, Overtone Theatre Company, and Park Day School, and is currently on the board of the Julia Morgan Center. Karen is married to arts attorney MJ Bogatin and they have two children.

Madeleine Oldham  
**DRAMATURG/LITERARY MANAGER**

Madeleine is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Baltimore’s Centerstage, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman. Madeleine recently completed four years of service on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin

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Amy Potozkin, CSA
CASTING DIRECTOR
Amy is in her 22nd season with Berkeley Rep. She has also had the pleasure of casting projects for ACT (Seattle), Arizona Theatre Company, Aurora Theatre, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, The Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre.

Amy cast roles for the film Conceiving Ada, starring Tilda Swinton, two Josh Kornbluth films—Haiku Tunnel and the soon-to-be released Love and Taxes—and the upcoming feature film Beyond Redemption by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist-in-residence. She has coached hundreds of actors and teaches at Berkeley Rep’s School of Theatre, Mills College, and numerous other venues in the Bay Area.

Michael Suenkel
PRODUCTION STAGE MANAGER
Michael began his association with Berkeley Rep as the stage management intern for the 1984–85 season and is now in his 18th year as production stage manager. Some of his favorite shows include 36 Views, Endgame, Eurydice, Hydriotaphia, and Mad Forest. He has also worked with the Barbican in London, the Huntington, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, The Public and Second Stage Theatres in New York, and Yale Rep. For the Magic Theatre, he stage-managed Albert Takaaukacs’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

Marjorie Randolph
SEASON PRODUCER
Marjorie is president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She recently moved back to Berkeley after retiring as head of worldwide human resources for Walt Disney Studios. During her tenure at Berkeley Rep, she has produced 16 plays. A member of the California Bar and a former president of California Women Lawyers, she serves on the National Advisory Panel of the Institute for Research on Women and Gender at Stanford University.

Jack & Betty Schafer
SEASON PRODUCERS
Betty and Jack are proud to support Berkeley Rep. Jack, one of the Theatre’s board members, also sits on the boards of the Jewish Community Endowment, San Francisco Opera, and the Straus Historical Society.
He is also co-chair of the Oxbow School in Napa and is an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty, a retired transitions coach, has resumed her earlier career as a nonfiction writer and poet. She serves on the boards of Brandeis Hillel Day School, Coro Foundation, Earthjustice, and JVS and represents the Jewish Community Foundation on a national allocation committee.

**Pam & Mitch Nichter Executive Producers**

Pam is the chief operating officer, chief financial officer, and a founding principal at Osterweis Capital Management, a San Francisco investment manager. Pam serves on the board of trustees at Berkeley Rep. Osterweis Capital and its principals support and are on the governing boards of numerous Bay Area organizations, including California College of the Arts, the Contemporary Jewish Museum, Marin Summer Theater, the San Francisco Ballet, San Francisco Conservatory of Music, San Francisco Jewish Film Festival, and Summer Search. Mitch practices corporate and securities law at Paul Hastings, a global law firm, where he is a partner and heads up the firm’s hedge-fund practice. Paul Hastings provides pro bono and other support to a number of Bay Area not-for-profit organizations, including the Audubon Canyon Ranch, East Bay Community Law Center, United Way, and WildCare. Pam and Mitch live in the North Bay and have been enthusiastic supporters of Berkeley Rep for years.

**The Strauch Kulhanjian Family Executive Producers**

Roger Strauch is a former president of Berkeley Rep’s board of trustees and a current member. He is chairman of The Roda Group (rodagroup.com), a venture-development company based in Berkeley and best known for launching Ask.com, PolyServe, and Sightspeed. Roger serves on the board of Game Ready, and his firm is the largest investor in Solazyme, a renewable oil and bio-products company based in South San Francisco (Nasdaq:SYM, solazyme.com). Roger is a member of the engineering dean’s college advisory boards of Cornell University and UC Berkeley. He is vice-chairman of the board of trustees for the Mathematical Sciences Research Institute (MSRI) and a co-founder of the William Saroyan Program in Armenian Studies at Cal. He is also an executive member of the Piedmont Council of the Boy Scouts of America. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three teenaged children.

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