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THE BERKELEY REP MAGAZINE
2013–14 · ISSUE 3

The Berkeley Rep Magazine is published at least seven times per season.
For local advertising inquiries, please contact Ellen Felker at 510 548-0725 or efelker@berkeleyrep.org.

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HEARSAY

MAN (A BIT RESIGNED): So what are we seeing tonight?
WOMAN: It’s called Tristan & Yseult.
MAN: Weren’t they at Ashkenaz last week?
WOMAN: It’s a love story.
MAN: Sounds like a Nordic law firm.
WOMAN: You’ll like it. It’s by the same people who did that play you liked a couple of years ago.
MAN: If it’s a play then we didn’t see it at Berkeley Rep.
WOMAN: We’ve seen plenty of plays at the
MAN: I mean a play! A real play! Remember those? By real writers like Shakespeare and Chekhov.
WOMAN: What?! When we saw Romeo and Juliet last year you said if you had to sit through the play one more time you’d throw yourself off a balcony!
MAN: I was being/funny.
WOMAN: And you hate Chekhov! Every Chekhov play we see you’re asleep within 20 minutes.
MAN: I’m not sleeping... I’m thinking deep thoughts.
WOMAN: Maybe it was the snoring that fooled me.
MAN: Okay you made your point! But it’s like a toothache. It hurts when the tooth is there but when it’s gone, there’s something missing.
(PAUSE)
WOMAN: Did you take your pills this morning?
(PAUSE)
MAN: So what are we seeing?
WOMAN: It’s a love story. Set in the time of King Arthur. By the same people who did The Wild Bride.
MAN (HIS INTEREST PIQUED): The Wild Bride?
WOMAN: You loved The Wild Bride. You talked for weeks about the woman with the antlers on her head.
MAN (REMEMBERING, PERHAPS A BIT TOO HAPPY): She was very good.
WOMAN: And there was even an exposition, a rising action, a climax, and a denouement.
MAN: You think they’ll have that in the show tonight?
WOMAN: Well...there’s no guarantee. Sorry.
MAN: Do I have time for a drink?
WOMAN: We can order one at the new bar at the Theatre.
MAN: Really?
WOMAN: You ready?
MAN: Let’s go.
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match lightest green to Pantone 375 CP

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One of the most satisfying moments in the season so far occurred for me at the closing performance of Vanya and Sonia and Masha and Spike, a play about the messiness of familial love. A friend of mine, who has been estranged from her children for many years, walked out of the Theatre and said to me, “This play makes me want to try harder.”

I yearn for those moments when I know we’ve touched a nerve. They are as good, maybe better, than applause.

In the past few weeks, you probably received a packet in the mail asking you to consider making a gift to Berkeley Rep’s Annual Fund. You may be surprised to know that Berkeley Rep is a nonprofit organization. Some of you will think, “Why make a contribution? I already help Berkeley Rep by buying tickets.” I don’t want to minimize just how much we do appreciate your decision to attend Berkeley Rep when you have so many choices of cultural offerings in the Bay Area. However, every time you purchase a ticket, whether it cost you $10 as part of a school group, or $14.50 (our lowest single-ticket price), or $135 (our absolute highest ticket price), your ticket has been subsidized by someone else. Were it not for someone’s contribution, every ticket would cost more than $150. High as that may seem, it is still a bargain when one remembers that a ticket to a Broadway show now regularly sells for over $400.

When you contribute to Berkeley Rep you are supporting more than the productions you see on our stage. You are also supporting many of our other programs that do not, in themselves, produce income. Among them is The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work; our School of Theatre that serves 20,000 people annually and provides free- or low-cost programs for students in nine counties; our public education programs; the reduced rental program that enables community groups to use our facilities; our Teen Council; our services for the blind; our programs in juvenile hall; and more.

While Berkeley Rep takes seriously the responsibility to be good citizens, we have a larger mission. I hope you share with me the belief that while Berkeley Rep provides a tangible service to the community, we provide other kinds of benefits as well. We take great pride in producing work on our stage that challenges our audiences to see each other with open minds and open hearts. We are deeply committed to the notion that telling stories, thoughtfully and with intelligence, helps us remember our shared humanity and our shared values. We retain a deep-seated belief that by mirroring human behavior in all its vast complexity, theatre, like all art, helps us be the best kinds of humans we can be. Sometimes we motivate people to “try harder.”

As you contemplate which of the myriad organizations you will support as the season of giving draws to a close, I hope you will consider adding Berkeley Rep to your list. Every dollar you give helps us produce work that provides both tangible and intangible returns for our community.

Wishing you and yours a joy filled holiday season.

Warmly,

Susan Medak
Celebrated British artist David Hockney returns to California with an exhibition assembled exclusively for the de Young. Expansive in scope and monumental in scale, this is the first comprehensive survey of his 21st-century work. Renowned for his use of traditional materials as well as evolving technologies, Hockney has created new art in an array of media, from watercolor on paper to iPad drawings, and oil on canvas to digital movies.


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If these walls could talk

A sneak peek at *The House that will not Stand*

BY KYLE SIRCUS

*History informs the present* and sheds new light on old words. In one of his most quotable speeches, Abraham Lincoln confronted the tension between slave states and free ones head on when he declared “A house divided against itself cannot stand,” using Mark (of New Testament fame) to comment on the events of the time. One might say Marcus Gardley, author of *The House that will not Stand*, does the same with his proud and fierce young voice that breathes new life into a historic tale in this powerful world premiere.

Set on a steamy New Orleans day in 1836, Marcus’ play explores what happens to a black Creole family when Beartrice’s man dies suddenly, opening floodgates from which mystique, enchantment, and poetry spill out in equal measure. Referencing his already abundant body of work, the *New Yorker* champions his many accomplishments: “The 32-year-old playwright’s talent is immense...He traffics in lush images and plots that are as mysterious and surprising as forced flowers blossoming in winter....”

Madeleine Oldham, Berkeley Rep’s resident dramaturg and director of The Ground Floor, says, “The world of the play is absolutely fascinating. It covers a part of our country’s history that I don’t think we pay enough attention to. The idea that women of color could own property during that time seems inconceivable to us, but it happened. Plaçage is a significant part of the fabric of New Orleans, a city that we embrace as special because of its amazing history. We’re eager for audiences to experience Marcus’ deft telling of this important story.”

*The House that will not Stand* is another production that’s been ushered to our main stage from The Ground Floor, Berkeley Rep’s Center for the Creation and Development of New Work, on the heels of *Troublemaker, or the Freakin Kick-A Adventures of Bradley Boatright*. “Workshopping a commission here and having the play with us so far in advance allows Marcus and our staff more time to build a deep and fulfilling relationship around this play,” Madeleine notes. She finds the opportunity to test work on its feet before a full production an “incredibly valuable” step for the Theatre. “Marcus is super talented and we hope this is just the beginning of our relationship with him,” she adds. “We hope he will consider Berkeley Rep an artistic home.”

*The House that will not Stand* plays January 31 to March 16. Tickets are on sale now. Visit berkeleyrep.org, or call 510 647-2949, Tuesday through Sunday, noon to 7pm.
In case you missed him...

Baryshnikov is back at Berkeley Rep

BY KYLE SIRCUS

After taking us to the romantic world in Paris, Mikhail Baryshnikov returns to Berkeley Rep with Man in a Case. He joins forces with Annie-B Parson and Paul Lazar of the Obie Award-winning Big Dance Theater for a kinetic and poignant retelling of two of Anton Chekhov's short stories, Man in a Case and About Love. Their collaborative, high-tech fusion of theatre, movement, music, and video will bring one of Russia's most beloved authors to new life on our stage.

Two hunters trade tales both witty and haunting: one about a reclusive man who falls for a cheerful, extroverted woman; the other about a fellow who relives the story of lost love. But for Baryshnikov, there's more to Chekhov than first meets the eye. “At their core both stories are about love,” he says. “And I think it’s a romantic show in many respects that is perfect for Berkeley Rep’s audience.”

Enter Annie-B Parson and Paul Lazar, whose multimedia-infused work with Big Dance Theater has a global footprint and pushes the boundaries of movement and storytelling. Video is a crucial element in this adaptation. For Paul, it all comes down to cementing the dramatic abilities of this multi-talented ensemble in a way that services a story in its original (literary) form while making something entirely new. “In seeing the play, you take some of the language and the imagery related to the language, sometimes obliquely, so as to replicate the reading experience,” he says. “It gives you the experience of imagistic resonance rather than literal representation.”

But their work has evolved over time, according to Annie-B. “For years we made dance, and then the better we got with theatrical elements, the more they were around,” she said. A unique adaptation, Man in a Case harnesses and fuses both theatre and dance. “It seems funny to me to have any theatrical event where people don’t dance. It just doesn’t feel true.”

Man in a Case is a non-subscription special presentation that plays January 25 to February 16 for 20 performances only. To reserve your seats, visit berkeleyrep.org or call 510 647-2949, Tuesday through Sunday, noon to 7pm.
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A pocket full of skills

Cast members of *Tristan & Yseult* share their training experiences

**BY KASHARA ROBINSON**

“Training is doing,” says Kneehigh musician Ian Ross, who is no stranger to the process of honing his craft. With both formal and informal training, he, like most of his *Tristan & Yseult* cast mates, has a diverse range of experiences that have shaped his work. When it comes to training, the definition of how one studies, where one studies, and when is as personal and as evolving as the art itself. Kneehigh’s cast, whose repertoire is as vibrant and thrilling as the work onstage, had much to share when asked about their training.

**How do you personally define training?**

—Giles King (Frocin)

“Training is largely inspirational. It is an opportunity to develop existing skills or learn new ones. It fires you up and gives you a drive without which the work would be weaker.”

—Mike Shepherd (King Mark)

“How has training informed your work?”

—Ian Ross

“Training is the responsibility of every practitioner. I have personally never been to a drama school, but I have learnt through necessity and experience, coupled with a desire to learn new things.”

—Patrycja Kujawska (Yseult)

“I think of my training as the foundation that I can rely on and therefore forget about in performance and creation. All the technicalities and practiced skill sets are hopefully so deeply rooted that you’re enabled to essentially let go, trust your instincts, and play.”

—Gareth Charlton (Lovespotter, Brute, and Animator)

“Whilst studying I became increasingly curious about other forms of art. I started taking singing lessons, went to plenty of theatre and movement workshops, and worked with a dance company in Gdansk (Poland). I became a part of an artistic circuit collaborating with fine artists, photographers, filmmakers, and other musicians.”

—Róbert Lučkay (Lovespotter, Brute, and Animator)

“I started working with a student group at 15, and that was the discovery of my talent and ability. Moving to a professional group gave me the first taste of the theatre, and also showed me that it requires an enormous amount of work and dedication. Armed with this knowledge, I was ready for the university where I was able to stretch myself to the limits, train, and try out as many ideas in rehearsals as possible.”
Looking for training of your own? Challenge your artistic self this winter at the Berkeley Rep School of Theatre. Classes for all ages and experience levels begin January 6. Visit berkeleyrep.org/classes.
Take a leap into acting, or further your devising and performance skills. From dialect study with *Downton Abbey* to the physical Japanese art form of Butoh, discover a variety of adult classes for all levels.

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**FINANCIAL AID IS AVAILABLE FOR YOUTH AND TEEN CLASSES**
I have to admit, I didn’t know what a general manager does at a theatre company, let alone a Tony Award–winning nonprofit theatre company. Contracts? Housing? Unicorns? To find out, I sat down with Karen Racanelli, Berkeley Rep’s general manager who’s among 10 staff members who have been with the Theatre for 20 years or more. I learned that she’s not only one of Berkeley Rep’s rock stars, but also a tireless arts advocate who’s involved with many other local organizations.

It turns out a general manager, as a member of the senior staff, does a lot. In Karen’s words, “My job here, effectively, is to contractually ensure plays get to the stage. I make the offers to our actors. I negotiate the directors’ agreements and most of the licensing agreements, and the co-productions between the other theatres. And my department deals with the actors’ and directors’ unions—it’s incumbent on me to make sure we’re up on all the union rules.”

I found out that Karen, working with the production manager, is also in charge of estimating and pinning down budgets for each production. When she saw my eyes glaze over at the word “budget” she immediately launched into hypotheticals. “Tony might go, ‘I want to do this show—what would it cost?’ or Susie says, ‘You know, these three theatres are talking about a co-production of this show that’s coming from Europe, and we want to see what our numbers would be,’ and we really need to turn these numbers around quickly—and sometimes that means before we have a script. So, of course we’re asking for all the information we can: Who’s directing? How many actors? What time period?”

To me this sounded daunting, but she swished my concerns away. “Because I have worked here as long as I have, many times I know the director’s work as well as some of the designers’. Although I may not know conceptually what they’re going to do with the show, I can sort of define the shape of where we’re going to go with something. Then we are much more informed when we build our numbers—you know—before we have the chance to get into the nitty-gritty.”

For me, this Theatre is all about the staff. These are people who have become really skilled at their jobs and are committed to their work. I really think that’s what makes it a rewarding place to work and also helps us to produce such great theatre.”

—Karen Racanelli, General Manager
show is around five to 10 performers, that's a lot for us, and it's only growing as we've evolved as a company. She's noticed this trend as well. “When I started working here, our operating budget was under $5 million — now we've almost tripled that. We're just bigger across the board. We're bringing companies in; we took Tiny Kushner to England with the Guthrie Theater; we toured Chinglish to Hong Kong last year; we're licensing works through Italy and England — we have a lot more going on globally. So, with that comes a lot more work. Now we need visas for the performers you're about to watch in Tristan & Yseult.

Karen isn't just one of Berkeley Rep's advocates for our art and artisans — she's a wife and mom who's deeply invested in her community. A South Bay native (born and raised in Sunnyvale) she has steadily worked in the Bay Area arts scene for the last 30 years. She's worn more than one hat in the past, beginning first as an actor. Then she went on to become an independent producer for Climate Theater, Life on the Water, Overtone Theatre Company (as well as executive director and board member), In Productions, and the San Francisco Fair. She was the director of theatre services at Theatre Bay Area. She has served on the boards of Climate Theater, Berkeley Playhouse, and Park Day School. Nationally, she has served on committees that deal with negotiating with actors' and directors' unions for the League of Resident Theatres. This woman does not stop.

Ultimately though, she's happy with the home she's made at Berkeley Rep. “For me, this Theatre is all about the staff. These are people who have become really skilled at their jobs and are committed to their work. I really think that's what makes it a rewarding place to work and also helps us to produce such great theatre. I must say I can't believe it's been 20 years. I pinch myself. I never thought I was embarking on a journey that would last 20 years, and at the same time it's just flown by. I love the people and I love the work.”

We love Karen too. She's dedicated. She's smart. She's funny. And she's ours. We're lucky to have her.
In memoriam: Helen C. Barber

BY LYNN EVE KOMAROMI

A dynamo. Sophisticated. Amazingly generous. These are the recollections of Berkeley Rep’s family and friends of Helen C. Barber, the Theatre’s founding board president, who passed away on October 14 at the age of 84.

A resident of Berkeley for over 50 years, Helen adopted Berkeley Rep as her neighborhood theatre soon after Michael Leibert opened the small, 153-seat venue in College Avenue’s Elmwood District in 1968. Those first years were rough and tumble, but by 1975 Michael knew it was time to create a community advisory board to take the Theatre to its next stage. He asked Helen to join it.

“As I remember it,” recalls her son, Dr. Tom Barber, “Mom was searching for something to do...she had a vision about how theatre could transform the city of Berkeley. One of my dad’s partners had been murdered in downtown Berkeley, and she saw the Theatre as a way to improve the downtown.”

“The Theatre had gotten to a more stable period, and we realized that we could no longer survive on the income from 153 seats,” remembers Berkeley Rep’s first managing director, Mitzi Sales. “To grow and build a larger facility required a base of supporters we didn’t have. That advisory board transitioned into the original board of trustees and had its first formal meeting on September 20, 1976. Helen and I were shortly to be joined at the hip, and she became a friend. After so many meetings in those early years, I can draw the floor plan of her home — even now.”

Helen was adept at recruiting other influential members of the community to join her. Among them was Narsai David. “She was certainly not bashful,” recalls Narsai. “Nobody could say no to her.”

Over the next five years, Helen worked tirelessly with Michael, Mitzi, and the board to realize the vision of building a 400-seat thrust theatre.

“She understood that — without her and the rest of the board — we would never be able to raise the money which would allow us to build a new theatre and survive,” says Mitzi. “She supported Michael’s desire to hire Gene Angell as the architect for the Thrust Stage. He was a trained architect who also designed sets with Ron Pratt for the College Avenue theatre but had never designed a theatre before. She understood that Gene was an important collaborator for Michael to achieve his vision for the new theatre and its intimate relationship with the audience.”

CONTINUED ON PAGE 39
Tristan & Yseult

A love for the ages

BY JULIE MCCORMICK

Andrew Durand and Patrycja Kujawska
PHOTO BY STEVE TANNER
You may have heard this story before: boy meets girl, they fall in love even though they shouldn’t, they marry other people, and everyone gets their heart broken. Every culture has its own legends of forbidden love and betrayal, and one of the most enduring is that of Tristan and Yseult. Though their names and the exact details of their story have varied over the centuries, these lovers continue to inspire and enthrall. Versions from the 12th and 13th centuries gloried in Tristan’s utter devotion to Yseult; his knightly prowess and steadfast ardor made him the unimpeachable ideal of courtly love. In the Victorian period, by contrast, Yseult was painted as a raven-haired temptress who seduced Tristan away from his long-suffering wife. Some adaptations feature a larger cast of characters or include various side adventures. And yet, no matter what language the story is told in or where it is set, its tale of love and loneliness speaks directly to our hearts.

CONTINUED ON NEXT PAGE
The exact origins of this immortal romance are unclear. Apart from the very well-documented lives of a few nobles, precise details from the distant past remain murky, and are often indistinguishable from myth. Some sources say that it is a French story and that Tristan was originally from Brittany in Northern France; others assert that the tale has Celtic roots. There is evidence that there really was a Mark (also Marc, or Marke) of Cornwall, and he makes frequent reappearances in other legends as well. A standing stone near Fowey in Cornwall is called “The Tristan Stone;” some believe it to be where the knight is buried. When developers sought to move the stone in order to build houses in 2012, there was an enormous public outcry. This, as well as the fact that the story largely takes place in Cornwall, makes it most likely that the tale began here. However, Welsh myth refers to a warrior named Tristan, and there are Irish versions of the tale as well (which makes sense, given that Yseult was an Irish princess). Still others suggest that the Tristan myth began in Scotland, with the ancient Picts. Wherever the legend began and whether or not it tells the story of specific historical figures, it nevertheless rings with emotional truth.

The story first found its way onto paper (or vellum) in the late 12th century, in the royal halls of Eleanor of Aquitaine, who was a great patron of the arts. Her court in Northern France was home to many troubadours and bards who entertained the nobles with tales of valor and courtly love. It’s unclear who penned the first composition, but we know that Thomas of Britain, Eilhart von Oberg, Béroul, and Marie de France wrote their own verses, and suspect that other versions which have since been lost also made their rounds.

From Cornwall and Brittany the tale quickly spread throughout Europe, carried on the tongues of courtiers and jangling on the lutes of jongleurs, minstrels that wandered the roads in search of a patron, or at least, a meal. The story made its way from France to Germany, Norway, Iceland, Italy, and Czechoslovakia, integrating itself with local culture. These newly rooted tales inspired their own legacies.

The saga of Tristan, Yseult, and Mark is often associated with Arthurian myths — in fact, some believe that the doomed threesome served as the blueprint for later stories about Guinevere, Lancelot, and Arthur. In other tales, the two sets of lovers were contemporaries, with Tristan serving as a knight in King Arthur’s Round Table. This may have something to do with Sir Thomas Malory’s Le Mort d’Arthur, which he likely wrote from various prisons in the 15th century. Le Mort d’Arthur influenced retellings of the Tristan and Arthurian legends up into contemporary times, including Spenser’s epic poem The Faerie Queene (published at the very end of the 1500s) and the novels of Sir Walter Scott. When interest in the Middle Ages saw a resurgence in the 1850s, Malory’s text was a jumping-off point for many of these reinterpretations by poets like Alfred Lord Tennyson, Swinburne, Thomas Hardy, and artists like Dante Gabriel Rossetti and John William Waterhouse.

Richard Wagner’s opera, Tristan und Isolde, is another of these seminal Tristan texts that has inspired generations of adaptors, including the makers of the 2006 film starring James Franco and Sophie Myles. Based on German writer Gottfried von Strassburg’s epic poem from 1220, Wagner’s piece focuses closely on the lovers’ relationship and the transcendent power of love, paring down an epic tale to a few simple moments of enormous psychological significance. Not that anyone could ever call the structure of a Wagner opera “simple,” however. In fact, Wagner himself did not refer to his works as operas at all, instead preferring to call them Musikdramen, or literally, “music
dramas.” In these Musikdramen, the music, libretto, and stage directions (all written by Wagner) combined to tell a deliberate and unified story. In pieces like Tristan und Isolde, Wagner composed musical motifs for the characters, settings, and themes that would appear whenever they are onstage, and bend to reflect the mood, whether it is joyful, passionate, enraged, or devastated. Using dissonant harmonies and unresolved melodic progressions to underscore the lovers’ yearning, Tristan und Isolde is incredibly challenging to both play and sing. While now recognized as one of the most important pieces of Western classical music and a foundation for modern composition, Wagner’s opera was deemed “impossible” to play and laughed out of many of the major opera houses in Europe. It eventually did catch on in Germany, and had a successful 1886 run at the Met in New York.

Wagner’s life, like his work, was filled with passion and grandeur. A fervent nationalist, lavish spender, and ardent lover, Wagner never did anything by halves. Spurred on by debt collectors, warrants for his arrest, and failed love affairs, he wrote Tristan und Isolde in stops and starts across many years and countries. While staying at a cottage on the Wesendonck estate in Zurich (Wagner was evading arrest for his political activities in Germany), he befriended the Baron von Wesendonck’s wife, Mathilde, who was a poet and artist herself. Wagner set some of her poems to music; these were prototypes for themes in Tristan und Isolde. Perhaps their relationship is an instance of life informing art—Wagner’s wife Minna certainly thought so when she intercepted a letter between the two and accused them of having an affair. The resulting blow up blew Wagner to Venice and then Lucerne in Switzerland, where he finished the piece.

Maybe the reason that this story endures is that we find ourselves and our own stories within it. The thrill of falling in love and the ache of loneliness are all too familiar, and transcend the boundaries of history, culture, and language. Director Emma Rice has remarked that this is not a grand epic tale of romantic love that belongs only to the Tristan and Yseults of the world. It also belongs to the Brangians, Marks, and Frocins, to the lovespotters, to the stranger sitting in the next seat, and to you.
Forgotten Britons

BY SAM BASGER
here exists within the United Kingdom of England, Northern Ireland, Scotland, and Wales, the remnants of what was once a proud fifth nation, jutting claw-like from the mainland of old Albion into the convergence of the English Channel and the Celtic Sea. Cornwall, a Celtic civilization with a unique history and its own native language, is only separated from the rest of the island by the River Tamar cutting across the southwest peninsula, and yet its distant removal from the “mainland” dates back to the end of the Roman occupation of Britain in the early fifth century. In the words of former long-term resident, author Daphne du Maurier: “Cornwall, little known, of small significance, remains the tail of England, still aloof and rather splendidly detached.” Largely left to their own devices by the gradually developing monarchy of the greater country, Cornish culture and traditions flourished far beyond the Cornish pasties, meat and vegetable filled hand pies, that are ubiquitous across Britain.

A blurring of history and mythology is alive in Cornwall, where it is believed that kings like Arthur walked, where heroes like Tristan loved, and where magical creatures like giants, piskies, and spriggans roamed the land. These are stories that have been told and retold in a hundred different versions in just as many tongues. This creative breeding ground is both the physical and spiritual home of Kneehigh, whose work is by no small measure influenced by its place of origin. As centuries passed, the land beyond the Tamar became another piece in England’s jigsaw, swallowed into a network of shires and counties and leaving us wondering what exactly was this “aloof” Cornwall, and what is it today?

To chart Cornish history one must look back at the origins of the First Britons, inhabitants sometimes referred to as Celts. The secluded southwestern corner of the island became the ideal place for the Celts to fend off Saxon conquerors, the environment acting as a natural bastion which held Germanic influence at bay for hundreds of years. By defending against incursion, locals were effectively protecting their culture and way of life, fossilizing practices and burying their roots deep into the ground below. Cornwall, or Kernow in the Brythonic Cornish language that is closely associated with Welsh, established its own polity to govern itself and its citizens. In this free Cornwall, an agrarian, seafaring, and self-sufficient community thrived, harvesting prized resources like tin and trading its wealth for other valued commodities. The Cornish were also spiritually connected to their land, seeing signs in all the rocks, hills, and valleys that the earth goddess laid out before them and heeding her advice. These pagan beliefs underscored the daily activity of the people, who fiercely honored their traditions with a fiery independence and a stubborn pride. The Saxons would not be denied forever though, and in the first half of the ninth century Cornwall was conquered, officially becoming an extension of England. That is not to say that the Cornish were immediately assimilated, though this did eventually occur. While their autonomy may have been compromised, they were still recognized as a native community and eventually a Duke of Cornwall was designated as mediator to the Crown. As Christianity began to creep into Cornish custom, folklore was appropriated from its Celtic roots: standing or leaning stones, for instance, were no longer the leftovers of giant’s play, but rather interpreted to be persons frozen by the wrath of god for dancing on a Sunday. Well into the mid-16th century, the Cornish still possessed their own styles of dress, their own naming-customs, their own agricultural practices, and their own games and pastimes. Despite the fact that, by the year 1700, native speakers had dwindled to a few thousand in favor of the more comprehensive English language, the myths and legends survived the translation and thus the culture lived on.

Like many indigenous cultures, a true sense of Cornishness is imbedded in the stories passed on from generation to generation. The peddler of these tales was the droll-teller, who said or sang his “drolls” in exchange for room and board. These were stories of magic, of the supernatural, and the creatures inhabited Cornwall have had many incarnations. It was in Cornwall that a certain boy unwittingly raised a mammoth beanstalk into the clouds, that a small demonic being bartered for a human soul with three guesses at his name, that mischievous piskies—or pixies as they became widely known—would perform good deeds in secret, shrouded by the dark of night. The spriggans, vicious little sprites, were the ancestors of goblins and even, arguably of a more famous creation, who lurked in caves pining fatuously over his “Precious.” Or perhaps he has more in common with the knockers, the pale, photosensitive elves found deep in the tin mines, but by then maybe their predilection for harvesting minerals more closely resembles the dwarves. What is evident, however, is the
Emma Rice and Mike Shepherd talk about what first attracted the company to the story of Tristan and Yseult, and the process of remounting the show 10 years after its first production.

PHOTOS BY STEVE TANNER
Could you tell me a little about how it’s been coming back to directing Tristan & Yseult? Returning to Tristan & Yseult is, in turn, a joy and an agony. I love this piece and marvel at the fusion of comedy, tragedy, chaos, and sensuality. It is a pleasure and a delight to return to old friends and also to enjoy some new ones. However, this is a personal piece and it is laced with my own experience and my own heartbreak. Returning 10 years on, doesn’t numb the pain, no! Ten years only compounds it, with more experience, more love, more laughter, and more understanding to weave throughout.

Are you discovering new things in the show? How has it changed from last time? Certainly. We are all 10 years older and that experience informs the piece. There is a freedom in returning and a freshness. We have also been working with some new actors who bring a new outlook and a new chemistry. But, is it still the Tristan & Yseult we know and love? Yes.

Could you tell me a little bit about the history of the show? We first made Tristan & Yseult as a site-specific piece. It was to perform in two outdoor venues only: Rufford in Nottinghamshire and Restormel Castle in Cornwall—a wonderful, circular, ruined castle, perched on a hilltop and open to the elements. It became immediately apparent that this show touched audiences in a very special way, that this ancient story resonated deeply and strongly in the modern psyche. It was spotted by the National Theatre who invested in the production to take it indoors, to make it more physical and more musical. This artistic investment really took the show, and the company, on to a new level, enabling us to develop the musicality of our work and create and tour on a larger scale. It went on to tour nationally and internationally, and wherever in the world we go, this story touches the hearts of all.

How has your relationship with the piece changed, six years since its last tour? No. It is simply one of the most beloved shows ever.

What do you think/hope people will feel on seeing the show? People will laugh and cry. They will recognize themselves and those they love. It will take them on a journey that will...
remind them they are part of a community and are living, loving, flawed, and fantastic human beings.

**What made you decide that Brangian should be played by a male actor? Was it a conscious decision, even?**

Oh yes, it was very conscious. I have long been angered by the obsession with beauty and feel, not only that this is not true to life, but also stops the collective imagination. When we see a pretty, thin, young girl play a virginal maid, nothing is challenged, nothing is opened, nothing is revealed. When I give this part to a large middle-aged man, the opposite happens. We laugh and him/her, and then we imagine, and then we feel. This brute becomes so frail and so vulnerable that it breaks our hearts. This is something you can only do on stage. On film, it would be weird; but here, in the world of the imagination, the audience can be transported, surprised, and deeply moved.

**What’s next for Kneehigh?**

*Tristan & Yseult* tours to the U.S. and *Brief Encounter* to Australia and the U.S. We are working on a new version of *The Beggar’s Opera* written by Carl Grose and developing a project with Michael Morpurgo. Exciting times.

**What’s next for the arts?!**

We will all have to get creative in order to survive. These are tough times and nothing is certain anymore. We will have to work hard, be bold and brave and try to surprise ourselves and our audiences. We mustn’t retreat to a comfort zone, but fight for our place in society. At Kneehigh, we believe in the three ‘R’s; reinvention, regeneration, and revolution.

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**EMMA RICE**

prevalent. For theatre makers like ourselves, this is, at times, hard to manage.

It feels, however, more important than ever to keep pushing the boundaries in our quest to entertain, provoke, and transport our audiences, and I am encouraged by the appetite people still have for something different. Amongst the predictable and safe, theatre will always reinvent—it needs to!

**What were your inspirations?**

At the time of making the show in the early 2000s, Emma and I were really into Tarantino and films like *Pulp Fiction*: bloody good story telling and great music. This *Tristan & Yseult* is a Tarantino version of a medieval story.

**Does the fact that Tristan & Yseult was first performed outdoors at Restormel Castle change how it was made?**

This show was made to be outdoors. The structure is invented for the outside: the storytelling, dance, action, and music are outward facing. The direct, honest acting exemplified by Craig Johnson (as Brangian) in this show is to do with being in daylight and being able to see the audience.

As the darkness falls the story darkens with it and becomes more introspective—the fourth wall comes in a bit. The audience become more like outside observers toward the end of the piece.

**Can you tell us a little about the theme of love in Tristan & Yseult?**

*Tristan & Yseult* is an exploration of the nature of love: the thin line between love and hate, and the dangerous state of falling in love. The dizziness and intoxication of first love, and the next stage... does the relationship deepen or strengthen, or does it get boring? How do you make the decision to stay with someone without the intoxication of the first throes of love? When the love potion wears off?
**Why do we do theatre?**

**MIKE SHEPHERD, KING MARK & JOINT ARTISTIC DIRECTOR, KNEEHIGH**

**We do theatre because it’s live.**

The components of performance and audience create a different chemistry each and every night; there is no formula. On a good night we might “gel” (with?) an audience, take them on a journey, and leave them somewhere they never expected to be. On a good night the auditorium can crackle with enchantment and excitement, it’s all a delicate and indefinable balance to be lost or found every night.

Theatre is live—it’s not like cinema where, sadly, most of the audience members need a bucket of Coke and a trough of popcorn to enjoy; it’s not the casual channel-flipping experience of TV—it aims to engage and transport.

Why do we do theatre? Because anything could happen and leaps in the dark are imperative.

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**Emma Rice on Tristan & Yseult**

**EMMA RICE, ADAPTOR & DIRECTOR AND JOINT ARTISTIC DIRECTOR, KNEEHIGH**

**Simply, I love this production.** It is one of those rare shows that is greater than the sum of its parts. It has taken on a life, a universality that touches and surprises me each time we perform. As the story unfolds, I realize there is not one person in that audience who doesn’t profoundly recognize something in the situation—to love someone that you shouldn’t, to betray someone you love, to be betrayed, to be left, and—most painful—to be unloved. This suddenly is not an epic tale of grand romantic love, held at arm’s length from our own experience, but a tender unraveling of love in all its beautiful and painful forms. The chorus takes us through the piece, a band of “love-spotters,” the unloved. These are the people who look in on life, who are not chosen to play the starring role—these are at the heart of this production, because, if we have all known love, we have also known the opposite.

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**Forgotten Britons**

**CONTINUED FROM PAGE 23**

The passion that pulsates through Cornwall has literally become the stuff of legend and fertile ground for Kneehigh’s creative endeavors. *Tristan & Yseult* was developed as an outdoor experience, subject to the elements and with a direct connection to the land that holds the story’s memories. Kneehigh is informed by the rich history and unique identity of the past nation of Cornwall, with the company’s members describing themselves as “outsiders,” a nod to the isolation that once protected Cornish culture from extinction. Cornwall, today a shire with a population of over a half million people and a fashionable vacation spot for big-city dwellers, still bears a few birthmarks and a small but staunch nationalistic party determined to reinstate Cornish language, customs, and even political autonomy. Companies like Kneehigh function as ambassadors for Cornwall. As modern droll-tellers, they remind us of the importance of unearthing the past to fully inhabit the present—of paying respect to the pastoral pocket of Britain that ushered these fantastic myths into the world. From the tail end of England, we await with baited breath the many more stories that Cornwall has to tell.
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Directed by Patricia McGregor
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Tristan & Yseult

CREATIVE TEAM

Adapted & Directed by Emma Rice
Writers Carl Grose, Anna Maria Murphy
Design Bill Mitchell
Lighting Design Malcolm Rippeth
Sound Design Gregory Clarke
Associate Sound Design Helen Atkinson
Composer Stu Barker
Musical Direction Ian Ross
Producer Paul Crewes

CAST

Brangian / Morholt Craig Johnson
Frocin Giles King
Whitehands Carly Bawden
Yseult Patrycja Kujawska
King Mark Mike Shepherd
Tristan Andrew Durand
Musicians Ian Ross, Lizzy Westcott, Pat Moran, Russ Gold
Lovespotters, Brutes, and Animators Róbert Luckay, Gareth Charlton

PRODUCTION TEAM

Production Manager, Kneehigh David Harraway
Company Stage Manager Aled Thomas
Stage Manager Cynthia Cahill*

NOVEMBER 22, 2013–JANUARY 6, 2014
MAIN SEASON · RODA THEATRE

Tristan & Yseult runs 1 hour and 50 minutes
with a 15-minute intermission

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Managers in the United States.

Kneehigh is supported by Arts Council England and Cornwall Council.

Partial support of open captioning is provided by Theatre Development Fund.
Carly Bawden

Carly played Eliza Doolittle in *My Fair Lady* at the Crucible Theatre, Sheffield; Susan in *The Lion, the Witch and the Wardrobe* at Kensington Gardens; Catherine in *Pippin* at the Menier Chocolate Factory; Genevieve in *The Umbrellas of Cherbourg* for Kneehigh at the Curve Theatre and the Gielgud Theatre; and Belle in *Sleeping Beauty* at Theatre Royal Wakefield. She also played Swallow in *Sleeping Beauty* at the Curve Theatre and the Gielgud Theatre; and The Mistress in *Whistle and Wakefield*. Acting in 2009.

Carly graduated from the Guildford School of Acting in 2009.

Andrew Durand

Andrew is very excited to be back for his third Kneehigh adventure after appearing as The Devil in *The Wild Bride* at St. Ann’s Warehouse and Berkeley Rep. He also played the role of Guy in Kneehigh’s version of *The Umbrellas of Cherbourg* on the West End. On Broadway he played Albert Narracott in *War Horse* and Georg in *Spring Awakening*. His off-Broadway and regional credits include Yank! at York Theatre Company, *The Burnt Part Boys* at Playwrights Horizons, and *The Unauthorized Autobiography of Samantha Brown* at Goodspeed Musicals. Andrew will be performing in *Love’s Labour’s Lost* with The Public Theater’s Shakespeare in the Park.

Craig Johnson

For the last 13 years Craig has been a member of Kneehigh, performing in major national and international tours such as *Tristan & Yseult*, *Cymbeline*, *Don John*, *A Matter of Life and Death*, and *The Bacchae*, as well as small-scale village hall shows, including directing and acting in *Journey to the Centre of the Earth*. Craig also recently appeared in *Alaska* (Blackfish Theatre), *One Darke Night* (o-region) and the short Cornish-language films *An Jowl Yi Risa* directed by Brett Harvey and *Konin ha Pryv* directed by Laura Hardman. Craig has also created and directed several theatre performances for the Eden Project, Cornwall. As a solo artist Craig performs under the name Squashbox Theatre, creating marvellous, quirky, and inventive shows incorporating puppetry, storytelling, natural history, live music, and comedy.

Giles King

Giles has worked with Kneehigh since 1987, and has been involved in over 30 national and international indoor and outdoor productions. His Kneehigh credits include Lady Lydia in *The Red Shoes*, Hansel @ Gretel, and Froc in *Tristan & Yseult*. This spring he produced and performed in Blackfish Theatre’s *Alaska* with Craig Johnson, Carl Grose, and Simon Harvey, which will be re-touring in 2014. Giles is a full-time member of the Kneehigh Rammers Association: watch out for their return this year! Most recently Giles has appeared as Strelov in *Anna Karenina*, directed by Joe Wright (Working Title Films); *My Cousin Rachel*, and *The King of Prussia*, directed by Claire Grove (BBC Radio 4). He played Froc in “not Frockin!” in the original *Tristan & Yseult* 10 years ago and is very excited and pleased to be revisiting this signature show.

Patrycja Kujawska


Róbert Lučkay

Róbert has appeared in several Kneehigh productions, including as Iachimo in *Cymbeline* (with the Royal Shakespeare Company), as Dionysus in *The Bacchae*, as well as in *The Red Shoes* and *A Matter of Life and Death* with the National Theatre. He has also performed in *The Overcoat* at Gecko Theatre and played Judas and Aloyius in *The Master and Margarita* with Complicite, Much in *The Heart of Robin Hood* with the RSC, and the title role in *Pericles* and Adam in *Man Falling Down*, both at Shakespeare’s Globe. For the BARKA Theatre in Hungary, Róbert appeared in *Operetta* as...
Baron Firulet, in *Three Sisters* as Vershinin, and in *Prophet Ilja* and *Six Characters in Search of an Author*. He also performed in *Tale About the Dead Princess*, *The Devil*, and *Sweet Anna* for the Jokai Theatre in Slovakia. He has been seen in the TV shows *Strike Back* (Sky); and *Foreign John* (Channel 4), and his radio work includes *Solo Behind the Iron Curtain* (BBC Radio 4). Róbert trained at the University of Arts in Bratislava, Slovakia.

**Mike Shepherd**

Mike Shepherd started Kneehigh in 1980 and has worked almost exclusively for the company ever since. Mike is an actor, director, and teacher and has an ongoing preoccupation with the conditions of creativity. He is currently joint artistic director with Emma Rice. As well as touring the world as a Kneehigh actor, Mike runs the Rambles Program with Anna Maria Murphy, and is a pioneer of Kneehigh’s transformable and transportable venue, the Asylum. His recent shows as an actor include *The Wooden Frock*, *The Bacchae*, *The Red Shoes*, *Tristan & Yseult*, *Cymbeline*, *A Matter of Life and Death*, *Don John*, *Midnight’s Pumpkin*, *Steptoe and Son*, and the motion picture *Anna Karenina*. He directed *Hansel & Gretel*, *A Very Old Man with Enormous Wings* (with Little Angel Theatre), and *Kneehigh Rambles* (co-directed with Emma Rice). Mike is currently developing a new version of *The Beggar’s Opera* for 2014.

**Russ Gold**

Russ' performing experience includes work with musicians as diverse as Gary Lyons (producer of Rolling Stones and the Grateful Dead), Johnny Colla of Huey Lewis and the News, Seth Justman of the J. Giles Band, and jazz greats Tom Scott, Sam Rivers, George Coleman, Dave Douglas, Vinx, and Howard Johnson. He has toured extensively throughout the United States, Europe, Africa, and Asia, performing with jazz, rock, fusion, and theatre groups including in the acclaimed musicals *Wicked*, *Jersey Boys*, and *Rent*. He has earned endorsements from Sabian cymbals, ProMark sticks, Fishman transducers, and Kurzweil synthesizers.

**Pat Moran**

Pat is a multi-instrumentalist and composer fluent in a wide range of styles. He has composed original music and lyrics for over a dozen professional theatre productions and has been resident composer/lyricist/music director for the San Francisco Mime Troupe since 2007. In addition to extensive live performance experience, Pat is a regular composer for film and TV. He is an active and passionate educator and believes strongly in arts education as a means to address issues of social injustice. Pat has been an artist in residence at the University of San Francisco, the Miami University in Ohio, and csu Fresno. He received an MFA performer composer degree from the California Institute for the Arts and a BFA in philosophy with a concentration in ethics and public policy from Clark University.

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Ian Ross  
**MUSICAL DIRECTOR & MUSICIAN**

Ian is a Bristol based multi-instrumentalist with around 13 years of experience as a musician and composer. He has composed theatrical shows including *Hansel & Gretel* for Kneehigh; *A Very Old Man with Enormous Wings* for Kneehigh and the Little Angel; *Frankenspine*, *Mayday Mayday*, and *Orpheus and the Furies* for Theatre Damfino; *When the Shops Shut* for Cscape Dance Company; and *Universerama* for Squashbox. As a musician he has performed in *Peter Pan* at the Bristol Old Vic, as well as Kneehigh’s productions of *Brief Encounter*, *Don John*, *Hansel & Gretel*, *The Red Shoes*, *The King of Prussia*, *Midnight’s Pumpkin*, and *The Wild Bride*. Ian composed o-region’s film, *Weekend Retreat*.

Lizzy Westcott  
**MUSICIAN**

Lizzy is a Bristol-based musician and composer. Her work includes scores and musical direction for *Traces*, a dance film by Twisted Theatre; *Good Clown Bad Clown*, *Hey Diddle Diddle*, and *Savage Children* with the Bristol Old Vic; *Circus Britannica*, *The Little Prince*, and *A Midsummer Night’s Dream* with the Bike Shed Theatre; and most recently, a series of original songs for *In Cider Story* with the Theatre Orchard and Adam Peck. Lizzy has performed as violinist for Improbable Theatre’s improvised show *Animo* and with several groups, including Nuala & the Alchemy Quartet, Pepino, and Show of Hands. She is currently co-writing *Death and Treason, Rhyme and Reason*, a song-cycle for adults based on the dark and dirty origins of nursery rhymes. This is Lizzy’s first show with Kneehigh.

Emma Rice  
**ADAPTOR & DIRECTOR**

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

Anna Maria Murphy
WRITER
Anna is a long-term member of Kneehigh, latterly as a writer for shows including Tristan & Yseult with Carl Grose, The Red Shoes, Don John (Royal Shakespeare Company), and Midnight’s Pumpkin. She has also worked for Cscape Dance Company, Theatre Alibi, Rogue Theatre, and BBC Radio 4, among others. Most recently she has written for Little Angel Theatre in association with Kneehigh for A Very Old Man with Enormous Wings as well as If the Shoe Fits for Cscape. She is lead artist in Kneehigh’s Rambles Program, working with young people and communities, and has been walking the roads less travelled in Cornwall for the last three years collecting, reinventing, and exaggerating stories heard on the way. This culminated in a show called Kneehigh Rambles and a story app.

Bill Mitchell
DESIGNER
Bill was artistic director of Kneehigh from 1995 to 2005 where he worked on many shows, including The Red Shoes, Tristan & Yseult, and The Wild Bride. In 2005 he created his own company WildWorks to experiment and develop his passion for landscape theatre and site-specific work internationally. He has led the company to make A Very Old Man with Enormous Wings by Gabriel García Márquez; Souterrain, an international version of the Orpheus myth; The Beautiful Journey of Homer’s Odyssey; the acclaimed Enchanted Palace at the request of Kensington Palace; Bab; and The Passion of Port Talbot with Michael Sheen and National Theatre Wales, which won him the Theatrical Management Association’s Director of the Year award. Bill is an honorary fellow of Falmouth University.

Malcolm Rippeth
LIGHTING DESIGNER
Malcolm has been working with Kneehigh since 2002, and his highlights include The Wild Bride, Brief Encounter, The Red Shoes, Nights at the Circus, Don John, Wah! Wah! Girls, and The Umbrellas of Cherbourg. His other favorite work includes The Empress at the Royal Shakespeare Company, The Dead at Abbey Theatre, Spur of the Moment at the Royal Court Theatre, The Promise at Donmar Warehouse, Six Characters in Search of an Author on the West End, West Side Story at the Sage Gateshead, Decade with Headlong Theatre at St. Katharine Docks, The Birthday Party at the Royal Exchange Theatre in Manchester, H.M.S. Pinafore at the Guthrie Theater, London for Paines Plough, Stones in his Pockets at Tricycle Theatre, His Dark Materials at Birmingham Rep, Refugee Boy at West Yorkshire Playhouse, The Bloody Chamber at National Theatre of Scotland, and The Devil Inside Him at National Theatre Wales. His lighting design for Brief Encounter was awarded the whatsonstage.com Theatregoer’s Choice Award in London, an Obie Award in New York, and was nominated for an Outer Critics Circle Award on Broadway.
Gregory Clarke
SOUND DESIGNER
Gregory’s work with Kneehigh includes Tristan & Yseult with the National Theatre. His West End credits include Our Boys, Goodnight Mister Tom, The Vortex, Some Girls, Waiting for Godot, The Dresser, Amy’s View, You Never Can Tell, A Flea in Her Ear, National Anthems, Six Degrees of Separation, Betrayal, and Abigail’s Party. He has also designed The Doctor’s Dilemma, Minterman, Twelfth Night, No Man’s Land, The Emperor Jones, and Earthquakes in London for the National Theatre; The Heart of Robin Hood, Great Expectations, Coriolanus, The Merry Wives of Windsor, Tantalus, Cymbeline, The Merchant of Venice, and A Midsummer Night’s Dream for the Royal Shakespeare Company; The Philanthropist, A Voyage Round My Father, and The Silence of the Sea at Donmar Warehouse; The Seagull at Headlong; My Perfect Mind at the Young Vic; In the Beginning Was the End with dreamthinkspeak; Pygmalion and The Philanthropist in New York; and DruidMurphy, Penelope, The Hackney Office, and The New Electric Ballroom at Druid Theatre Company. Gregory received a Drama Desk Award for Journey’s End at the Duke of York’s Theatre and a Tony Award for Equus at the Gielgud Theatre and on Broadway.

Helen Atkinson
ASSOCIATE SOUND DESIGNER
Helen was an associate designer for Druid-Murphy at the Druid Theatre; Minterman by Enda Walsh with Landmark Productions at the National Theatre, Galway Arts Festival, and in New York; and Out of Joint’s Convict’s Opera (UK tour). She sound designed 1001 Nights at Unicorn Theatre; Mr Whatnot and A Christmas Carol at Theatre Royal Northampton; L’Orfeo at Silent Opera; Mark Thomas’ Bravo Figaro at the Traverse Theatre and on the UK tour; You’ll see me sailing in Antarctica with Non Zero One at the National Theatre’s InsideOut Festival; Elegy at Transport Theatre; Of Mice and Men at the Watermill Theatre; and Cheek by Jowl’s Macbeth (international tour). Helen was the production engineer on the international tours of Complicite’s Disappearing Number and Cheek by Jowl’s Troilus & Cressida, as well as for productions at the National Theatre and Regent’s Park Open Air Theatre.

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

Aled Thomas
COMPANY STAGE MANAGER
After graduating from the Royal Welsh College of Music and Drama, Aled started out touring with regional and national Welsh-language theatre companies. He has worked with Music Theatre Wales on two award winning productions: Greek and In the Locked Room/Ghost Patrol, a co-production with Scottish Opera. Moving out of Wales, Aled undertook a season with the UK Touring Opera before joining Frantic Assembly for its production of Lovesong, and then the wonderful theatre makers Kneehigh for Steptoe and Son, the UK tour of Tristan & Yseult, and beyond.

Cynthia Cahill
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. Recently for Berkeley Rep she was the production stage manager for Dear Elizabeth, Let Me Down Easy, The Wild Bride, and The Arabian Nights, among many others. Cynthia has worked on Broadway with Passing Strange, off Broadway at Second Stage, The Public Theater, and the Culture Project. Regionally, in addition to Berkeley Rep, she has worked at Arena Stage, the Shakespeare Theatre Company in DC, Yale Repertory Theatre, the Guthrie Theater, McCarter Theatre Center, American Conservatory Theater, Hartford Stage, Kansas City Repertory Theatre, and Lookingglass Theatre Company in Chicago. Recently Cynthia directed productions of If You Could See: The Alice Austen Story for Sundog Theatre, Fete for the Midtown International Theatre Festival, and Brides of the Moon for Common Ground Theatre Company.

Paul Crewes
PRODUCER
Before working with Kneehigh, Paul worked as producer at the West Yorkshire Playhouse, Leeds, where he set up over 40 productions including collaborations with Kneehigh, Improbable Theatre, Teatre Romea, and the National Theatre, and with commercial and West End producers. He was also the associate producer for the Lowry, and worked for Metal with Jude Kelly. Paul has worked for Kneehigh since 2005 and has produced Tristan & Yseult (UK, Sydney, New Zealand, UK, and U.S. tours), Cymbeline (UK, Columbia, and Brazil tours), Rapunzel (UK and U.S. tours), Don John (UK and U.S. tours), Hansel & Gretel, Brief Encounter (UK, Australia, and U.S. tours) and Broadway, The Red Shoes (UK, U.S., and Australia tours), Midnight’s Pumpkin (Kneehigh Asylum 2011 and Battersea Arts Centre 2012), The Wild Bride (Kneehigh Asylum 2011, UK, and U.S. tours), Steptoe & Son (UK tour 2012) and the launch of the Kneehigh Asylum featuring The Red Shoes, Blast!, and The King of Prussia.

Kneehigh
Kneehigh are a UK-based theatre company with a local, national, and international profile. For over 30 years Kneehigh have created vigorous, popular, and challenging theatre and perform with the joyful anarchy that audiences have come to expect from this ground-breaking company. Kneehigh tell stories. Based in Cornwall in breath-taking barns on the south coast, the company creates theatre of humanity on an epic and tiny scale. They work with an ever-changing ensemble of performers, artists, technicians, administrators, makers, and musicians and are passionate about their multi-disciplined creative process. In 2010 Kneehigh launched the Asylum, a beautiful and flexible nomadic structure, which means the company now has a venue to call home as well as being one of the leading touring theatre companies in the UK. The company have now presented three seasons in the Asylum in Cornwall, and will continue to reinvent the space and explore new locations in future years. Alongside their national and international touring and Asylum seasons, Kneehigh run their Rambles Program aiming to engage creatively with communities in Cornwall and beyond through event and adventure.

Tony Taccone
MICHAEL LEIBERT
ARTISTIC DIRECTOR
During Tony’s tenure as artistic director of Berkeley Rep, the Tony Award–winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 16 years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 22 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 & Tunnel and Wishful Drinking. Tony commissioned Tony Kushner’s legendary Angels in America, co-directed its world premiere, and this season marks his eighth collaboration with Kushner when he directs The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures. Tony’s regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, The
Public Theater, and Seattle Repertory Theatre. As a playwright, Tony recently debuted Ghost Light and Rita Moreno: Life Without Makeup. His latest play, Game On, written with Dan Hoyle, will premiere in April 2014 at San Jose Repertory Theatre. In 2012, Tony received the Margo Jones Award for “demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre.”

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 Arts Midwest, the Joyce Foundation, and 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. 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 1993 as education director. Under her supervision, Berkeley Rep’s programs for education provided live theatre for more than 20,000 students annually. In 1995, she became general manager, and since then has overseen the day-to-day operations of the Theatre. 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, Park Day School, and the Julia Morgan Center. Karen is married to arts attorney MJ Bogatin.

Liesl Tommy
ASSOCIATE DIRECTOR
After having directed the acclaimed production of Ruined in 2011, Liesl joined the artistic team at Berkeley Rep in 2013. She is an award-winning director whose world premieres include Party People by Universes at Oregon Shakespeare Festival, The White Man — A Complex Declaration of Love by Joan Rang with DansDansk Theatre in Denmark, Peggy Picket Sees the Face of God by Roland Schimmelpfennig at the Luminato Festival/Canadian Stage Toronto,
Eclipsed by Danai Gurira at Yale Repertory Theatre and Woolly Mammoth Theatre Company, The Good Negro by Tracey Scott Wilson at The Public Theater and Dallas Theater Center, A History of Light by Eisa Davis at the Contemporary American Theatre Festival, Angela’s Tapestry by Eisa Davis at Synchronicity Performance Group, New Georges, and Bus and Family Ties at the Play Company for the Romania Kiss Me! Festival. Tommy’s other credits include California Shakespeare Theater, Huntington Theatre Company, Center Stage in Baltimore, Sundance East Africa, Manda Island, Kenya, Oregon Shakespeare Festival, La Jolla Playhouse, and Huntington Theatre Company, among others. Tommy serves as the program associate at Sundance Institute Theatre Program, focusing on its activities in East Africa, and she was recently made an artist trustee with the Sundance Institute’s board of trustees. She was awarded the inaugural Susan Stroman Directing Award from the Vineyard Theatre, the NEA/TCG Directors Grant, and the New York Theatre Workshop Casting/Directing Fellowship. She is a native of Cape Town, South Africa.

Madeleine Oldham RESIDENT DRAMATURG/DIRECTOR, THE GROUND FLOOR

Madeleine is the director of Berkeley Rep’s recently launched Ground Floor and the Theatre’s resident dramaturg. She oversees commissioning and new play development, and dramaturred the world premiere productions of Passing Strange and In the Next Room (or the vibrator play), among others. As literary manager and associate dramaturg at Center Stage in Baltimore, 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 Theatre in Seattle. Madeleine served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire, the Eugene O’Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

Amy Potozkin ARTISTIC ASSOCIATE/CASTING DIRECTOR

A native New Yorker, Amy moved west in 1990 when she was hired to work for Berkeley Rep. Through the years she has also had the pleasure of casting projects for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, 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 various indie films: Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and the upcoming Love and Taxes both by Josh Kornbluth; 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 been a coach to hundreds of actors, teaches acting at Mills College, and leads workshops at Berkeley Rep’s School of Theatre and numerous other venues in the Bay Area. Amy is a member of CSA, the Casting Society of America.

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 20th year as production stage manager. Some of his favorite shows include 36 Views, Endgame, Euridyce, Hydriotaphia, and Mad Forest. He has also worked with the Barbican in London, the Huntington Theatre Company, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, The Public Theater and Second Stage Theatre in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takiauczaks’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

The Strauch Kulhanjian Family SEASON PRODUCERS

Roger Strauch is a former president of Berkeley Rep’s board of trustees and is currently chair of the trustees committee. He is chairman of the Roda Group (rodagroup.com), a venture-development company based in Berkeley, focused on cleantech investments, best known for launching Ask.com and for being the largest investor in Solazyme, a renewable oil and bio-products company (Nasdaq: SZYM, solazyme.com). Roger is chairman of the board of CoolSystems, a medical technology company, and a member of UC Berkeley Engineering Dean’s college advisory board. He is chairman of the board of trustees for the Mathematical Sciences Research Institute (msri); a member of the board of Northside Center, a mental-health services agency based in Harlem, New York City; and a co-founder of the William Saroyan Program in Armenian Studies at Cal. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three children.

Nicholas & Mary Graves LEAD PRODUCERS

Nick and Mary live in San Francisco and enjoy many days and evenings each year in Berkeley and at Berkeley Rep. Nick is a past president of the Theatre’s board of trustees and serves on the boards of several other nonprofits in the Bay Area. He is retired from the San Francisco-based asset management firm Osterweis Capital Management. Mary was awarded her doctor of education by Rutgers University in 2009. She is a past voting member of the Girl Scouts of the USA and a past board president of the Colorado Rocky Mountain School.

Kerry Francis & John Jimerson EXECUTIVE PRODUCERS

Kerry and John are excited to support this presentation of Tristan & Yseult. John is the learning and development manager at Chevron’s Richmond refinery and has enjoyed the thought-provoking plays produced by Berkeley Rep. Kerry is a member of Berkeley Rep’s board of trustees, a partner at Deloitte FAS LLP, and a graduate of UC Berkeley.

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 the Contemporary Jewish Museum, Marin Summer Theater, San Francisco Ballet, San Francisco Free Clinic, 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 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.

Bruce Golden & Michelle Mercer LEAD PRODUCERS

Michelle and Bruce have been ardent supporters of Berkeley Rep since 1993, when they moved with two young children in tow to Berkeley. Their favorite evenings at Berkeley Rep were usually the discussion nights where often friends would join them as well. Michelle and Bruce always felt that Berkeley Rep was an exceptional Bay Area cultural treasure as it was willing to support courageous new works and nurture innovative young playwrights. In 2002, Bruce and Michelle moved to London, where they nourished themselves on a steady diet of English theatre (note the proper spelling) until they could return to their beloved Berkeley Rep. They are delighted once again to be back in the very center of leading-edge theatre and are honored to be lead producers for two of this season’s great productions. Their two now grown children are also tremendous theatre junkies and will hopefully be joining Bruce and Michelle for some of this season’s performances.
Scott and Sherry Haber
PRODUCERS
Scott and Sherry are thrilled to produce Tristan & Yseult, especially since they enjoyed The Wild Bride and Kneehigh so thoroughly. Scott and Sherry have been interested in the arts as long as they can remember, including choral and instrumental music, dance and live theatre. Scott, who is a corporate law partner at Latham and Watkins LLP, has served on Berkeley Rep’s board of trustees since 2005. Sherry serves on the board of the Hillsborough Schools Foundation and volunteers with the Crocker Middle School Parent Group. It is with great pleasure that the Habers are able to support Berkeley Rep and exceptional regional theatre.

Patricia Sakai & Richard Shapiro
PRODUCERS
Patricia and Richard have both served on Berkeley Rep’s board of trustees for over 20 years. They are proud to support the Theatre’s leading-edge artistic vision, innovative productions and programs, and a stellar staff that have earned Berkeley Rep its national reputation as a destination for both theatre artists and audiences. Patricia has also served on the board of directors of the Management Center of Northern California, was a secondary school educator, director of continuing education at St. Mary’s College, and worked at several Bay Area corporations as a learning and organizational effectiveness leader. She is currently an independent consultant to both for-profit and nonprofit organizations and also performs with the San Francisco Choral Society. Richard currently serves on Berkeley Rep’s board of directors, and has also served on the boards of the Berkeley Art Museum/Pacific Film Archives, Camp Swig, the East Bay Conservation Corps, Legal Assistance to the Elderly, and the Urban School. He is a partner at Farella, Braun + Martel.

The Berkeley Holiday Fund
Berkeley Rep’s presentation of Tristan & Yseult is supported by an anonymous donor in tribute to the Berkeley Holiday Fund. The Fund seeks to improve the lives of Berkeley’s neediest citizens by providing them with small gifts of cash during the holiday season and to enrich the sense of community and caring in Berkeley by enabling residents to help their less fortunate fellow citizens. It also provides local social service agencies with small cash grants to assist Berkeley citizens with emergency situations that arise throughout the year. For more information about the Berkeley Holiday Fund, visit berkeleyholidayfund.org.

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Special thanks
U.S. immigration representation provided by the Law Office of Lisa Palter (lisasvisas.com)

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Win a signed Kneehigh book!

Thirty years in seven chapters—a beautiful book charting Kneehigh's history full of photos, illustration and writing—signed by the Tristan & Yseult company. To be in with a chance of winning, email office@kneehigh.co.uk with your name and address and the subject “Kneehigh Book Competition.” We'll announce the winner at the end of the U.S. tour. Good luck!

Kneehigh would like to thank:

This new version of Tristan & Yseult was created at the barns and tours with a “squad” of artists: Our thanks go to Stuart Goodwin and Etta Murfitt who are key members of this squad and will play the roles of King Mark and Yseult in MSP and Chicago, and to Tristan Sturrock who played Tristan in the UK. Thanks also to the musicians for the UK tour, Stu Barker and Myke Vince. Huge thanks to Éva Magyar who originally created & played the part of Yseult. Boundless thanks to the company for their skill, experience, care and creativity. Without their generosity and brilliance, this work would not have been possible.

We would also like to thank: TRz, Whitelight, Stage Sound Services, Camel Valley Wines, Lin Potter at Wrightsure, Deborah Hinton, Jackie Jupp, Daniel Sparrow, Alex Wardle and Julia Jeulin, Lyndie Wright and Geraldine Spiller for puppet making. A special thanks to Kate Godfrey for all the work that she did on the tour, & Mervyn Betteridge for all the technical knowhow. Éva Magyar who originally created & played the part of Yseult. Boundless thanks to the company for their skill, experience, care and creativity. Without their generosity and brilliance, this work would not have been possible.

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In memoriam:

Helen C. Barber

CONTINUED FROM PAGE 17

Even today, Helen’s impact can be felt. “Helen set in place a standard of board participation that is still evident today. Our board still shares a deep passion for the work. Ours is still, 40 years later, a working board,” says Susan Medak, managing director. “One of the qualities I appreciated most about Helen is that she took pride in our growth. She didn’t want us to stay the way we were in the 1970s. She changed with us.”

And change came. In 2001, long after Helen had retired from the board, Berkeley Rep opened the Roda Theatre, next door to the beloved Thrust Stage. The late Suzanne Adams, who served on the board at the time, made a gift to the Roda campaign and honored Helen with the naming of the Roda Theatre’s second-floor lobby. As Suzanne said at the dedication ceremony, even though she did not know Helen, she felt it was important to recognize the people who blazed the trail before her, and Helen had certainly made Berkeley Rep’s success possible by establishing a home on Addison Street.

During her lifetime, Helen relished bringing her family to Berkeley Rep at every opportunity. Recounts her son Tom, “She was so proud of the new theatre, and we always had to look at our ‘bricks’ when we went to a production. The one production I remember most was when she took my entire family—including my youngest who was 6 at the time—to American Idiot. Mom wasn’t crazy about rock, but she loved the show, and while we were a bit hesitant to take our youngest, we all had a great time.”

Michael Leibert Artistic Director Tony Taccone says Helen’s impact on the Theatre will be forever felt. “Helen was an astonishing woman: her generosity and kindness were always on full display. Her intelligence and leadership played a key role in the formative years of Berkeley Rep, and her loyalty and love of the Theatre were inspirational to all of us who had the honor of being in her company.”
Great theatre is made possible by the generosity of our community. We gratefully acknowledge the following contributors to Berkeley Rep, who champion the Theatre’s artistic and outreach programs.

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The following members of the Berkeley Rep community made gifts in memory and in honor of friends, colleagues, and loved ones from November 2012 to October 2013.

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   Joanne Medak

In honor of Marcia Smolens
   Jay & Susan Mall

Anonymous (2)
   Anonymous, in honor of Julie & Patrick Kennedy

Anonymous, in memory of Sky Parsons
   Pat Angel

Anonymous, in memory of Gene Angell
   Kristen Badgley, in memory of Helen Joo’s mother

Allan & Muriel Brotsky, in memory of Dr. Leonard Gordon
   Jane Burger, in memory of Judith A. Schmitz

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Anita & Herbert Danielsen, in honor of
   Sara Danielsen & Sean Tarrant

Elizabeth Anne Doyle, in memory of John Doyle

Wendy Dwyer, in honor of The Dwyer Family

Brooke Facente, in honor of Jane and Gary Facente

Mr. & Mrs. Fink, in honor of Rachel Fink

Don & Janie Friend, in honor of Bill & Candy Falk

William Goodell, in memory of Carol G. Goodell

Nina & Claude Gruen, in memory of Marjorie Randolph

Richard & Sylvia Hammond, in honor of Leo Blitz & Family

Linda Headrick, in honor of Ann Brannen

David Hester & Karen Jannetti Hester, in honor of Anna M. Morrison

Junji & Elizabeth Hostynck, in honor of Andrej Hostynck

Barbara E. Jones in memory of William E. Jones

Julie Kastrup, in memory of Dan Murphy

Lynn Eve Komaromi, in honor of the Berkeley Rep Staff

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Susan Montauk, in memory of Clare Montauk

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Elizabeth & Ted Peña, in honor of Oscar Peña,
   with thanks to Ben Hamra

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   Mary Rowe

Veronica Rabay, in honor of Zoe Inciogn

Sheil Rosenberg, in honor of Leonard X Rosenberg

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Ethan & Kira Silverman, in memory of Ross & Sandy McCandless

Heather Sink, in honor of Emily Small-Coffaro

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Prof. Jeremy Thorner & Dr. Carol Mimura,
   in memory of James Toshiaki Mimura

Ms. H. Leabah Winter, in memory of Barry Dorfman, MD

The Zeiger Family, in memory of Phyllis Sagle

CONTRIBUTORS

donors to the annual fund

The society welcomes the following new members:
   David Gaskin & Phillip McPherson
   Jon & Becky Grether
   Tom Roberts

Sustaining members as of October 2013:
   Anonymous (4)
   Sam Ambler
   Carl W. Arnould & Aurora Pan
   Ken & Joni Avery
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   Richard G. McCall
   Don & Janie Friend, in honor of Bill & Candy Falk
   William Goodell, in memory of Carol G. Goodell
   Nina & Claude Gruen, in memory of Marjorie Randolph
   Richard & Sylvia Hammond, in honor of Leo Blitz & Family
   Linda Headrick, in honor of Ann Brannen
   David Hester & Karen Jannetti Hester, in honor of Anna M. Morrison
   Junji & Elizabeth Hostynck, in honor of Andrej Hostynck
   Barbara E. Jones in memory of William E. Jones

For more information on becoming a member, visit our website at berkeleyrep.org or contact Daria Hepps at 510 647-2904 or dhepps@berkeleyrep.org.
### ARTISTIC
- **Associate Director:** Tony Taccone
- **Managing Director:** Susan Medak
- **General Manager:** Karen Racanelli

### STAGE MANAGEMENT
- **Production Manager:** Tom Pearl
- **Associate Production Manager:** Amanda Williams O’Steen
- **Company Manager:** Jean-Paul Gressietoux

### PRODUCTION
- **Production Manager:** Tom Pearl
- **Associate Production Manager:** Amanda Williams O’Steen

### STAGE OPERATIONS
- **Stage Supervisor:** Julia Enghorn

### PROPERTIES
- **Properties Supervisor:** Jillian A. Green
- **Associate Properties Supervisor:** Gretta Graizer

### SCENE SHOP
- **Technical Director:** Jim Smith
- **Associate Technical Director:** Colin Babcock
- **Shop Foreman:** Sam McKnight
- **Master Carpenter:** E.T. Hazzard

### SCENIC ART
- **Charge Scenic Artist:** Lisa Lázár

### COSTUMES
- **Costume Director:** Maggie Yule

### ELECTRICAL
- **Master Electrician:** Frederick C. Geffen

### SOUND
- **Sound Supervisor:** James Ballen

### ADMINISTRATION
- **Controller:** Suzanne Pettigrew
- **Director of Technology:** Gustav Davila

### DEVELOPMENT
- **Director of Development:** Lynn Eve Kooman

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- **Director of Marketing & Communications:** Robert Sweibel

### BOX OFFICE
- **Ticket Services Manager:** Destiny Askin

### OPERATIONS
- **Facilities Director:** John Horton
- **Facilities Manager:** Lauren Shorofofsky

### Seatbox
- **Properties Artisan:** Joanne Montgomery-Glenn

### ARTISTS IN RESIDENCE
- **Artistic Associate:** Liesl Tommy
- **Associate Director:** John Horner

### FELLOWSHIPS
- **2013–14 BERKELEY REP FELLOWSHIPS**

### Affiliations
- The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in Lort Human Rights are represented by United Scenic Artists Local USA-829, IATSE.
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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.

Senior/student rush
Full-time students and seniors 65+ save $10 on sections A and B. One ticket per ID, one hour before showtime. Proof of eligibility required. Subject to availability.

Group tickets
Bring 10–14 people and save $5 per ticket; bring 15 or more and save 20%. And we waive the service charge.

Entourage tickets
If you can bring at least 10 people, we’ll give you a code for 20% off tickets up to five performance dates. Learn more at berkeleyrep.org/entourage.

Student matinee
Tickets are just $10 each. Learn more at berkeleyrep.org/studentmatinees. For group, Entourage, and student matinee tickets, please call us at 510 647-2918.

Sorry, we can’t give refunds or offer retroactive discounts.

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. Assistive listening devices are available at no charge in both theatre lobbies. Scripts for the hearing impaired are available in the box office. Open captioning is available for at least one performance of every season production.

Educators
Bring Berkeley Rep to your school! Call the School of Theatre at 510 647-2972 about free and low-cost workshops for elementary, middle, and high schools. Call Sarah Nowicki at 510 647-2918 for K–12 student-matinee tickets. Call the box office at 510 647-2949 about discounted subscriptions for preschool and K–12 educators.

Theatre store
Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre.

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.

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.
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