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CALENDAR
Docent presentations take place one hour before each Tuesday and Thursday performance. Post-show discussions take place after matinees.

JANUARY
26 Teen Night, The Wild Bride, 6pm ■
26 First performance, The Wild Bride, 8pm
27 Opening-night dinner, The Wild Bride, West Campus, 5pm ■
31 Student matinee, Troublemaker, noon ■

FEBRUARY
2 Backstage Tour, West Campus, 10am ■
3 Final performance, Troublemaker, 7pm
10 Sneak Peek: Lights Up!, 1pm ■
17 Final performance, The Wild Bride, 7pm

MARCH
8 Unscripted Happy Hour: Casting, Hotel Shattuck Plaza, 5:30pm ■
8 Teen Night, Fallaci, 6pm ■
8 First performance, Fallaci, 8pm
13 Opening-night dinner, Fallaci, Hotel Shattuck Plaza, 6pm ■
13 Opening night, Fallaci, 8pm

■ School of Theatre event
■ Donor appreciation event

THE BERKELEY REP MAGAZINE
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Front cover Patrycja Kujawska (photo by Steve Tanner)
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**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.

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Tony Taccone
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AT BERKELEY REP

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Is there life after Berkeley?

At one time or another, all of us wonder… What happens when the curtain goes down? When the lights go dark? Is that really the end? Or is there life after Berkeley?

At Berkeley Rep, we always try to live in the here and now. We’re focused on being fully present with you, our loyal, local audience — and our goal is always to give you the most exhilarating, entertaining, thought-provoking experiences that we can conjure on stage. Nonetheless, we’re always proud when our shows are reincarnated at other theatres.

Lately, it seems like the cycle of rebirth has accelerated. In the last six years, Berkeley Rep has helped send six shows to Broadway. Eight more landed off Broadway, two moved to London, two turned into films, and others toured the nation. One even became a bestselling book!

Here’s a glimpse into the afterlife of a few of our dearly departed…

CONTINUED ON NEXT PAGE
Three years after its raucous premiere in our Roda Theatre, AMERICAN IDIOT keeps rocking. With two Tony Awards and a Grammy in tow, it just completed a 23-city tour of the U.S., Canada, Britain, and Ireland—and it hits another 31 American cities this year!

BLACK N BLUE BOYS / BROKEN MEN stunned audiences when it debuted here in May, then garnered generous praise when it reached Chicago in October.

Having left Berkeley Rep to lead Actors Theatre of Louisville, Les Waters is introducing new audiences to our GIRLFRIEND. He’s reprising that charming musical for them this month.

After opening here in June, Eve Ensler’s EMOTIONAL CREATURE just completed an enthusiastic off-Broadway run.

LET ME DOWN EASY, the electrifying solo show from Anna Deavere Smith, proved so popular with audiences across America that PBS aired it as part of Great Performances.

TINY KUSHNER met Big Ben when Berkeley Rep’s collection of one-acts from legendary writer Tony Kushner shipped off to London.

Our production of David Henry Hwang’s Broadway comedy CHINGLISH broke box office records before heading to South Coast Rep. In March it plays at the Hong Kong Arts Festival—the first Berkeley Rep show to go to Asia.

HOW TO WRITE A NEW BOOK FOR THE BIBLE has gone on to delight audiences from Washington State to Washington, DC, from Southern California to Colorado to Canada.

After appearing in Berkeley last spring, Mikhail Baryshnikov’s IN PARIS played at Lincoln Center in August.

Mary Zimmerman’s mesmerizing adaptation of THE ARABIAN NIGHTS enjoyed a mini-tour when it caravanned to Kansas City, Chicago, and DC.

COMPULSION and IN THE WAKE both played off Broadway at The Public Theater, and the latter netted an Obie Award for director Leigh Silverman.

After we helped introduce American audiences to THE GREAT GAME: AFGHANISTAN, top brass from the Pentagon requested an encore performance in DC.

Berkeley Rep felt like a proud Ivy League parent when our THREE SISTERS went off to Yale Rep and got top marks from East Coast critics.

And after creating buzz on Broadway, IN THE NEXT ROOM (OR THE VIBRATOR PLAY) has been produced in nearly 50 cities in America, Australia, New Zealand, and even Peru.

Many plays are born in Berkeley. At last count, the Theatre’s progeny included 64 world premieres, 42 West Coast premieres, and five American premieres. Thank you for helping bring them into the world. Don’t miss the next two shows at Berkeley Rep: the world premiere of FALLACI and the West Coast premiere of DEAR ELIZABETH. Who knows where they’ll end up?
THE HOTTEST SHOWS IN TOWN ARE ONLY AT A.C.T.

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dead metaphor
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A visionary musical work inspired by the true story of a Chinese immigrant trapped in a Bronx elevator for 81 hours

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Just as in *The Wild Bride*, characters have been finding love onstage for years. Just think of dynamic pairings from theatrical classics and you get the idea: Romeo and Juliet, George and Emily Webb, and George and Martha (hey, the beauty of drama is getting the full spectrum). But what about meeting people at Berkeley Rep? In the past 45 years, the Theatre has played matchmaker to several couples. Read on for some sweet romance—and be sure to take note of who’s sitting next to you. Perhaps that person is your future spouse!

Take Ryan Esposto, for example. He sat next to Abbey when the two joined a group of friends for a night out to see *American Idiot* in 2009. “I’d had my eye on Abbey and knew that I wanted to get to know her better,” Ryan confesses. After distributing the group’s tickets, “I strategically held onto hers until second to last,” he says, placing them next to each other and on the aisle. “We wound up having a great conversation before the show.” The pair started dating a couple of weeks later and married in March 2012. For one of their early and “official” dates, they brought a second group of friends back to *American Idiot* to see it during its extended run. In Ryan’s mind, “Berkeley Rep provided the right environment and set the stage very nicely for our courtship.”

Other couples have met at auxiliary events throughout our seasons. At our 2000 gala, Tara Jacquet was tasked with photographing the event—and the two guest chefs. With everyone around her speaking French and focused on food prep in the crowded kitchen, she only snapped one photo of Chef Grégoire before moving onto other subjects. “After nabbing the photo, I had a feeling he was talking about me in French to someone else,” she recalls. The two formally met after the event and exchanged numbers. Grégoire called the very next day to ask her out. “I printed the photo I’d taken of him and gave it to him on our first date,” she says, “and the rest is history.”

Providing entertainment for a Berkeley Rep event was what brought musicians Theresa and Barney Nelson together initially. Theresa was hired by the development department and was promised payment in the form of season tickets. She ended up performing with Barney, already a Berkeley Rep subscriber. During rehearsals, they discovered a shared passion for music and theatre, and had their first official date at a performance of *Two Gentlemen of Verona*. After that, “the gig went great, and we had a whole season of Berkeley Rep shows to look forward to as a couple,” Theresa says. They’ve now subscribed for nearly 30 years (even longer than they’ve been married)! They’ve even expanded their subscription to include tickets for their daughter Madeleine, another theatre fanatic. “It’s a big part of our lives that we look forward to every time,” Theresa says, “and it’s so nice to do it as a whole family. It practically feels like a second home to us!” They even contributed to the 40th Anniversary Campaign.

For some, the Berkeley Rep love bug bites a little more closely, like while working at the Theatre. “Ryan held the door open for me on my first day in the shop,” Amanda Williams-O’Steen says of her husband, the now former associate technical director at Berkeley Rep. They had their first date more than two years after they both began working in the Theatre’s shops. “Initially we thought we were just going out as friends,” Amanda recalls, “but we realized pretty quickly throughout dinner and a movie that it was a lot more than that.” That first date was followed by a shop-wide outing to a Willie Nelson
concert some weeks later. Unable to find each other that night, Amanda was greeted by a surprise in her desk drawer the next day. “Ryan brought me a rose with a note that said ‘You were always on my mind,’” echoing one of Nelson’s lyrics. From that point on, she couldn’t keep the secret anymore. “I immediately called my friend Michelle Moody in the prop shop and demanded she go to lunch with me so we could talk about me and Ryan.” Exactly three years after their first date, Ryan and Amanda tied the knot in North Carolina; they continued working together for close to a decade until Ryan moved down the street to become the technical director at Aurora Theatre.

On the other hand, there are some couples who didn’t need help from Berkeley Rep to get together. Already a couple, Rebecca Martinez and the late Peter Sloss both had a wealth of experience to bring to the Theatre’s board of trustees, so it was only a matter of time before they joined the board. While they made substantial progress ensuring the Theatre’s continued financial success, their personal relationship needed some extra influence. Enter Susan Medak, Berkeley Rep’s managing director and resident “Yenta.” The unsuspecting couple joined her for dinner only to realize it was a setup. “Susan said, ‘I have the perfect place for you to get married,’” Rebecca recalls. Unable to agree on a location, Susan, perhaps unsurprisingly, suggested they get married at the Theatre. “We loved it immediately,” Rebecca remembers fondly.

“It was our Theatre, both of us were very devoted to it. Peter even wrote a mini play that we used instead of vows.” The couple married on the set of Triumph of Love. “It was a very meaningful ceremony. At the very end, everyone applauded and rose in a standing ovation. It was a perfect blend of theatre and our love for each other,” she says. “Berkeley Rep deepened our relationship. Instead of just being theatregoers, we were also helping the Theatre in very concrete ways.” When Peter passed away, his memorial service was held at the Theatre as well. Susan presided over the ceremony; James Carpenter read part of one of Peter’s plays; a vocalist sang the couple’s favorite song. “It was another performance and a theatrical goodbye to my husband. It just seemed fitting.”

If you are looking for an officiant, Berkeley Rep happens to have its own minister on staff for weddings. Charge Scenic Artist Lisa Lázár was ordained by mail as a gag in college, though it’s come in handy of late. Lisa recently performed the wedding of Sheri, a former Berkeley Rep fellow whom Lisa mentored. While it may seem strange for your supervisor to perform your wedding, it was more than fitting in this case. Lisa was close to her mentee, and she says that the shop artisans have a “very intense relationship” as they grow together creatively. Plus, “a wedding is a theatrical event,” Lisa says. “There’s blocking, lines, rehearsed timing, and it’s all to perform a sacred ritual. At its best, theatre is a sacred performance; so, too, is a wedding.”
Get your mojo workin’ in Berkeley

Clues to find the blues

BY TERENCE KEANE

If you get bitten by the blues at The Wild Bride, you don't have to go down to the delta for another fix. The music is alive and well right here in Berkeley. A trip through the local blues scene starts just outside our front door...

Freight & Salvage

As you leave the Roda Theatre, you may see another audience streaming out of the Freight & Salvage. For four decades, this funky nonprofit has presented blues, bluegrass, country, folk, gospel, and all sorts of roots music. Now the folks at the Freight have converted that old garage across the street into a gorgeous new venue, which is a welcome addition to the Downtown Berkeley Arts District.

Pick up one of their calendars and check it out. Although you may not recognize every name, a quick Google search will tell you that these bands are the real deal. You can also take classes there: maybe six weeks of slide guitar will turn you into Muddy Waters! But if you’re really itching to learn the blues, in the immortal words of crooner Bobby Bland, just walk further on up the road.

The Jazzschool

It’s like entering a speakeasy: go down the stairs beneath the sign that bears a big blue note. In a basement right here on Addison Street, recording artists and professional performers mingle all week with eager students at the Jazzschool.

Coming down the steps, you'll probably pass someone lugging a stand-up bass or a set of cymbals — but the first music you'll hear is the whistling of a cappuccino machine. People cluster at tiny tables in the Jazzcaffe to trade jokes, CDs, and tips about house concerts in town. Meanwhile, in a nearby row of noisy classrooms, lessons are always underway. Inside, instructors like Danny Caron and Pamela Rose disclose the secrets of 12-bar blues for aspiring singers and instrumentalists.
The curriculum at the Jazzschool can earn hardcore musicians a degree in areas like arranging and composition, yet most students are ordinary people who just want to let loose after work. You might meet a computer programmer tapping a different kind of keyboard, a doctor learning harmonica, or a high-school sophomore unleashing a killer sax solo. And forget about final exams... when the semester ends, you and your classmates can strut your stuff in front of a supportive crowd on the school's beautiful stage.

Bobby G's

Now that you've got a taste of performing, head around the corner to Bobby G's Pizzeria. It's right behind Berkeley Rep on University Avenue, and every Tuesday there's an open mic hosted by boogie-woogie pianist Wendy DeWitt.

The evening begins with a set of smoking blues from a special guest. Then local vocalists, guitarists, and other musicians sign up to play a tune or two with the house band, which usually features Kirk Harwood on drums and Patty Hammond on bass. Plenty of places in the Bay Area hold jams, but Bobby G's is built for comfort with its easy access to pizza, pasta, and — cheers! — a terrific selection of beer.

Blues dancing

Even if you can't carry a tune in a bucket, you can still pour yourself into the music by dancing. Who can listen to the sultry sounds of B.B. King, Buddy Guy, or Big Mama Thornton without starting to swing their hips? So head over to La Peña Cultural Center, on Shattuck near Ashby, where Ted Maddry hosts an event called Beat the Blues. Inspired by traditional juke joints, it includes a lesson for beginners every Wednesday at 7pm followed by social dancing from 8 until late.

Friendlier than tango and sexier than swing, blues dancing is slow, sensual, and hypnotic. Many people find it easier to learn than other kinds of partner dancing, since it emphasizes individual expression and emotional connection instead of insisting on specific steps. So turn up the volume, turn down the lights, and let the good times roll.

Let the good times roll

If our Bride got the blues stuck in your brain, we're guilty as charged. But don't hop a boat to the bayou or a slow train to Chicago. From enthusiastic amateurs to Grammy-winning pros, the Bay Area is brimming with talent — and before you know it, you'll be immersed in a vibrant subculture.

Whether you want to hear the blues, sing 'em yourself, do a little dirty dancing, or learn to play like Ray, Berkeley can feed your need. Or head over to Oakland, where blues bands give regular gigs at places like Yoshi's, Cato's, and the Capri Lounge... And if that still doesn't do it, as James Brown would say, just take it to the bridge.
An actor’s toolkit grows ever larger

by Cassie Newman

Sixteen bars. In a song, that’s about 30 seconds, give or take. When actors audition for a traditional musical, this is all they have, plus maybe a minute of a dance routine, to win over the casting director.

But here’s the thing: while these standards may still prevail when it comes to standard musical-theatre productions, the landscape of the theatre in general has been gradually shifting. “There is a constant push to explore new forms and styles in the theatre. To be an artist is to thrive on the unknown and to search for unique experiences that help us decipher the human condition,” explains Mina Morita, Berkeley Rep’s artistic associate. “For some this includes incorporating technology, exploring postmodern narratives, and creating experiences where the audience is participating in the dialogue. The definition of a ‘play’ is changing. This is especially the case in Europe, where audiences are more open to work that is unconventional.”

But the U.S. isn’t lagging behind. Theatres across the nation have presented work that skirts audiences’ notions of what constitutes a traditional play. Some Broadway musicals are even bending the aforementioned standards of musical theatre, including Berkeley Rep’s 2009 production of American Idiot with music composed by Green Day. In an interview on NPR in 2010, director and co-author Michael Mayer expressed that it was time for the American musical to enter into contemporary culture.

“I feel that the future of musical theatre kind of depends on our ability to embrace and pull together the popular music of the day—as has been Broadway tradition since the beginning,” Michael attested.

All of this is to say that as the style of the theatre evolves, so, too, do the expectations of performers.

Berkeley Rep’s resident dramaturg, Madeleine Oldham, sees the shift in American theatre as “one toward more of a Canadian-European model, where it’s okay to have more than one talent, and you’re not taken less seriously if you do more than one thing. Singing, dancing, and acting are a pretty traditional combination. I really mean performing and writing, or acting and playing an instrument.”

So while an ability to do a time-step or belt out a tune by Sondheim are still highly valued skills, actors’ toolkits are filling up with even more gear to make them more malleable as performers.

“In today’s theatre, directors often look for actors with a number of different skills with whom to build the story,” Mina observes. “One might seek actor-musicians, while another might seek actors with great movement ability and ensemble skills to create a world with human movement and form.”

In step with this trend, the Berkeley Rep School of Theatre has started offering more movement-based classes such as Suzuki, Laban, clowning, Alexander Technique, Feldenkrais, and Contact Improv. MaryBeth Cavanaugh, associate director of the School and a director and choreographer, confirms Mina’s observations: “In order to create dynamic and vibrant work and to affect the audience kinesthetically, it is...
imperative that actors understand the fundamentals of making movement that illuminates character, action, and text.”

As such, just as MFA and professional-training programs include diverse movement and voice classes to supplement acting classes, so, too, does the teen Summer Intensive program right here at the School of Theatre. Intent on fostering more well-rounded performers, the program gives young actors the option to study elective subjects such as playwriting and fight choreography, and take a class called Performing Activist Art. They can then carry the myriad skills they learn in those classes into the collaborative work they are doing to create, and perform in, original plays based on classic myths.

“The idea of studying together, creating together, and having a common language but differing points of view is vital,” MaryBeth says. “I think then that successful collaboration can be achieved.”

This kind of collaboration leads to a strong and vibrant theatrical community, and it is happening on every level: in homegrown rural theatre companies, in companies like Kneehigh who are forging partnerships with other nonprofit companies, and even in new work being developed for Broadway’s commercial audiences. It makes sense then that the more diverse skills an actor has, the more that he or she can bring to such collaborations.

“It is true that work has become more eclectic and more multidimensional,” attests Berkeley Rep’s casting director, Amy Potozkin. “I do think that because plays are incorporating music and movement and nontraditional forms, special skills have become increasingly important. When I do auditions for specific plays, for Mary Zimmerman’s plays for example, I’ve had to look very closely at the special skills listed on résumés and talk to actors about their movement experience and instruments they might play,” she explains. “We just finished auditions for Pericles for which we were also looking at actors who play instruments and have physical comedy skills.”

With all of these elements at play, there’s not much to be gleaned from 16 bars and a time-step. Looks like it’s time to dig into that toolkit.
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 vital 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 23
Emma Rice, the joint 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.
How did you find yourself as part of Kneehigh?

The simple answer is I auditioned. I had moved away from London and had been working in Devon, which is the next-door county to Cornwall. I was enjoying the rural seclusion and the different, more intense artistic communities that existed in the south of England. In London it can often all be about the next job, and the career ladder. I think by taking myself outside of London I met some real kindred spirits. Some friends said, “You just have to meet Kneehigh,” so I wrote to them, and the rest is history. I 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 the strength of that reaction that I’m still here.

So you started work at Kneehigh as an actor. What have been your other roles with the company?

I did start as an actor, but the boundaries between who did what at Kneehigh in those days were quite fluid. I began to direct while the shows were on tour. I took over the maintenance of shows, keeping them in shape and moving them forward. It was a natural progression so when Kneehigh said, “Why don’t you direct your own show?” I did! I never thought at that point that I’d be a director, but it’s been a wonderful change of course. And I love it. I’m a much better director than I ever was a performer. (Laughs) Kneehigh’s been going 30 years, and I’m the third artistic director. My way of working is absolutely my own. Mike Shepherd, who founded the company and is still at the heart of Kneehigh, works in a more clowning based way than I do. And Bill Mitchell, who also ran the company, had a very visual approach as he is from a design background. We all brought our own expertise into the core of the company, and the language expanded and grew.

Kneehigh has been a touring company for quite some time. When did you start taking productions abroad?

It’s been over the last 10 years that we’ve extended our international work. We’ve been to China, and Syria and Lebanon, and then more recently to Australia, New Zealand, and, of course, America, which we love.

Have you noticed a difference between working in the UK and working in the U.S., specifically?

There are opposite answers to this question. I think the British have a very British humor, but sometimes the American audience gets it more than we do. Certainly I think the U.S. audiences loved the “Britishness” of Brief Encounter even more than the Brits did. However, on a very basic human level I think we’re all much the same wherever you go on the planet. People understand what it is to love, what it is to feel loss, anger, compassion. We all share the experience of being human. On a deep level I think there’s no difference, but we possibly have some surface differences in taste!

“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.”

Do you have a favorite place that you’ve taken a show to?

Bringing Brief Encounter to Brooklyn and then to Studio 54 in Manhattan was an extraordinary journey: St. Ann’s Warehouse, a theatre in Dumbo [Down Under the Manhattan Bridge Overpass, a vibrant neighborhood in New York] and then historic disco land and Broadway. That was amazing! Also, taking The Red Shoes to China was a very profound and politically extraordinary experience. We also took our version of Cymbeline to Colombia, which was one of the highlights of my career, because of the resonance of the story, which includes kidnapping and lost children. I think in that world, it suddenly came to vivid life.

Is it more challenging to take a show on the road? How does that compare to putting up the Asylum?

Performing in the Asylum is a huge, exhilarating 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 why we created the Asylum. It is a beautiful “theatre factory” where this work is born. It’s muddy and earthy and sexy and funny—you can smell the Cornish air coming off the work! Touring, however, is really what keeps the work fresh: meeting the audiences and going on new adventures. We see the Asylum as where the work is born and nurtured, but then we absolutely love traveling and seeing the world through the lens of the stories we tell.

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 achieve as a director is to not only choose the story, but also understand why I
want to tell it. I decide what world that story will be in and what form that story will be in. I then bring the actors into the process and explain and explore that world and those foundations. The actors, inspired and guided, then create a lot of the ideas themselves. I’ll send them off and say, “Make me up a dance of a father and his daughter,” or “Show me what happens when the father sells his soul to the devil,” or “Make me the devil’s lair.” Every member of the team explores different elements of the show, and then I collect, edit, guide, intervene, bully... (laughs) Well, I don’t bully but I can be quite bossy. And we craft the piece from there. But really, you can’t break down whose ideas are whose. It’s very much a creative process in which the collective imagination is Queen.

What attracted you to telling The Wild Bride story?

As I get older I begin to realize that the things I’m interested in stay exactly the same. I’m very interested in romantic love and I’m also interested in what we get wrong; how we try to do the right thing as human beings and how we trip up. There’s Brief Encounter and Tristan & Yseult, both exploring impossible love, and The Red Shoes and The Bacchae, which both examine the dark forces of your personality and how we wrestle with those forces. I thought that The Wild Bride really combined these two ideas. It’s a deeply romantic story, but not in the way that we expect. It’s about how long it takes to find yourself, how many bad bargains you make and other people make for you. It’s a story about a long life. And that’s really what I loved about it. A lot of stories are about a moment in one’s life, but this is about a lifetime. 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 in this story, romantic love is the cherry on the cake. But it isn’t the cake! And I love that. (laughs) If there’s one thing I know, it’s that romantic love is a great thing, but it comes and goes and changes. This story is about the cake, not the cherry! The cake is oneself.

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 consider myself a storyteller. I notice when I’m suddenly interested in a story, or when a story starts to “itch.” I feel stories are passed down through generations, and that makes me feel like a folk artist. My grandmother told my mother stories and she, in turn, told me stories. I’m just expanding that very female tradition of telling 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... 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 each other and reshaping our memories and experience.

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 it’s because I’ve always been a little lazy, but I try to let my mind go fallow and see what emerges. 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 the deep, dark, iceberg-y feelings that are the most interesting ones to explore.

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 sublime. I’ve used performers who are also musicians, and I think that it’s a unique and fabulous score. Musically, this show has been 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 there is also an Eastern-European performer who helped create the show, so I think we’ve created an amazing blend of blues and Eastern-European folk. I’ve never heard anything like it.

What do you do when you’re not doing theatre?

Oh, I hate that question! I’m doing theatre all the time! Being part of Kneehigh, there’s no real line between work and life: I work with my friends, I tour with my friends and it takes up most of my time. If I get a chance I love to lie on a beach, read books, and do knitting; I like to empty my mind when I’m not working.

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

I would like to learn to tango properly. I started, but 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! 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 the stories stop popping into my head.
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 coincidence. 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 fuelled 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. We want 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 delight with their deft improvisation, breathing life and naughtiness into the bones of the story; they use their eloquent bodies to create physical poetry and disarm with their 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
The devil at the crossroads

CONTINUED FROM PAGE 17

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 Kneehigh 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. 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. It has also been suggested that the shadowy stranger in the crossroads of early African-American blues music 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. However you make your way to the crossroads, there’s bound to be an entralling tale waiting there for you.

One of these stories is that of 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 meanings. 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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CAST
(IN ORDER OF APPEARANCE)
The Devil  Andrew Durand
The Girl  Audrey Brisson
The Father & The Prince  Stuart Goodwin
The Wild  Patrycja Kujawska
The Woman  Etta Murfitt
The Musicians  Damon Daunno
Ian Ross

CREATIVE TEAM
Text & Lyrics  Carl Grose
Music  Stu Barker
Choreographer  Etta Murfitt
Designer  Bill Mitchell
Costume Designer  Myriddin Wannell
Lighting Designer  Malcolm Rippeth
Sound Designer  Simon Baker
Associate Sound Designer  Andy Graham
Executive Producer  Paul Crewes
Assistant Director  Simon Harvey
Additional Dance  Éva Magyar
Company Stage Manager  Steph Curtis
Stage Manager  Karen Szpaller
Production Manager  David Harraway
Sound Operator  Jonathan Jones
Props/Puppet Maker  Sarah Wright
Carpenter  Alex Crombie-Rodgers

The company of The Wild Bride is appearing with permission of Actors’ Equity Association.
The parts of The Woman and The Devil were originally created and played by Eva Magyar and Stu McLoughlin. Boundless thanks to the company for their skill, experience, care, and creativity. Without their generosity and brilliance, this work would not have been possible.
Kneehigh is supported by Arts Council England and Cornwall Council.
Quidam, a vocalist and performer. She performed in its international tours of *Quidam* (1996–2000) and *Réinventé* (1989). She also performed in the papal event at Yankee Stadium in 2008. Since graduation, Audrey has appeared in the feature films *Hereafter* directed by Clint Eastwood and *W.E* directed by Madonna, and on TV in a new drama adaptation of Martin Amis' novel *Money* (BBC).

**Audrey Brisson**  
*The Girl*

Andrew Durand
*The Devil*

Andrew is so happy to be working with the incomparable Emma Rice and Kneehigh Theatre Company again. He previously appeared in *The Umbrellas of Cherbourg* in London’s West End, playing the role of Guy. Andrew also appeared on Broadway in *Spring Awakening* as Georg and *War Horse* as Albert Narracott. His off-Broadway credits include *The Burnt Part Boys* at Vineyard Theatre and *Playwrights Horizons*, and *Yank!* at the York Theatre Company. He also appeared in *The Unauthorized Autobiography of Samantha Fish*.

**Patrycja Kujawska**  
*The Wild*

Patrycja studied at Academy of Music in Gdansk, Poland, graduating in 2009. She also studied classical singing at Cegep St-Laurent in Canada. As a child and teenager, Audr e worked extensively with Cirque du Soleil as a vocalist and performer. She performed in its international tours of *Quidam* (1996–2000) and *Réinventé* (1989). She also performed in the papal event at Yankee Stadium in 2008. Since graduation, Audrey has appeared in the feature films *Hereafter* directed by Clint Eastwood and *W.E* directed by Madonna, and on TV in a new drama adaptation of Martin Amis' novel *Money* (BBC).

**Stuart Goodwin**  
*The Father & the Prince*

Stuart Goodwin

Since graduating from the Guildhall School of Music and Drama, Stuart has particularly enjoyed working on *Cashback* (Oscar-nominated), *Cops* (BBC, BAFTA winner), *The Lieutenant of Inishmore* (Royal Shakespeare Company), *The Three Musketeers* (Young Vic, London), and *State of Play* (BAFTA winner), as well as Kneehigh’s *Midnight’s Pumpkin* and *The Wild Bride*. Stuart is delighted to be returning to California as he has been unable to find such great burritos as the ones served locally around Berkeley Rep.

**Patrycja Kujawska**  
*The Wild*

Patrycja studied at Academy of Music in Gdansk, Poland, graduating in violin. Before moving to UK in 2005 she worked extensively in physical theatre with City Theatre in Gdynia and Dada von Bzdulow, and has sung in the *Non-Cabaret* at the Baltic Sea Cultural Centre. She has worked with Kneehigh since 2008, appearing in *Don John, Midnight’s Pumpkin*, and the critically acclaimed *The Red Shoes*, as well as international tours of *The Wild Bride*. She danced in shows choreographed by Tatiana Baganova and Avi Kaiser. Patrycja wrote music for a short animated film, the dance piece *Face*, and *Soundtrack for the sculptures*, inspired by the work of French sculptor Sabrina Gruss, and she co-composed music for vdt’s *Motherland* and *Test Run*, which she also appeared in. Her other vdt credits include *Broken Chords*, *Drop Dead Gorgeous*, *Fairy Tale*, *If We Go On*, *Let The Mountains Lead You To Love*, and *Punch Drunk*. Patrycja lives in Bristol.

**Etta Murfitt**  
*The Woman/Choreographer*

Etta trained at London Contemporary Dance School. She created choreography for Kneehigh’s productions of *Midnight’s Pumpkin* and *Steptoe & Son*. Etta’s other choreography and movement direction credits include Trevor Nunn’s productions of *A Chorus of Disapproval* at the Harold Pinter Theatre and *Rosencrantz & Guildenstern Are Dead* at the Chichester Festival Theatre 2011 and Theatre Royal Haymarket, as well as *Cat on a Hot Tin Roof*, directed by Sarah Esdaile at the West Yorkshire Playhouse; *Le nozze di Figaro*, directed by Martin Lloyd-Evans for the Holland Park Opera; Rufus Norris’s *Sleeping Beauty* at Birmingham Rep; and *The Way of the World*, directed by Selina Cadell at Wilton’s Music Hall. She created roles for Adventures in Motion Pictures between 1991 and 2002 and became assistant artistic director in 1995. In 2002 Etta was appointed associate director of Matthew Bourne’s New Adventures and has performed with the company in various productions such as *The Car Man*, *Cinderella*, *The Nutcracker*, and *Swan Lake*. Her film and TV credits include Clara in *Nutcracker!* (BBC/NVC) and Rita in *The Car Man* (Channel 4), as well as *Late Flowering Lust*, *Mrs. Hartley and the Growth Centre*, and *Roald Dahl’s Red Riding Hood* (BBC), and *Storm* (Aletta Collins/BBC Dance for the Camera).

**Emma Rice**  
*Director & Adaptor*

Emma is the joint artistic director of Kneehigh Theatre. She has directed its productions of *The Bacchae* (2005 Theatrical Management Association Theatre Award for Best Touring Production), *Brief Encounter* (a David Pugh and Dafydd Rogers production in association with Kneehigh), *Cymbeline* (in association with
the Royal Shakespeare Company for The Complete Works Festival), Don John (in association with the Royal Shakespeare Company and Bristol Old Vic), A Matter of Life and Death (in association with the Royal National Theatre), Midnight’s Pumpkin, Rapunzel (in association with Battersea Arts Centre), The Red Shoes (2002 TMA Theatre Award for Best Director), Tristan & Yseult (2006 TMA Theatre Award nomination for Best Touring Production), and The Wooden Frock (2004 TMA Theatre Award nomination for Best Touring Production). Emma was nominated for the 2009 Olivier Award for Best Director for Brief Encounter. Emma’s latest work includes Oedipussy for Spymonkey; Steptoe & Son, which continues its UK tour in the spring; the West End production of The Umbrellas of Cherbourg; and Wah! Wah! Girls for World Stages in association with Sadler’s Wells and Theatre Royal Stratford East. In 2013, Emma will direct The Empress for the RSC.

Carl Grose
Writer
Carl has worked extensively with Kneehigh for the past 17 years as both a writer and an actor. His writing for the company includes The Bacchae, Blast!, Cymbeline, Hansel & Gretel, Quicksilver, Tristan & Yseult, and Wagstaffe the Wind-Up Boy. Carl has also written for BBC TV and Radio, o-region, the RSC and the National Theatre, Spymonkey, Told by an Idiot, and Vesturport. His plays include 49 Donkeys Hanged, Horse Piss for Blood, Gargantua, Grand Guignol, and Superstition Mountain. Carl is currently writing shows for Bristol Old Vic, the RSC and the National, and a new version of The Beggar’s Opera for Kneehigh.

Stu Barker
Composer
Stu has worked extensively as composer/musical director with Kneehigh Theatre over the last 16 years and has worked on the following shows: The Bacchae, Brief Encounter, Cymbeline, Don John, Hansel & Gretel, A Matter of Life and Death, Midnight’s Pumpkin, Nights at the Circus, Pandora’s Box, Rapunzel, The Red Shoes, Tristan & Yseult, and The Wooden Frock. He has also been a composer/musical director for shows at Bristol Old Vic, Contact Theatre, Donmar Warehouse, Horse + Bamboo Theatre, Liverpool Lantern Company, Shakespeare’s Globe, Travelling Light, and Welfare State International. Recently Stu has been touring as trombonist with C.W. Stoneking & His Primitive Horn Orchestra.

Bill Mitchell
Designer
Son and was delighted to be asked to design The Wings, A Very Old Man with Enormous Designer Body at balletlorent, Katharine Docks, Edinburgh Royal Lyceum, at Abbey Copenhagen, Carmen Jones London at Guthrie Theater, hms Pinafore Dark Materials Hamlet The Devil Inside Him at Arcola Theatre, Tutti Frutti at the Sage Gateshead, and The Winslow Boy at Rose Theatre Kingston. Malcolm won a 2010 OBE as a member of the design team for Brief Encounter in New York.

Simon Baker Sound Designer
Simon’s work for Kneehigh includes Brief Encounter (2011 Tony nomination for Best Sound), Don John, Midnight’s Pumpkin, The Red Shoes, Steptoe & Son, The Umbrellas of Cherbourg, Wah! Wah! Girls, and all three years of its Asylum Season. His other credits include Angus Thongs and Even More Snogging at West Yorkshire Playhouse, the world arena tour of Batman Live, Boeing-Boeing (2007 Tony nomination for Best Sound), and La Bête at the Comedy Theatre and on Broadway, Bridge Project for 8AM/Old Vic Theatre, Closer to Heaven at Arts Theatre, Deathtrap at the Noel Coward Theatre, Di Viva and Rose at Hampstead Downstairs, Hedda Gabler and The Real Thing at the Old Vic, Late Middle Classes at Donmar Warehouse, Loserville at the West Yorkshire Playhouse/Garrick Theatre, The Lord of the Rings at Theatre Royal Drury Lane and Toronto (2007 Olivier nomination for Best Sound), Matilda The Musical with the rsc and Cambridge Theatre (2012 Olivier Award for Best Sound), Me and My Girl at the Sheffield, The Merry Wives of Windsor with the rsc, and The Norman Conquests at the Old Vic and on Broadway.

Andy Graham Associate Sound Designer
Andy graduated from Mountview Theatre School in 2001 with a BA in technical theatre. For Kneehigh, he has worked as an operator and associate sound designer on Brief Encounter (Tony nomination for Best Sound) and The Red Shoes. He worked as a sound operator for West End shows including Contact, The Full Monty, Guys and Dolls, Jerry Springer The Opera, The King & I, The Lord of the Rings, and Loserville, as well as the UK tour and 10th anniversary production of Our House. His recent solo design work and collaborations include Allegro for the London School of Musical Theatre, Jekyll & Hyde for Vienna’s English Theatre, Mary Rose for Dog Orange, and Oedipussy for Sypmonkey. Andy was also a sound operator for the London 2012 Olympic and Paralympic Games.

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), 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.

Karen Szpalier Stage Manager
Karen is happy to be working again with Kneehigh after Brief Encounter at American Conservatory Theater in 2009. This is her 10th season at Berkeley Rep. Her favorite past Berkeley Rep productions include Comedy on the Bridge/Brundibar, Compulsion, Concerning Strange Devices from the Distant West, Eurydice, Fêtes de la Nuit, Let Me Down Easy, and The Lieutenant of Inishmore. Her favorites elsewhere include The 25th Annual Putnam County Spelling Bee at San Jose Repertory Theatre; Armistead Maupin’s Tales of the City, Blackbird, A Christmas Carol (2006–12), Curse of the Starving Class, and The Tosca Project at American Conservatory Theater; Anna Deavere Smith’s newest work, On Grace, at Grace Cathedral; Ragtime and She Loves Me at Foothill Music Theatre; Salome at Aurora Theatre Company; the national tour of Spamalot in San Francisco; Striking 12 and Wheelhouse at TheatreWorks; and Urinetown: The Musical at San Jose Stage Company. Karen is the production coordinator at TheatreWorks.

Paul Crewes Executive 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 Improvable Theatre, Kneehigh (The Bacchae and The Wooden Frock), Theatre Romea, and the National Theatre and with commercial and West End producers. His other work includes producing the UK tour of Doorman with his own company in 2005, being associate producer for the Lowry, producing King Cotton in 2007, and working for Metal with Jude Kelly. Paul has worked for Kneehigh since 2005 and has produced Brief Encounter (U.S. tour), Cymbeline (UK, Columbia, and Brazil tours), Don John (UK and U.S. tours), Hansel & Gretel, Midnight’s Pumpkin (Kneehigh Asylum 2011), Rapunzel (UK and U.S. tours), the 2010 tour of The Red Shoes (UK, U.S. and Australia), Steptoe & Son (UK tour 2012), Tristan & Yseult (UK, Sydney, New Zealand, and U.S. tours), The Wild Bride (Kneehigh Asylum 2011,
UK and U.S. tours), and the launch of the Kneehigh Asylum (featuring Blast!, The King of Prussia, and The Red Shoes).

**Tony Taccone**
**ARTISTIC DIRECTOR**
Tony is artistic director of Berkeley Rep. During his tenure, the Tony Award—winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 15 years, Berkeley Rep has presented more than 60 world, American, and West Coast premieres and sent 18 shows to New York, two to London, and now one to Hong Kong. Tony has staged more than 35 plays in Berkeley, including new work from Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, Itamar Moses, and Lemony Snicket. He directed the shows that transferred to London, Continental Divide and Tiny Kushner, and two that landed on Broadway as well: Bridge and Tunnel and Wishful Drinking. Tony commissioned Tony Kushner's legendary Angels in America, co-directed its world premiere, and has collaborated with Kushner on seven projects. His regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre, Oregan Shakespeare Festival, The Public Theater, and Seattle Repertory Theatre. In 2012, Tony was selected to receive the Margo Jones Award for demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre. As a playwright, Tony recently debuted Ghost Light and Rita Moreno: Life Without Makeup.

**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 Joyce Foundation, and the National Endowment for the Arts. Colin 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. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund. 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.

**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 involved in the promotion of theatre education throughout the region.

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**Kneehigh**

**About Kneehigh**

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. Visit kneehigh.co.uk and @WeAreKneehigh.

**Staff**

- **Chief Executive and Executive Producer**: Paul Crewes
- **Joint Artistic Director and Deputy Chief Executive**: Emma Rice
- **Joint Artistic Director**: Mike Shepherd
- **Assistant Director**: Simon Harvey
- **General Manager**: Charlotte Bond
- **Company Stage Manager**: Steph Curtis
- **Finance**: Totally Office
- **Projects Coordinator**: Liz King
- **Communications Coordinator**: Chloe Rickard
- **Administrator and Development Assistant**: Bethany Lyne
- **Connections Lead Artist**: Anna Maria Murphy

**Board**

- David Jubb (chair)
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Kneehigh would like to thank all of its generous donors, especially treasured members of the Kneehigh Family: Jane Rowe, Jon & Nora Lee Sedmak, Karen Townsend, Angela Bissett, Guy Heath, Tracey Carter, Hayley Taylor, Glenn & Wendy Carter, David Trenberth, Dave Myne, and Kate & Edward Mallinckrodt.


For more information on how you can help Kneehigh continue to make magical work—and receive a treasure trove of treats in return—visit kneehigh.co.uk or call (0044) 1872 267 910.

Kneehigh would also like to thank:

- Éva Magyar, Stu McLouglin, TR2, Luke Woods at Froggylove Furniture, Ruth Shepherd, Sue Hill, Kirsty Harris, Emma Staton and Mr Bili, Jen Riddick, Peran Ogdens, Chris Jordan, Bristol Old Vic, Daniel Sparrow, Dominic Fraser, Heligan Gardens, Mike Gunnin, and Lin Potter at Wrightsme...
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 29 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 co-chair of the Oxbow School in Napa and 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.

**The Strauch Kulhanjian Family
**SEASON 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:szym, 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 teenage children.

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The Hoag Theatre Store is better than ever, featuring our new tablet holder and exclusive items from our staff artisans. Wonderful gifts for you and the theatre-lovers in your life!
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Theatre info
Emergency exits
Please note the nearest exit. In an emergency, walk — do not run — to the nearest exit.

Accessibility
Both theatres offer wheelchair seating and special services for those with vision- or hearing-impairment. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office; please request these materials at least two days in advance of your performance date.

Considerations
No food or glassware in the house
Beverages in cans, bottles, or cups with lids are allowed.

Please keep perfume to a minimum
Many patrons are sensitive to the use of perfumes and other scents.

Recycle and compost your waste
Help us be more green by using the recycling and compost containers found throughout the Theatre.

Phones / electronics / recordings
Please make sure your cell phone, pager, or watch alarm will not beep. Doctors may check pagers with the house manager and give seat location for messages. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

Please do not touch the set or props
You are welcome to take a closer look at the set, but please don’t step onto the stage. Some of the props can be fragile, and are placed precisely.

No children under 7
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre. No babes in arms.

Tickets/box office
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Call 510 647-2949
Click berkeleyrep.org anytime
Fax: 510 647-2975

Under 30? Half-price advance tickets!
For anyone under the age of 30, based on availability. Proof of age required. Some restrictions apply.

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Theatre store
Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre and our kiosk in the Thrust Stage lobby.

Ticket exchange
Only subscribers may exchange their tickets for another performance of the same show. Exchanges can be made online until midnight (or 7pm by phone) the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

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To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email info@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Gmail, Yahoo, or other online email accounts, please authorize patronreply@berkeleyrep.org.
Consider the Pregnant Pause

That delicious moment of anticipation. We savor it, waiting, waiting, waiting for the slap of a shiny, fresh thought.

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Vermeer’s enigmatic *Girl with a Pearl Earring* has intrigued art lovers for centuries. See this masterpiece and more than 30 others by artists of the Dutch Golden Age—including Rembrandt, Hals, and Steen. Don’t miss *Rembrandt’s Century*, a companion exhibition featuring more than 200 rarely seen prints and drawings of the same era.
