946: The Amazing Story of Adolphus Tips
“City National helps keep my financial life in tune.”

So much of my life is always shifting: a different city, a different piece of music, a different ensemble. I need people who I can count on to help keep my financial life on course so I can focus on creating and sharing the “adventures” of classical music. City National shares my passion and is instrumental in helping me bring classical music to audiences all over the world. They enjoy being a part of what I do and love. That is the essence of a successful relationship.

City National is *The way up®* for me.

**Michael Tilson Thomas**  
*Conductor, Educator and Composer*

Hear Michael’s complete story at Findyourwayup.com/Tuned2SF

**Find your way up.℠**

Call (866) 618-5242 to speak with a personal banker.
IN THIS ISSUE

BERKELEY REP PRESENTS 946: THE AMAZING STORY OF ADOLPHUS TIPS · 25  MEET THE CAST & CREW · 26

PROLOGUE
A letter from the artistic director · 5
A letter from the managing director · 7

REPORTS
Have tractor, will travel · 9
Theatre for all! · 11
Good news for arts education in California · 13
The Ground Floor gets around · 15

FEATURES
The Origin Story · 16
A big event through a small lens: An interview with Emma Rice and Michael Morpurgo · 17
The Tragedy of Exercise Tiger · 19
From Slapton Sands to Normandy: The events leading up to D-Day · 20
Fighting for the Double V: Black soldiers in World War II · 22

CONTRIBUTORS
Foundation, corporate, and in-kind sponsors · 41
Individual donors to the Annual Fund · 42
Michael Leibert Society · 43

ABOUT BERKELEY REP
Staff, board of trustees, and sustaining advisors · 45

FYI
Everything you need to know about our box office, seating policies, and more · 46

THE BERKELEY REP MAGAZINE
2016–17 · ISSUE 3

The Berkeley Rep Magazine is published at least seven times per season.
For local advertising inquiries, please contact Pamela Webster at 510 590-7091 or pwebster@berkeleyrep.org.

Editor
Karen McKevitt

Art Director
Nora Merecicky

Graphic Designer
Cynthia Peñaloza

Writers
John Casson
Rachel Hull
Sarah Rose Leonard
Karen McKevitt
Madeleine Oldham
Julia Starr

Contact Berkeley Rep
Box Office: 510 647-2949
Groups (10+): 510 647-2918
Admin: 510 647-2900
School of Theatre: 510 647-2972
Click berkeleyrep.org
Email info@berkeleyrep.org

Cover and above: The cast of 946: The Amazing Story of Adolphus Tips
Photo by Steve Tanner
Bigger living starts with smarter choices. And less can feel like a lot more. As a former physician serving St. Paul’s Towers, Dr. Wade and his wife, Virginia, knew the benefits of minimizing to maximize.

Here at the East Bay’s most appealing Life Plan Community, the Sherwoods love their spacious, maintenance-free apartment home, wonderfully prepared menu options, Wi-Fi, and an expanding choice of amenities. All of which offer Wade and Virginia the freedom to hike, volunteer, and travel. See why 94% of our residents highly recommend living here. To learn more, or for your personal visit, please call 510.891.8542.
We were rapt. All of us. From the 8-year-old on my left to the octogenarian on my right. Several hundred people sitting in the Globe Theatre in London, just after a performance of 946: The Amazing Story of Adolphus Tips, listening to Michael Morpurgo talk about how he came to be one of the world’s great storytellers. It all began, he told us, when he was a primary school teacher in England. He loved reading stories to his students, but after slogging through one particularly underwhelming book he felt he’d lost his connection with the kids. He went home feeling dispirited, only to have his wife tell him to get rid of the books. “I like your stories,” she said, “tell them one of your own”.

Mr. Morpurgo did just that, and the change was instantaneous. There was suddenly no distance between himself and his listeners. The children could tell that he was completely invested because he was communicating to them directly from the wellspring of his imagination. He was speaking his truth, as it were, and they knew it. They were compelled to listen. It was like magic...because there’s nothing quite like someone telling you their truth. His life was never the same.

Mr. Morpurgo went on to write over 120 books, including The Amazing Story of Adolphus Tips, on which tonight’s play is based. Of course, books are entirely different from plays, and the two forms are not frequently compatible. But after the enormous success of War Horse, his book-turned-play-turned-movie, Mr. Morpurgo knew that the right group of theatre artists were capable of translating his work to the stage.

Enter the incomparable Emma Rice and the high-spirited gang at Kneehigh, artists who know a thing or two about speaking their own truth. When he saw a production at their home base in Cornwall, Mr. Morpurgo had another (smaller) epiphany: these people would be perfect to adapt Adolphus Tips. Who else was better suited to take on a story that married a military disaster with the search for a cat and the dislocation of an entire village with an interracial love story spanning 50 years? The answer was obvious.

And so here we are. With their love of comedy and fearless approach to tragedy, their signature use of music and movement, and their belief that every play is an adventure into wonderment, Ms. Rice and company return to Berkeley to share another evening of truth, levity, and theatrical magic.

We are so happy to have them back.

Sincerely,

Tony Taccone
It was love at first sight when we met Emma Rice and the team from Kneehigh back in 2011. While The Wild Bride was playing on our stage, Tony and I sat down with Emma and Kneehigh’s then-producing director, Paul Crewes, and charted out a multi-year plan to culminate in a project that would incorporate British and American stories and would play in both our countries.

Here we are, five years later, so proud to share 946: The Amazing Story of Adolphus Tips with you.

Michael Morpurgo’s marvelous war stories have already proven themselves to be terrifically theatrical, and family friendly, as evidenced by the sensational adaptation of his World War I novel War Horse. With The Amazing Story of Adolphus Tips, he unearthed a fascinating piece of previously classified World War II history. In doing so, he reclaimed a lost episode from that war, and he brought the story to life by making it a vehicle for an examination of changing cultural values and norms both in Britain and in the United States. In addition to the new boundaries and economic and political alliances that were remade in the wake of that war, the integration of the American armed forces may have been one of the most important early steps in remaking our modern society.

One of the subtle but fascinating aspects of a globalized world is the opportunity it affords us to experience what we think we know through a different lens. And that is just what this production offers us. With 946: The Amazing Story of Adolphus Tips, Emma, Michael, and the entirely lovable crew of Kneehigh have given us a story of the Allied Forces, as told from the perspective of our British partners. And they have given us a refraction of our own culture at a singular moment in time.

It is a joy to engage in an across-the-pond friendship yet again and to have our friends from Cornwall back here in Berkeley.

Warmly,

Susan Medak
A NEW YEAR’S EVENT

Tituss Burgess & Jane Krakowski

WITH THE SAN FRANCISCO SYMPHONY

SATURDAY
DECEMBER 31
8PM

Award-winning actors and Broadway veterans Tituss Burgess (Unbreakable Kimmy Schmidt) and Jane Krakowski (30 Rock) bring their one-of-a-kind chemistry to the San Francisco Symphony for their first ever full-length concert collaboration. Celebrate the New Year with a healthy dose of charisma and humor as these two sing hits from the stage and screen.

sfsymphony.org/holiday  415-864-6000

Concert at Davies Symphony Hall. Programs, artists, and prices subject to change.
Box Office Hours  Mon–Fri 10am–6pm, Sat noon–6pm, Sun 2 hours prior to concerts
Walk Up  Grove Street between Van Ness and Franklin
Have tractor, will travel

BY KAREN MCKEVITT

Kneehigh’s 946: The Amazing Story of Adolphus Tips closed its run at Bristol Old Vic on November 20, arrived at Berkeley Rep on November 28, and began tech rehearsals four days later. This whirlwind schedule leaves little room for snafus—or for transporting large pieces of scenery and props. That’s where Berkeley Rep’s talented shop artisans come in.

“Small props can transport easily, even from the UK,” says Peter Dean, Berkeley Rep’s production manager. “But the larger things can’t. That’s why our shops are building the scenery for the show’s American tour—and our props artisans are recreating the wonderful tractor.”

Kneehigh’s crew sent along photos and measurements of their tractor, the base of which was a riding mower, and Properties Supervisor Jill Green and her team set about finding a used mower. They found a broken one for about $50.

Since the tractor technically doesn’t need to function, Kneehigh’s crew gutted their version, and our props crew did the same. “We didn’t need the back tires or the heavy engine, which we replaced with a lightweight oil drum,” Jill explains. Props Artisan Viqui Peralta built an axle and repaired the suspension.

Sourcing 1940s-era wheels proved the bigger challenge. The team found a promising lead in Kansas, but that fell through. They poured through Craigлист and eventually found a post from a farmer just outside Sacramento who had sold his ranch. Jill, along with Associate Properties Supervisor Gretta Grazier and then-Props Fellow Samantha Visbal, hopped into one of Berkeley Rep’s vans and returned to the Harrison Street campus several hours later with some beautiful vintage wheels—without treads.

Rubberizing six-inch-wide wheels is a custom job that no vendor in the area seemed prepared to do, so the team was ready to figure out how to do it themselves. Gretta headed over to DTS Unlimited Automotive Repair in Richmond to pick up materials, and when she explained what she needed, they offered to complete the job—saving our team some valuable time.

Jill and her crew then reupholstered the seat, ordered headlights for our electricians to wire, and painted the reproduction antique tractor a beautiful red. The result almost makes you want to jump onboard with the glee of a child.

“Kneehigh always has creativity and an imaginative complicated whimsy that sets them apart from other companies,” observes Peter. “It’s the best part about doing a Kneehigh show.”
BERKELEY REP CELEBRATES MONSOON WEDDING

a benefit for berkeley rep
with special guest, Mira Nair

Join the wedding party! Enjoy craft cocktails, fine wines, and a sumptuous feast. Take home treasures from the Marigold Market and dazzling live auction, and get a sneak peek at one of most highly anticipated theatrical events of the year, Monsoon Wedding.

saturday, april 1, 2017
5:30pm

the four seasons hotel san francisco
757 Market Street, San Francisco, CA

tickets
$750 · VIP $1,250

tables
Diamond $25,000
Pearl $18,000
Ruby $12,500
Emerald $7,500

rsvp
Julie Cervetto at 510 647-2909 or jcervetto@berkeleyrep.org
berkeleyrep.org/ovation
According to a report released by the National Endowment for the Arts in 2015, 44 percent of people interested in attending a live performance found the ticket price to be a contributing barrier to attendance. As a designated nonprofit with a meaningful history of community engagement, Berkeley Rep manages to keep ticket prices 40 percent less than what they would be if we operated as a commercial theatre, so in a sense every patron’s ticket is subsidized. However, in an effort to make our productions accessible to everyone in our community, we provide approximately 40,000 additionally discounted tickets every season, supported in part by contributions to our Annual Fund. Every gift, no matter the size, makes a difference.

On some Wednesday afternoons, the Theatre is abuzz with hundreds of middle and high school students (many of whom have never before seen a live theatrical performance) attending our highly subsidized student matinee performances. Thanks to a generous grant from the Reva and David Logan Foundation, Berkeley Rep provides a transportation stipend to classrooms in need to ensure that students from the most economically disadvantaged communities receive this vital arts opportunity. With hundreds of students in the audience, there’s no denying that student matinees are exciting days for the Theatre and the artists alike. “[The actors during the talk-back seemed] more like teachers and educators than actors in that moment,” wrote one high school teacher. “It was a really great experience for the school, and we’re always grateful to come see plays [at Berkeley Rep].”

For each mainstage show, our Teen Core Council, a group of student leaders, invites 100+ high school students to the Theatre for dinner, a pre-show talkback with a member of the cast or creative team, and engagement activities related to the show, before watching a performance. School of Theatre Director Rachel Hull notes, “Teen Nights are often a cross section of young people from different communities in dialogue with each other about important issues, spurred by bold stories that are relevant to our everyday lives.” In recent years, the School has made a great effort to reach a wide array of high schools in the Bay Area and has seen a substantial increase in demand for the $10 tickets.

The subsidies don’t stop with students. In 2012, we joined the Blue Star Theatres program to offer discounts to active and former military personnel and their families. Kneehigh’s 946: The Amazing Story of Adolphus Tips offers us the opportunity to deepen our relationship with Blue Star Families to help this story of hope and international fraternity reach as many military families as possible.

**REPORT**

Theatre for all!

Berkeley Rep’s robust ticket subsidy programs

BY JULIA STARR

CONTINUED ON NEXT PAGE
CONTINUED FROM PREVIOUS PAGE

We also offer half-price “Under 30” tickets for young people and additional discounts for seniors. After seeing the acclaimed Frances McDormand as Lady Macbeth, a first-time visitor to Berkeley Rep who took advantage of discounted tickets expressed, “I felt lucky to see Tony Award winners and Broadway veterans for under $60/ticket in a very intimate setting,” a rarity in the Bay Area.

Berkeley Rep is making a conscious effort to diversify our audience, cultivate the next generation of theatre lovers and artists, and bring theatre to the entire Bay Area community. But we need your help. For these subsidy programs to be possible, we rely on our own community of generous patrons to contribute to the Annual Fund. “We tip our hats to the thousands of patrons who each season make a gift—whether it’s adding on a little extra with their ticket purchase or making a large gift to sponsor a show,” says Director of Development Lynn Eve Komaromi. “Collectively, they ensure that we can make the theatre accessible to everyone.”

“[My husband] and I are ever more impressed with the work Berkeley Rep does, on the stage and in both the local and greater theatre community, and we are proud to support that work, even in our small way.”
—Elizabeth Werter

Become a friend of Berkeley Rep to help ensure that great theatre reaches our entire community this season. Make a gift of $75+ by December 31 to go backstage and see your gift in action.

Large or small, your gift makes an impact.

Give today
Berkeley Repertory Theatre
Attn: Development Office
999 Harrison St
Berkeley, CA 94710
berkeleyrep.org/give
give@berkeleyrep.org
510 647-2906

KATHIE LONGINOTTI
REALTOR® and Berkeley Rep Subscriber

510.981.3032
www.AtHomeEastBay.com

The Crowden School
Where music changes everything
Chamber music maximizes student potential • Small class sizes
Passionate, expert faculty • Excellent high school placement

For grades 4–8, a distinguished academic program with music at its heart

admissions@crowden.org • 510.559.6910 • crowden.org

Coldwell Banker Berkeley
Locally Grown, Globally Known

Coldwell Banker Berkeley
Residential Brokerage

1495 Shattuck Avenue, Berkeley
510.486.1495 | coldwellbankerhomes.com
d californihome.me | f/cbcalfornia

Coldwell Banker
Residential Brokerage

CONTINUED FROM PREVIOUS PAGE

KATHIE LONGINOTTI
REALTOR® and Berkeley Rep Subscriber

510.981.3032
www.AtHomeEastBay.com
Good news for arts education in California

BY RACHEL HULL

Berkeley Rep has a longstanding tradition of cultivating imagination and creative potential, whether following stories from inception to performance or fostering adaptations of stories that return to relevancy. Berkeley Rep has engaged audiences and students in the act of storytelling for nearly 50 years — as we do with Kneehigh's 946: The Amazing Story of Adolphus Tips, originally written in 2005 as a fictionalized look at real events that took place in 1944 Slapton Sands, England.

This tradition of elucidating stories and utilizing them to dialogue about larger themes in our everyday lives has, over the last decade, also manifested itself through the story-building programming our School of Theatre conducts within local schools. After much of California's arts education budget was eliminated, the School of Theatre began receiving requests from school administrators, funders, parents, and teachers to partner and bring arts learning back into their classrooms. And in early days before vital funding from Target and the Woodlawn Foundation, some teachers even paid for artist-led workshops out of their own pockets to ensure their students’ access.

The demand for arts education within California's schools has been an ongoing negotiation on the community and state levels. A great step forward was taken on September 26 of this year when Governor Jerry Brown signed Senate Bill 916, the Theatre and Dance Act (TADA!), into effect, allowing for teachers to gain certification in theatre and dance for the first time since it was eliminated in 1970. California was one of only two states that did not allow this credential to be conferred.

Before Governor Brown signed the bill, theatre and dance were the only subjects that had detailed curriculum standards yet did not also have a conferrable credential. Under the previous system, teachers wishing to teach dance had to earn a credential in physical education, and theatre could only be taught after obtaining an English credential.

Testifying in support of the bill was Nadia Leinhos, a 16-year-old theatre student from Palo Alto who shared, “Having passionate, dedicated teachers ensures that an education in theatre and dance will give us access to ways of thinking and doing that broaden our mindset and worldview. I think every child deserves that opportunity.”

Small at first, the School of Theatre’s partnership with our learning community has steadily grown over the last few years alongside these essential developments at the state level. With more than 8,500 students from all nine counties in over 100 Bay Area K–12 schools utilizing Berkeley Rep’s programming,
The Beach Dreamer, Kirsten Tradowsky

the School of Theatre finds itself poised to be a part of rising change within California’s arts education system, a change that will allow the School of Theatre to do work that encourages more responses such as these:

“Thank you for the wonderful theater workshop. I like participating in theater activities because I get to act like another person in a different life. My favorite part of the workshop was acting like the lion. I learned that being in a play you have to know everything about the character in order to be the character. A question for you is are you an actual actor? Riding the Tiger is a fascinating story. The story event I most enjoyed was when Danny got off the tiger to help the bum to get up in the dark alley. I think Eve Bunting wrote this story because she wanted to let people know that you should do what’s right and follow your heart. Thank you for helping me have a valuable/engaging/education experience. Love, Mykaylah S.”
—5th grader at McKinley Elementary, San Leandro, CA

“Before doing [theatre], I thought acting was another after-school class to pass the time. I thought it was a ‘waste of my precious time’, but now I know what it truly means in my heart. Now, I know that acting is more than just that, acting is a lifetime’s work. Acting is life. Thank you for all you have done, Hazel.”
—5th grader at Cragmont Elementary, Berkeley, CA

As you experience the performance today, imagine the wonder of our youth who believe stories can “let people know that you should do what’s right and follow your heart.”

CONTINUED FROM PREVIOUS PAGE

Bring a Berkeley Rep School of Theatre teaching artist into your classroom. Discover the wide range of new free and low-cost theatre-based workshops that align with Common Core through interactive learning and goal-setting curriculum. Visit berkeleyrep.org/school
The Ground Floor gets around

After celebrating its fifth birthday this past summer, The Ground Floor party hasn’t stopped. Work supported by The Ground Floor’s Summer Residency Lab (srl) continues to appear on stages around the country. Here are some of the highlights of the recent past and the near future:

Julia Cho’s *Aubergine* (srl ’15) made its New York debut at Playwrights Horizons in August.

Larissa FastHorse’s *What Would Crazy Horse Do?* (srl ’13) will have its world premiere this spring at Kansas City Rep in Kansas City, MO, directed by newly appointed Berkeley Rep Associate Director Lisa Peterson.

Anais Mitchell’s *Hadestown* (srl ’15) premiered this past summer at New York Theatre Workshop, and talks are in the works about a possible commercial run off Broadway.

John Leguizamo’s *Latin History for Morons* (srl ’14) will open at New York’s Public Theater in February.

Lucy Alibar’s *Throw Me on the Burnpile and Light Me Up* (formerly titled *Carl the Raping Goat Saves Christmas*, srl ’13) just finished up a run at Center Theatre Group in Los Angeles.

Developmental work continues on the Kilbanes’ *Eddie the Marvelous Saves the World* (srl ’14). Silicon Valley’s TheatreWorks selected the project as part of their New Works Festival in 2016.

Peter Nachtrieb’s *House Tour* (srl ’15), enjoyed its world premiere at San Francisco’s Z Space this past winter, and rumors are flying about a New York production.

Jamie Hook’s *Rules to Follow in Cloud Engineering* (srl ’15) is slated for late winter premiere in New York City.

Pearl D’Amour’s *Milton* continues its cross-country travels, and after productions in Milton, NC, and Milton-Freewater, OR, the show just completed its run in Milton, MA.

And this is just a small portion of the happenings from these busy and talented Ground Floor artists. Stay tuned for more information. The participants for 2017’s Summer Residency Lab will be announced in February.
The first part of the plan was bringing *The Wild Bride* back, which we did in 2012. Next up was *Tristan & Yseult*, the show we had seen in 2006—a fantastical adaptation of a Cornwall folktale that made its West Coast premiere with us in 2013. Kneehigh artistic director Emma Rice returned when she directed *An Audience with Meow Meow* for us in 2014.

*Kneehigh*, a UK-based theatre company, operates out of a huge nomadic tent and beautiful barns on the south coast of Cornwall. Their multidisciplinary theatre pieces have toured the globe, and we first fell in love with them when we saw one of their touring productions back in 2006. Five years later, we were finally able to bring their work to our stage with their production of *The Wild Bride* in its U.S. premiere. We happily found that our two companies were kindred spirits and vowed to keep finding ways to collaborate. Rather than leave a reconnection to the fates, as we so often do in theatre, we instead charted out years’ worth of programming.

The next project was an idea our companies dreamed up together: we wanted to create a piece about the relationship between Brits and Americans. Thankfully, Kneehigh has a knack for stumbling upon wildly creative stories. Emma encountered Michael Morpurgo’s children’s book *The Amazing Story of Adolphus Tips* and thought it would make a perfect fit for the next step in our collaboration. We agreed.
Emma Rice and Michael Morpurgo, both from southwestern England (“West Country”), seem to come from disparate artistic circles: Emma is a theatre director, Michael is an acclaimed children’s book author—but both found themselves drawn to each other’s aesthetic and happily came together to adapt Michael’s book into a play. In conversation with Literary Manager Sarah Rose Leonard, the new collaborators mused on their shared views of England, the unique nature of children and animals, and what experiences Americans and Brits shared during World War II.

How did you two meet and begin to collaborate?

Emma Rice: As a fellow West Country artist, Michael had seen several Kneehigh productions and I was aware (via my nieces) of his books and of course his blockbuster *War Horse*.

Michael Morpurgo: I went to see a show of hers in Cornwall and was completely amazed by the vibrancy of the theatre Kneehigh created. I was introduced to Emma after the show; we met up again later and decided it would be great to try to do something together.

ER: I knew what I wanted to do: *The Amazing Story of Adolphus Tips*. My Mum had alerted me to it a few months earlier and said it had everything I loved…cats, Dorset, and a motor-cycling Granny.

Can you describe your collective adaptation process?

ER: It was easy and fun from the start, which is always worth saying as so many collaborations can be the opposite! We spent time together looking at the narrative and how we might find a more dramatic structure; reading a book over several days is very different to the experience of two hours in the theatre. There are also a lot of diary entries in the book which are theatrical death — no one wants to see someone writing onstage!

MM: They do this wonderful thing at Kneehigh which is not rehearsals, it’s not even a workshop. Everyone gets together in a cottage in the countryside, not far from the sea in deepest Cornwall. We live in the cottage and for a week, we live with a story. Emma is there like a very gentle conductor, talking us through the story, through ideas. Everyone is there — actors, musicians, designers, puppeteers, and writers. And after a couple of days we all split into smaller groups to work together. We would then come back to the main group in the afternoon to see where we were with it. All the time Emma is keeping a close eye on the whole thing and what really works.

How did music find its way into the show — and what role does it play in the storytelling?

ER: Music is at the heart of all Kneehigh productions and the only way to make sure that music is fully integrated into the performance is to work with musicians right from the start. Stu Barker, the composer, helped Michael and I write lyrics and identify where songs might be placed. I always like to think of unusual ways for music to reveal the story as our form is not like traditional musical theatre, but more theatre with music. This seems like a nuanced idea but in simple terms, I try to avoid characters breaking into song as they might in a musical. I prefer a chorus to sing for a character or to add another layer to the emotion the character is feeling. We were inspired by very contemporary sounds to remind the audience that this
I wanted to reveal the horror and chaos of war and the pointless loss of life, especially to children. Children know great sadnesses and profoundly understand loss. They also understand the fight for what is right.

—EMMA RICE

CONTINUED FROM PREVIOUS PAGE

Many of your stories explore war through the eyes of children and animals. Why does their perspective interest you?

MM: I think for many children, an animal helps them go to places they would otherwise not venture into. With a dog, horse, or cat as a companion, a young reader can empathize more readily, I feel. As a writer, it does allow me to engage with subjects that might otherwise be too difficult or traumatic for younger readers. Also, I am fascinated by the relationship between animals and humans and how it affects us. How we can give and receive affection and trust.

story spans generations, and also popular wartime music in the U.S. and the UK. I particularly love the scene when British Morris Dancing turns into American Swing. No wonder we Brits were knocked sideways by the arrival of the exciting GIs!

Why did this story about Exercise Tiger catch your interest?

MM: I happened to be in Slapton, this little village right by the coast in Devon to go to the funeral of a dear friend. I was going to give a speech and was a bit nervous and worried about it. So I went to the pub and I thought I would have a beer to settle me down. As I was sitting there I saw some black and white photographs on the wall. I took part in the D-Day landings. He never talked about it but his silence was so powerful that I have always wondered what happened to him, what he saw, and what he needed to forget. Stories about the war keep me connected to that generation and is a reminder and a warning of how fragile our peace is.

ER: I hope the American audience will enjoy a different lens into a chapter of their history, even if it isn’t quite as present as it is for us! You helped us win the war and we don’t forget that, even so many years on. The British collective memory is vivid, we all have family members who fought and we also all feel the shadow of what so nearly happened. When working on the piece I discovered that many of the U.S. GIs found the British way of life rather primitive; in the rural areas where many were posted few had refrigerators and many U.S. soldiers found us ‘backward.’ Some of the black GIs recognized similarities in the living conditions, the hardships endured, and the poverty. Very real and deep friendships were made at this time and there is lots of very touching verbatim evidence to support this. These young black soldiers really were taken into the heart of the British countryside.

England’s experience with WWII was extremely different from the United States.’ How does that difference affect an audience’s reaction to the play?

ER: For me, WWII links me to my Grandad who was in the war and took part in the D-Day landings. He never talked about it but his silence was so powerful that I have always wondered what happened to him, what he saw, and what he needed to forget. Stories about the war keep me connected to that generation and is a reminder and a warning of how fragile our peace is.

The way humans practice war has shifted considerably since WWII. Do you think there is an element of nostalgia involved in looking back at that war?

ER: I often wonder that myself, particularly as time passes. For me, WWII links me to my Grandad who was in the war and took part in the D-Day landings. He never talked about it but his silence was so powerful that I have always wondered what happened to him, what he saw, and what he needed to forget. Stories about the war keep me connected to that generation and is a reminder and a warning of how fragile our peace is.

MM: I don’t think war has changed a bit. The method of killing people has changed, weapons have changed, of course, but actually it is about living and dying and losing people you love.

ER: Seeing big events through a small lens can make them easier to grasp and often more powerful. Facts and figures can become just that, faceless statistics, but through the gaze of an animal or child, we feel our own humanity bubble. We drop our guard, the chinks in our armor open a little and we let in things that we try to hold at bay.

This show brings together companies you’ve worked with over the years: Kneehigh, the Globe, Birmingham Repertory Theatre, St. Ann’s Warehouse (where the show will go next), and Berkeley Rep. What is it like to collaborate with such a varied slate of theatres?

ER: Perfect! I am loyal and like to build lifelong friendships with the people I work with, imagine my pleasure at seeing my Kneehigh friends taking to these stages like ducks to water. What could be better? Bringing it all over the waters to my friends in Berkeley! Tickety Boo!
Slapton Sands in South Devon, with its unspoiled gravel beach fronting a shallow freshwater ley and backed by grassy slopes, seemed perfect to the American forces to simulate practice landings for the D-Day landings on Utah Beach, France.

“Exercise Tiger,” under the command of the U.S. Navy Admiral Don P. Moon, was one of several assault rehearsals conducted at Slapton Sands. The commanders had ordered the use of live naval and artillery ammunition to make the exercise as real as possible to accustom the soldiers to what they would experience.

This exercise also turned out to be one of the great tragedies of World War II: one of the military’s best-kept secrets until it was revealed to the world almost 40 years later.

The exercise, conducted between April 22 and 30, 1944, commenced with the marshalling and embarking of the troops to convoys of tank landing ships (LSTs, flat-bottomed four-and-a-half-thousand-ton assault ships capable of carrying several hundred men, lorries, and tanks) off the coast of southwest England. The first assault landings were made on the morning of April 27, following a “bombardment,” and were continued throughout the day. A follow-up convoy of eight LSTs was expected later that night and it was this convoy which met with tragedy.

The commander-in-chief in Plymouth was responsible for the safety of the rehearsal. Since German E-Boats, fast-moving boats armed with torpedoes and a top speed of 40 knots, now patrolled the English Channel at night, the commander had placed extra patrols across the mouth of Lyme Bay.

LST Group 32, the Plymouth section of Convoy T-4, consisted of five ships and left Plymouth at 9:45pm on the night of April 27, 1944. It was joined by the escort vessel, the corvette HMS Azelea, near the Eddystone Rocks and headed towards Brixham, where it was joined by the Brixham section of Convoy T-4, composed of three more ships.

A few minutes after 10pm a group of nine German E-Boats set out on a normal reconnaissance mission from their base in Cherbourg into the Lyme Bay area. They followed the usual channel route without any sign of a convoy or enemy ships. However, as they headed towards Lyme Bay, they suddenly came in visual contact with the LST convoy. Since they could not see any naval escorts, they quickly positioned themselves for a torpedo attack. As the convoy approached Lyme Bay, it manoeuvred back towards the shore. It was here that the E-Boats made contact and opened fire. Shortly after 2am an American LST was torpedoed, hitting its auxiliary engine room and cutting all electric power.

CONTINUED ON NEXT PAGE
CONTINUED FROM PREVIOUS PAGE

The ship burst into flames; the fire-fighting attempted by the crew proved futile as most of the equipment was inoperative due to the power failure. After about 45 minutes the survivors were ordered to abandon ship.

Shortly afterwards, another LST was hit by two torpedoes. The ship burst into flames, rolled over and sank in six minutes. Several minutes later, a third LST was torpedoed. The ship managed to limp back to shore but still suffered a number of deaths and casualties.

Hundreds of trapped soldiers and sailors went down with the ships. There was little time to launch lifeboats and some of these were jammed. Of those who managed to leap from the ships, many were soon drowned, weighed down by their waterlogged coats; some had put on their lifejackets wrong, and others succumbed to hypothermia in the cold water. Seven hundred and forty-nine American soldiers and sailors died that night; 946 in total during Exercise Tiger.

Subsequent investigations revealed two main reasons for the tragedy: firstly, there was a lack of naval escort vessels. The convoy was supposed to have been accompanied by a World War I destroyer as well as the corvette. The destroyer was in port for repair and a replacement was not available.

The following notice was posted at each church in the parish:

TO OUR ALLIES OF THE U.S.A.

The church has stood here for several hundred years. Around it has grown a community, which has lived in these houses and tilled these fields ever since there was a church. This church, this church-yard, in which their loved ones lie at rest, these homes, these fields, are as dear to those who have left them as are the homes and graves and fields which you, our Allies, have left behind you. They hope to return one day, as you hope to return to yours, to find them waiting to welcome them home. They entrust them to your care meanwhile and pray that God's blessing may rest upon us all.

Charles, Bishop of Exeter

FROM SLAPTON SANDS TO NORMANDY: THE EVENTS LEADING UP TO D-DAY

World War II begins when Britain and France declare war on Germany after Germany invades Poland.

1939

June Germany invades the Soviet Union, which then becomes Britain's ally.

1940

Germany invades Belgium, Denmark, France, Holland, and Norway. Their takeover is marked by intensely fast offensives known as "Blitzkrieg," or "Blitzes," meaning "lightning war." From August 1940 until May 1941, the Germans perform heavy bombing raids on Britain's cities after failing to invade the UK – this period becomes known as "The Blitz."

1941

December 7

Pearl Harbor. Japan attacks the U.S. fleet in Hawaii, bringing the U.S. into the war. Britain and the U.S. make a plan to unite in defeating Germany before turning their attention to Japan. Long-term planning for the D-Day invasion of Normandy begins.

1942

May The U.S. builds up forces in Britain in what is known as Operation Bolero.
Secondly, there was a blunder in communication. The radio frequencies issued to the escort ship, the command center on shore and the LSTs contained serious typographical errors. The LSTs were on different radio frequencies to the corvette and the commanding officers on shore and did not communicate.

When the news reached the Allied commanders it greatly worried them, not only that so many lives were lost, but also that many missing officers had plans which, if they fell into German hands, would reveal the Allied intentions for the D-Day landings.

Miraculously, the bodies of every officer with the very highest security rating were found. The plans for D-Day were secure. Meanwhile, the tragedy was kept top secret and the survivors were strictly ordered not to talk about it.

The disaster was “conveniently forgotten” until 40 years after the Normandy landings. It was largely through the efforts of the late Ken Small, who in 1984 recovered a Sherman Tank from the sea three-quarters-of-a-mile off the coast at Slapton, that the U.S. and British Armies acknowledged the tragedy to the world.

Currently, a granite obelisk memorial stands on the beach of Slapton Sands. It says:

**THIS MEMORIAL**

was presented by the United States Army authorities, to the people of the South Hams who generously left their homes and their lands to provide a battle practice area of the successful assault in Normandy in June, 1944.

Their action resulted in the saving of many hundreds of lives and contributed in no small measure to the operation. The area included the villages of Blackawton, Chilington, East Allington, Slapton, Stokenham, Strete and Torcross, together with many outlying farms and houses.
January The target date for D-Day is set for May 31. Submarines secretly visit the Normandy beaches to take sand samples to ensure that the sand will support the weight of the tanks. Supplies are dropped across Europe to arm the Resistance in preparation for fighting the Germans. The first amphibious exercise for D-Day takes place at Slapton Sands, involving 16,000 troops.

February The Allies frequently air raid German cities, heavily weakening German forces. The Germans retaliate with bombing raids in the UK, known as the “Little Blitz.”

April Allied forces perform Exercise Tiger, a rehearsal for the D-Day invasion that is intercepted by German torpedo boats off Slapton Sands. Hundreds of lives are lost as a result of a miscommunication error between the U.S. troops and their British counterparts.

May 2 Twenty-five thousand American, British, and Canadian troops land on UK beaches as part of Exercise Fabius, the largest and last series of training exercises on the English coast.
Before training for Exercise Tiger [see page 19] began, the only American ground troops in the midlands of England were all-black units who supported the Air Force. These units had been stationed in the area for months and befriended the locals. In 1946: The Amazing Story of Adolphus Tips, soldiers Adi and Harry say that they feel more accepted by Lily and her family than they do on American soil. They were not alone in that sentiment — many black soldiers reported that the Slapton Sands community welcomed them far more warmly than their fellow Americans did.

Like much of our country’s history with race, the story of black soldiers in World War II is full of struggle. When war broke out, the military was segregated in accordance with U.S. law. The draft was likewise segregated, and black recruits were frequently passed over by all-white draft boards. In 1941, pressure from the NAACP and threats of a march on Washington led President Roosevelt to sign Executive Order 8802, which prohibited racial discrimination in the national defense industry. At the beginning of the war, fewer than 4,000 black soldiers were in the military, and only 12 had become officers. The majority of these soldiers were assigned to non-combat units: they drove trucks, worked on supply lines, performed craft maintenance, and cooked food. These tasks were essential to the war effort, but remained “low level.” By 1945, more than 1.2 million black Americans served — including thousands of women working on the home front — alongside Americans of other races as pilots, medics, tankers, infantrymen, and officers.

Despite these gains, black soldiers were still treated unfairly. It is ironic that “the world’s greatest democracy” fought a racist dictator with a segregated army. Civil rights activists seized upon this moment to further the fight for equality. In 1942, the black newspaper Pittsburgh Courier launched the “Double V” campaign. The Double V — referring to the “V for Victory” sign — encompassed the Allied slogan “victory over aggression, slavery, and tyranny” and added on a second victory for African Americans fighting abroad and on the home front. It was created in response to a letter to the editor from James G. Thompson, a young cafeteria worker. He wrote, “Being an American of dark complexion and some 26 years, these questions flash through my mind: ‘Should I sacrifice my life to live half American?’ ‘Will things be better for the next generation in the peace to follow?’ ‘Would it be demanding too much to demand full citizenship rights in exchange for the sacrificing of my life?’ ‘Is the kind of America I know worth defending?’” He then proposed a “V for a double Victory” — and the Courier took him up on his idea by printing articles, editorials, letters, and drawings promoting equality; they even designed a special Double V logo. The campaign highlighted the challenges black people faced as they fought for freedom in Europe while being denied equal rights at home. Perhaps the largest victory of the campaign came when the armed forces were finally desegregated in 1948: the new bill was proof that equality, while forever imperfect, is attainable.

May 15 All D-Day troops arrive on the south coast of England and are briefed on their tasks.

May 31 Ships are loaded up and begin the journey across the channel.

June 5 German commanders receive an invasion alert, but in the past few months they had received a high number of invasion threats and believed that D-Day was another false alarm. At around 11pm Allies begin to take off from their English bases — they arrive by glider and parachute in the early hours of June 6.

June 6 D-Day! One hundred and sixty thousand Allied troops storm the Normandy beaches and begin fighting the Germans. More than 5,000 ships and 13,000 aircrafts support the invasion, and by the end of the day the Allies have a foothold in occupied France. More than 9,000 Allied soldiers were wounded or killed, and 100,000 soldiers continued into Europe to defeat the Axis powers.
HAND TO GOD

BY Robert Askins
DIRECTED BY David Ivers
STARTS FEB 3 · PEET’S THEATRE

“IT ENTERTAINS THE DEVIL OUT OF YOU”
—TIME OUT NEW YORK

NEXT AT BERKELEY REP
UGH, DON’T COME BACK.
MY BESTIE!

BANKSY’S GOT NOTHIN’ ON ME!

WATCH ME BURN THIS PLACE DOWN

LOSER

SEXY ANGEL

WASHBOARD ABS

NEVER HEARD OF IT.

HACK
Based on the novel *The Amazing Story of Adolphus Tips* by Michael Morpurgo

DECEMBER 2, 2016–JANUARY 15, 2017
RODA THEATRE · MAIN SEASON

This show includes a 15-minute intermission.

*946: The Amazing Story of Adolphus Tips* is made possible thanks to the generous support of

SEASON SPONSORS
Jack & Betty Schafer
Michael & Sue Steinberg
The Strauch Kulhanjian Family

LEAD SPONSORS
Frances Hellman & Warren Breslau
Stewart & Rachelle Owen

SPONSORS
Scott & Sherry Haber
David Hoffman & Joan Sarnat
Leonard X Rosenberg & Arlene B. Rosenberg
Mechanics Bank Wealth Management

ASSOCIATE SPONSORS
Martin & Janis McNair
Steven & Patrece Mills
Peter Pervere & Georgia Cassel
Patricia Sakai & Richard Shapiro

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 Theatres are represented by United Scenic Artists Local usa-829, iatse.

CAST

The company plays everything from villagers to soldiers, evacuees to chickens, but selected highlights include...

Tips the Cat/Harry
Nandi Bhebhe
Emma Darlow

Adi
Ncuti Gatwa
Kyla Goodey
Chris Jared
Katy Owen

Lily’s Mum
Mike Shepherd

Grandad Present/Vicar/Lily’s Dad
Adam Sopp

Grandma Present/Grandad Past
Akpare Uzoh

Blues Man/Old Adi
Ewan Wardrop

Lily Tregenza
Seamas Carey, Pat Moran

Music
Pat Moran

PRODUCTION STAFF

Adaptors
Michael Morpurgo, Emma Rice
Emma Rice

Direction
Stu Barker
Lez Brotherston
Malcolm Rippeth
Simon Baker
Sarah Wright
Simon Harvey
Pat Moran
Alex Shenton-Parkin

Composition
Simon Harvey

Lighting Design
Malcolm Rippeth

Sound Design
Simon Baker
Sarah Wright
Pat Moran

Puppet Direction
Sarah Wright

Set/Costume Design
Lez Brotherston

Music Direction
Simon Harvey

Associate Lighting Design
Pat Moran

Associate Sound Design
Alex Shenton-Parkin

Choreography
Eva-Maria Lipphardt

Production Manager
Aled William Thomas

Sound Number One
Charlie Simpson

Company Stage Manager
Kate Foster

Stage Manager
Megan McClintock*

*Indicates a member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Nandi Bhebhe
**TIPS THE CAT/HARRY**

Nandi trained at the Liverpool Institute of Performing Arts. Previous theatre credits include *A Midsummer Night’s Dream* (Shakespeare’s Globe); 5,6,7,8 (Royal Court); *Episodes of Blackness* (Vocab Dance Company); *Fela!* (National Theatre/Broadway/U.S. tour); *A Season in the Congo* (Young Vic Theatre); *White Out* (Barrowland Ballet Dance Company), and 546: *The Amazing Story of Adolphus Tips* (Kneehigh).

Seamas Carey
**MUSICIAN**

Seamas is a performer, composer, and silent film pianist who grew up in Cornwall. Theatre work includes *Hettie Feather* (Kenny Wax, Novel Theatre & William Archer); *Neptunalia* (cscape dance); *Wolf’s Child*, *Yule-Tide Ark-Ive*, and 100: *The Day Our World Changed* (Wild Works); *Two Punks and a Tandem*, *The Elves and the Shoemaker*, *The Ballad of a Thin Man*, and *The Tallest Horse on Earth* (*Silly Boys*); *The Ugly Sisters* (Bec Applebee); *The Giants* (Wassail Theatre); *Dracula* and *Great Expectations* (Rabbit Theatre); *The Winter’s Tale*, *Moominland Midwinter*, and *Heidi: A Goat’s Tale* (the Egg, Theatre Royal Bath); *The Little Match Girl* (Dot & Ethel Theatre); *Winter Dance Symposium* (Falmouth University); *The Tempest* (Miracle Theatre); *Griselda’s Grandad* (Shanty Theatre); and *The Last Illusion* and *The Strongman* and *The Lion Tamer* (Bash Street Theatre). He has also facilitated workshops with Travelling Light Theatre and guest lectured on silent film music at Falmouth University. Silent film compositions include *One Week*, *The High Sign*, *Steamboat Bill Jr.* and *Sherlock Jr.* (Buster Keaton); *The Cabinet of Dr. Caligari* (Robert Wiene); *The Adventures of Prince Achmed* (Lot-tie Reiniger); *Shoulder Arms*, *A Dog’s Life*, and *Easy Street* (Charlie Chaplin); *Blackmail* (Alfred Hitchcock); and *Sunrise* (F.W. Murnau).

Emma Darlow
**MADAME BOUNINE**

Emma trained at Mountview Academy of Theatre Arts. Theatre credits include *Pinocchio* (Iris Theatre), *Playing for Time* (Sheffield Crucible Theatre), *Grimeborn: Napoleon Blown Apart* (Arcola Theatre), *Here is Where We Meet* (Marlowe Theatre Studio), *The Collected Works of Billy the Kid* (Bouffes du Nord), and *Stitched Up* (Bouffes du Nord). Film includes *Planted Evidence*, *After a Home Tie*, and *Taking the Light*.

Ncuti Gatwa
**ADI**

Ncuti trained at the Royal Conservatoire of Scotland. Previous theatre includes *A Midsummer Night’s Dream* (Shakespeare’s Globe); *Victoria*, *Hecuba*, *The 80s*, *And Then There Were None*, *Cars + Boys*, and *A Woman in Mind* (Dundee Rep); *Romeo and Juliet* (Home, Manchester); *Shakespeare in Love* (West End); 946: *The Amazing Story of Adolphus Tips* (Kneehigh); and *Lives* (Yard Theatre). Television includes *Bob Servant and Stonemouth*.

Kyla Goodey
**LILY’S MUM**

Kyla trained at Des-mond Jones School of Mime and Physical Theatre and Clowning. Theatre credits include *A Curious Evening of Trance and Rap* (Brighton Festival/UK tour); *Charity Shop Cabaret* (Trifle Gathering, Edinburgh Fringe); *Don Quixote* and *Treceagile* (Kneehigh, UK/European tour); *Gastronomic* (Hoodwink, UK/European tour); *Hamlet* (Cube, UK tour); *Hamlet, Quasimodo, and Twelfth Night* (Miracle, Minack Theatre); *Streaming* (Pipeline, the Pleasance); *Sex and Docks and Rock and Roll* (Red Ladder, City Variety Leeds); *The Thing about Psychopaths* (Red Ladder, the Park); and *Wolf’s Child* (Wild Works, Norfolk, and Norwich Festival). Film includes *A to B*, *Worag, Wind, and Spat de Wertha*. Television includes *Doc Martin*.

Chris Jared
**GRANDAD PRESENT/VICAR/ LILY’S DAD**

Chris trained at Guildhall School of Music and Drama. Theatre credits include *Hamlet*, *As You Like It*, *All’s Well That Ends Well*, and *The Taming of the Shrew* (Royal Shakespeare Company); *Coriolanus* and *Praxis Makes Perfect* (National Theatre Wales); *The Duchess of Malfi* (Nottingham Playhouse); *The Late Henry Moss* (Southwark Playhouse); *Gyano de Bergerac* (Royal and Derrgake, Northern Stage); *The Revenger’s Tragedy* (Hoxton Hall); Three Sisters (Royal Exchange Theatre, Manchester); *Much Ado About Nothing* (Open Air Theatre, Regent’s Park); and *Emperor and Galilean* (National Theatre). Film includes *Robin Hood*, *The Drop*, and *Clown Café*.

Pat Moran
**MUSIC DIRECTOR/MUSICIAN**

Pat trained at California Institute of the Arts. He recently appeared in *A Midsummer Night’s Dream* at Shakespeare’s Globe as musical director/musician. Pat was part of the original company of 946: *The Amazing Story of Adolphus Tips*. Other recent projects include *Tristan & Yseult* (Kneehigh/U.S. tour), *Sleeping Beauty* (Bristol Old Vic), and *An Audience with Meow* (Berkeley Rep). Pat has written original music and lyrics for over a dozen professionally produced theatre productions and served as resident composer/lyricist/musical director/multi-instrumentalist for the San Francisco Mime Troupe from 2007–13.

Katy Owen
**LILY TREGENZA**

Katy trained at the Royal Welsh College of Music and Drama. Previous theatre credits include *A Midsummer Night’s Dream* (Shakespeare’s Globe), *Rebecca* and 946: *The Amazing Story of Adolphus Tips* (Kneehigh), *The World of Work* (Difficult Stage), *Apparitions of Spirits with the Forsythe Sisters* (Gaggle Babble), *Maudie’s Rooms* and *Plum and Cinders* (Sherman Cymru), and *Under Milk Wood* (Royal and Derrgake, Northamton). Film and television includes *Daddy’s Girl*, *Shopping for Happiness*, *What We Did on Our Holidays*, *A Certain Date*, and *The Devil’s Violin*. 

Asylum and actively involved in the Kneehigh Rambles. Rambles are currently themed Run for your Life and as well as working with community groups and individuals in Cornwall, have been working with refugees in the Calais jungle and the homeless in Bogota, Colombia. Work as director includes Dead Dog in a Suitcase (and other love songs) (Kneehigh, UK, and international tour), and A Very Old Man with Enormous Wings (Little Angel Theatre, Islington). Work as actor includes Tristan & Yseult, Steptoe and Son, Midnight’s Pumpkin, The Red Shoes, The Bacchae, Cymbeline, The Wooden Frock, A Matter of Life and Death, and Don John (Kneehigh). Film includes Anna Karenina and Pan. Mike is a member of the Globe’s Creative Cabinet and looks forward to Kneehigh’s ongoing association with this exciting powerhouse of a theatre.

Adam Sopp
Boogie/Barry

Adam trained at Bristol Old Vic Theatre School. Theatre credits include Sunny Afternoon (Hampstead/West End), Symphony (Waterloo Vaults), The El Train (Hoxton Hall), Backbeat (West End/world tour), This Place Means (Greenwich & Docklands International Festival), Naked Soldiers (Warehouse Theatre), The Daughter-in-Law (New Vic), A Chorus of Disapproval (Ipswich Wolsey/UK tour), All Quiet on the Western Front (Nottingham Playhouse/UK tour), (In Parenthesis) (Churchill Theatre, Bromley), and Les Misérables and Oliver! (West End). Television and film includes Stan Lee’s Lucky Man, The Lost Honour of Christopher Jefferies, Father Brown, wpc 56, Holby City, Doctors, Casualty 1997, Teenage Kicks, Abroad, and Grange Hill. Alongside acting, Adam is an accomplished musician and has written music for theatre and computer games.

Akpore Uzoh
Blues Man/Old Adi

Akpore trained at Guildhall School of Music and Drama and previous theatre credits include A Day in the Life (at the English Theatre); Go Make You Ready (China tour); The Lights (the Spring); Cherry Pickin’ Your Blossom (Albany Theatre); Rebellion (Hackney Empire); Blacks (Stratford Theatre), and Tom (Arcola Theatre). As director: What’s Beneath the Hoodie (Stratford Circus Theatre). Film: as a writer/director A Day in the Life.

Ewan Wardrop
Lord Something-Or-Other/Mrs Turner

Previous theatre includes A Midsummer Night’s Dream (Shakespeare’s Globe); Rebecca (Kneehigh/UK tour); The Wind in the Willows (Duchess Theatre/ Vaudeville Theatre); The World’s Greatest Show (Royal Opera House/UK tour); Pinocchio (Royal Opera House); Formby (UK tour); West Side Story (Sage Gateshead); The Crane Maiden (Katagawa Arts Theatre); Barbershoper: Apocalypse Noel! (Theatre Royal Plymouth); The Deep Blue Sea and Rattigan’s Nijinsky (Chichester Festival Theatre); Enron (Royal Court/Noel Coward Theatre/UK tour); Rebel Harbour (Shanty Theatre); Up from the Waste (Soho Theatre); Johnoh (Derby Playhouse); Promises, Promises (Sheffield Crucible Theatre); The Noise of Time (Complicite/world tour); Play Without Words (National Theatre/U.S. tour); Nutcracker! (Sadler’s Wells); The Car Man (the Old Vic); Cinderella (Piccadilly Theatre); and Matthew Bourne’s Swan Lake (Neil Simon Theatre, Broadway). Ewan runs the comedy morris dance group, the Bo Diddlers.

Michael Morpurgo
Adaptor

Michael is one of the UK’s best-loved authors and storytellers. He was appointed Children’s Laureate in May 2003, a post he helped to set up with his friend Ted Hughes in 1999. He was awarded an OBE for services to Literature in the Queen’s Birthday Honours in 2007. He has written over 130 books with world sales of over 34 million copies, including Kensuke’s Kingdom, which won the Children’s Book Award 2000 and was shortlisted for the Whitbread Children’s Book Award and the Carnegie Medal in 2000. His novel, Private Peaceful, a harrowing story about the First World War, was published in autumn 2003. It won the 2004 Red House Children’s Book Award and the Blue Peter Book Award in 2005. His novel Shadow, about a boy from Afghanistan and the dog he befriends, won the Red House Children’s Book Award 2011, voted for by children. Pinocchio by Michael Morpurgo, illustrated by Emma Chichester-Clark, was published in September 2013. His newest novel, An Eagle in the Snow, was published in autumn 2015. Many of Michael’s books have been adapted for the stage. These include Private Peaceful, Kensuke’s Kingdom, Why the Whales Came, The Mozart Question, and most notably, the National Theatre’s production of War Horse. This production of Michael’s moving and powerful story of survival on the Western Front reached number one in the Observer’s top 10 theatre performances and was also awarded the best design prize in the Evening Standard Theatre Awards. This production moved to New York where it has been awarded five Tony Awards. The film of War Horse by Steven Spielberg was released in January 2012. In 1976, Michael and his wife, Clare, started the charity Farms for City Children. They help to run three farms around the country, in Gloucestershire, Pembrokeshire, and North Devon. Each farm offers children and teachers from urban primary schools the chance to live and work in the countryside for a week, and gain hands-on experience.

Emma Rice
Director/Adaptor/Choreographer

Emma Rice is artistic director for Shakespeare’s Globe and directed the recent productions of A Midsummer Night’s Dream and 946: The Amazing Story of Adolphus Tips. For the last 20 years she has worked for Kneehigh as an actor, director, and artistic director. Her productions for Kneehigh include 946: The Amazing Story of Adolphus Tips, The Red Shoes, The Wooden Frock, The Bacchae, Tristan et Yseult, Cymbeline (in association with Royal Shakespeare Company), A Matter of Life and Death (in association with National Theatre), Rupanzel (in association with Battersea Arts Centre), Brief Encounter (in association with David Pugh and Dafydd Rogers Production), Don John (in association with the RSC and Bristol Old Vic), Midnight’s Pumpkin, The Wild Bride, Wah! Wah! Girls (in association with Sadler’s Wells and Theatre Royal Stratford East for World Stages), and Steptoe and Son. Other work includes the West End production of The Umbrellas of Cherbourg, Oedipussy (Spymonkey), The Empress (RSC), and An Audience with Meow Meow (Berkeley Repertory Theatre).

Stu Barker
Composer

Stu has worked extensively as composer/musical director with Kneehigh over the last 20 years. Work as composer or musical director includes A Matter of Life and Death and Tristan et Yseult (National Theatre), Brief Encounter (Broadway/West End); Cymbeline and Don John (Royal Shakespeare Company); 946: The Amazing Story of Adolphus Tips (Kneehigh); Hansel and Gretel (Bristol Old Vic); The Bacchae and The Wooden Frock (West Yorkshire Playhouse); Nights at the Circus and The Red Shoes (Lyrical Hammersmith); The Wild Bride, Rupanzel, and Midnight’s Pumpkin (Battersea Arts Centre); and Pandora’s Box (Northern Stage). Previous work for Shakespeare’s Globe includes A Midsummer Night’s Dream, The Winter’s Tale, and Romeo and Juliet. Stu has also worked with Bristol Old Vic, Donmar Warehouse, Welfare State International, Contact Theatre, Horse and Bamboo, Liverpool Lantern Company, And Now, and Travelling Light. Television includes The Cult of the Suicide Bomber and Beyond Grief. He is also trombonist with C.W. Stoneking & His Primitive Horn Orchestra.
Etta Murfitt
CHOREOGRAPHER
Etta is an associate artist of Kneehigh and has choreographed The Umbrellas of Cherbourg, Midnight’s Pumpkin, The Wild Bride, Steptoe and Son, 946: The Amazing Story of Adolphus Tips, The Flying Lovers of Vitebsk, and Dead Dog in a Suitcase (and other love songs). Etta has recently become an associate of Shakespeare’s Globe and choreographed A Midsummer Night’s Dream and The Flying Lovers of Vitebsk from Emma Rice’s opening season. She is also the associate artistic director of Matthew Bourne’s New Adventures and Re: Bourne (its education arm). She has created, performed in, and collaborated on many productions with New Adventures including Nutcracker, Swan Lake, Cinderella, The Car Man, Edward Scissorhands, and Sleeping Beauty and is very excited to start work on New Adventures’ latest show The Red Shoes.

Lez Brotherston
SET & COSTUME DESIGNER
Lez trained at the Central School of Art and Design and is an associate artist of Matthew Bourne’s New Adventures. Credits for New Adventures include Swan Lake, Cinderella, The Car Man, Sleeping Beauty, Dorian Gray, and Play Without Words. He has designed for the National Theatre, Royal Ballet, Scottish Ballet, the Royal Court, Glyndebourne, Northern Ballet, and various other theatres in the West End. Previous collaborations with Emma Rice are The Umbrellas of Cherbourg and The Empress for the Royal Shakespeare Company.

Malcolm Rippeth
LIGHTING DESIGNER
Malcolm’s theatre and opera credits include A Midsummer Night’s Dream (Shakespeare’s Globe); Tristan & Yseult, The Wild Bride, Dead Dog in a Suitcase (and other love songs), The Umbrellas of Cherbourg, Walthamstow Girls, and The Flying Lovers of Vitebsk (Kneehigh); Brief Encounter (Kneehigh/West End/Broadway); Decade and Six Characters in Search of an Author (Headlong); The Dead (Abbey Theatre Dublin); The Empress (Royal Shakespeare Company); The Boy in the Striped Pyjamas (Chichester Festival Theatre); Calendar Girls (West End/Australasia/Canada); Only the Brave (Wales Millennium Centre); A View from the Bridge (Gate Theatre Dublin); The Herbal Bed (English Touring Theatre); The Birthday Party (Manchester Royal Exchange); His Dark Materials (Birmingham Rep); Spur of the Moment (Royal Court); The Promise (Donmar Trafalgar); Stones in His Pockets (Tricycle Theatre); Pleasure and The Coronation of Poppea (Opera North); Giovanna d’Arco (Buxton Festival); In Parenthesis (Welsh National Opera); Idomenoe (Garsington Opera); and Capriccio (Santa Fe Opera). Malcolm won a WhatsOnStage Award and a Village Voice Obie Award for his work on Kneehigh’s Brief Encounter. He is an associate artist of Kneehigh Theatre.

Simon Baker
SOUND DESIGNER
Simon trained at the Guildhall School of Music & Drama, and is now a fellow. His work for Kneehigh includes 946: The Amazing Story of Adolphus Tips and Steptoe and Son (UK tour), Rebecca (UK tour), The Umbrellas of Cherbourg (West End), Brief Encounter (West End/Broadway 2011 Tony and Olivier nominations for Best Sound), Don John (in association with the Royal Shakespeare Company/international tour), The Red Shoes (Kneehigh/international tour/vbc Radio Production and Cast Recording). Simon is also an associate artist of the Old Vic Theatre and his work includes The Caretaker, The Master Builder, Future Conditional, High Society, and Electra. Other theatre includes A Midsummer Night’s Dream (Shakespeare’s Globe), Groundhog Day (Old Vic), Matilda the Musical (West End/Broadway/US tour/Australian tour — 2012 Olivier Award for Best Sound), Anything Goes (Sheffield Crucible/UK tour), An Audience with Meow Meow (Berkeley Rep), Shakespeare in Love (Noel Coward Theatre), The Roaring Girl (rsc), Mojo 27 (Howard Pinter Theatre), The Light Princess and The Amen Corner (National Theatre), and Josephine and I (Bush Theatre).

Sarah Wright
PUPPET DIRECTOR
Sarah is artistic director of Curious School of Puppets and an associate artist of Kneehigh and of Little Angel Theatre. Puppet direction and consultation includes Macbeth (Shakespeare’s Globe); Dead Dog in a Suitcase (and other love songs), 946: The Amazing Story of Adolphus Tips, Brief Encounter, The Red Shoes, Hansel and Gretel, and The Wild Bride (Kneehigh); A Very Old Man with Enormous Wings and Angelo (Little Angel Theatre); The Empress and The Tempest (Royal Shakespeare Company); The Double (Bath Theatre Royal); Silent Tide and The Adventures of Curious Ganz (Silent Tide); and Sleeping Beauty (Matthew Bourne’s New Adventures). Work as a performing puppeteer includes Dead Dog in a Suitcase (and other love songs) and The Red Shoes, and and I (Bush Theatre).

Simon Harvey
ASSOCIATE DIRECTOR
Simon is a director and performer based in Truro, Cornwall. He is an associate director and artist of Kneehigh. His work includes Steptoe and Son, The Wild Bride, The Red Shoes, Hansel and Gretel, Brief Encounter, and Cymbeline. In 2014 Simon directed the large-scale production Noyes Fludde (Kneehigh in col-
laboration with Orchestral), featuring a cast of over 500 people. Simon recently adapted and directed FUP based on the novella of the same name by Jim Dodge, which played as part of the 2016 Kneehigh Asylum season. He is the artistic director of o-region for whom he directed Laughing Gas by Nick Darke with Carl Grose, One Darke Night and The Dead Monkey by Nick Darke, and Stay Brave Brian Gravy by Carl Grose. He also produced and performed in Superstition Mountain by Carl Grose. His work in film includes producing the feature films The Midnight Drives (Mark Jenkin) and Weekend Retreat (2011, Brett Harvey). Film directing includes Brown Willy. Other directing credits include If the Shoe Fits (cscape), Orpheus (Theatre Darnfino), Oh Mary (Bec Applebee), Christmas Time (Near Ta Theatre), Above Bored (Owdyado Theatre), Alaska (Black-fish Theatre), Great Expectations and Dracula (Rabbit Theatre), The Musicians (HFC Youth Theatre), and Trevithick! for Kernow King/Pa- lores Productions.

Alex Shenton-Parkin
ASSOCIATE LIGHTING DESIGNER
Alex came into technical theatre from work experience at the Sunderland Empire, after several years working as a casual technician on some of the country’s touring shows. Training at East 15, Alex went on to be production electrician on several large music, theatre, and dance tours. Design credits include Lilliput — Album Launch 2015 at the Sage Gateshead and Terry Riley’s In C performed by the Parorchestra. Relight credits include Dora the Explorer UK and international tours 2014–15 and Dead Dog in a Suitcase UK and international tour 2015–16. Other credits include Flying Lovers of Vitebsk (Asylum 2016), Chenier (Opera North), Hare & The Tortoise (bbc), 946: The Amazing Story of Adolphus Tips (Asylum 2015), To Kill a Mockingbird 2015 UK tour, Snow White & 7 Dwarves (UK Productions), One Man, Two Guvnors (National Theatre Productions), Brief Encounter, Brainiac Live, Peter Pan, 42nd Street UK tour 2012, and The Jedward UK tour 2012. Alex would like to thank his family, friends, and everyone at the Sunderland Empire.

Jay Jones
ASSOCIATE SOUND DESIGNER
Jay trained at the Guildhall School of Music and Drama. As number one sound operator, his most recent credits include A Midsummer Night’s Dream (Shakespeare’s Globe), High Society (Old Vic), Shakespeare in Love (Noel Coward Theatre), Brief Encounter (Kneehigh/U.S. and Australian tours), Tristan & Yseult (Kneehigh/UK tour), and The Wild Bride (Kneehigh/Berkeley Rep and St. Anne’s Warehouse). Other theatre credits include Wahl Wahl Girls (Theatre Royal Stratford East and Hall for Cornwall), Aladdin (Theatre at the O2), Goodnight Mr Tom (Phoenix Theatre), Rock of Ages (Shaftesbury Theatre), Leisure Society (Trafalgar Studios), and Crazy for You (Open Air Theatre, Regent’s Park). Sound design work includes Long Story Short and Ushers the Musical (Charing Cross Theatre), Broken News (New Wimbledon Studio), A Festival Guide (Dalston Roof Garden), and Lysistrata (Albany Theatre).

Aled William Thomas
PRODUCTION 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 on award-winning operas with Music Theatre Wales before moving east across the border. He undertook a season with English Touring Opera and joined the Lovesong team for Frantic Assembly before being introduced to the wonderful theatre-makers Kneehigh for Steptoe & Son, Tristan & Yseult, and both UK and U.S. tours and Dead Dog in a Suitcase (and other love songs). Recently Aled became the production manager for Kneehigh’s Asylum and continues onto 946: The Amazing Story of Adolphus Tips.

Charlie Simpson
SOUND NUMBER ONE
Before 946, Charlie was deputy sound supervisor at Shakespeare’s Globe for the 2016 Wonder Season and previous to this worked for Kneehigh as head of sound for Rebecca (UK tour). Number one sound operator credits include King Charles III (Wyndham’s
Theatre); Taming of the Shrew (Shakespeare’s Globe); Brass (City Varieties Music Hall/Hackney Empire); Spend Spend Spend (Bridewell Theatre); Kiss Me, Kate (Queen’s Theatre Hornchurch); The Night Before Christmas (Soho Theatre); and six years of productions for the National Youth Music Theatre of Great Britain as both sound operator and sound designer. Other sound credits include Les Misérables (Queen’s Theatre), Memphis (Shaftesbury Theatre), 13 (Apollo Theatre), High Society (Old Vic), Fiddler on the Roof (Grange Park Opera), The Boy Who Climbed Out of His Face (Shunt), iTunes Festival 2012 (Roundhouse), Pippin (Menier Chocolate Factory), and Footloose (UK tour).

Kate Foster
COMPANY STAGE MANAGER
Kate studied theatre and media in Liverpool, England, where she got her first role backstage in theatre. She has worked extensively throughout the UK on productions such as Royal De Luxe on their Giant Spectacular puppet show and with companies such as English Touring Theatre and the Everyman Playhouse theatres in Liverpool. Her previous work for Kneehigh includes the UK and international tour of Dead Dog in a Suitcase (and other love songs) as well as rehearsal assistant stage manager and prop maker for Emma Rice’s recent production, Flying Lovers of Vitebsk.

Megan McClintock
STAGE MANAGER
Megan is always happy to come home to Berkeley Rep after starting her stage management career as a Berkeley Rep fellow. In the years since she has stage managed at American Conservatory Theatre, Aurora Theatre Company, Center Repertory Company, California Shakespeare Theater, Marin Theatre Company, and the San Francisco Opera. Favorite Berkeley Rep credits include Treasure Island, The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures, Girlfriend, The Arabian Nights, The White Snake, No Man’s Land, Dear Elizabeth, Tristan â€œYseult, The Wild Bride, Eurydice, and How To Write a New Book for the Bible. Megan has a BA in theatre and history from Willamette University.

Kneehigh
CO-PRODUCER
Kneehigh are a Cornwall-based theatre company with a local, national, and international profile. For over 30 years they have created vigorous, popular and challenging theatre, performing with joyful anarchy. Kneehigh tell stories. Based in breathtaking barns on the south coast, they create theatre of humanity on an epic and tiny scale. Kneehigh work with an ever-changing ensemble of performers, artists, 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 they now have a venue to call home, as well as remaining one of the leading touring theatre companies in the UK. Kneehigh have now presented six 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, they run the Kneehigh Rambles, aiming to engage creatively with communities in Cornwall and beyond through event and adventure.

Birmingham Repertory Theatre
CO-PRODUCER
Birmingham Repertory Theatre Company is one of Britain’s leading producing theatre companies. Founded in 1913 by Sir Barry Jackson, Birmingham Repertory Theatre Company rapidly became one of the most famous and exciting theatre companies in the country launching the careers of an array of many great British actors including Laurence Olivier, Ralph Richardson, Edith Evans, Paul Scofield, Derek Jacobi, Elizabeth Spriggs, Albert Finney, and many more. In 2013 the company celebrated its centenary. The Rep’s aim is to inspire a lifelong love of theatre in the diverse communities of Birmingham and beyond. As well as presenting over 60 productions on its three stages every year, the theatre tours its productions nationally and internationally, showcasing theatre made in Birmingham. The commissioning and production of new work lies at the core of the Rep’s programme and over the last 15 years the company has produced more than 130 new plays. Birmingham-rep.org.uk.

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 19 years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 23 shows to New York, two to London, and one to Hong Kong. Tony has staged more than 40 plays in Berkeley, including new work from Julia Cho, John Leguizamo, Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, 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. Prior to working at Berkeley Rep, Tony served as artistic director of Eureka Theatre, which produced the American premieres of plays by Dario Fo, Caryl Churchill, and David Edgar before focusing on a new generation of American writers. While at the Eureka, Tony commissioned Tony Kushner’s legendary Angels in America and co-directed its world premiere. He has collaborated with Kushner on eight plays at Berkeley Rep, including 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, he debuted Ghost Light, Rita Moreno: Life Without Makeup, and Game On, written with Dan Hoyle. 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 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 serves on the board of the Downtown Berkeley Association (DBA). 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. During her time in Berkeley, Susan has been instrumental in the construction of the Roda Theatre, the Nevo Education Center, the renovation of the Peet’s Theatre, and in the acquisition of both the Osher Studio and the Harrison Street campus.

Theresa Von Klug
GENERAL MANAGER
Before joining Berkeley Rep, Theresa had over 20 years of experience in the New York not-for-profit performing arts sector where she has planned and executed events for dance, theatre, music, television, and film. Her previous positions include the interim general manager for the Public Theater; general manager/line producer for Theatre for a New Audience, where she opened its new state-of-the-art theatre in Brooklyn and filmed a major motion picture of the inaugural production of Julie Taymor’s A Midsummer Night’s Dream, released June 2015; production manager at the New Jersey Performing Arts Center and New York City Center, including the famous Encore! Great American Musicals in Concert; and field representative/lead negotiator for
the Association of Theatrical Press Agents and Managers. She holds a MS in Labor Relations and Human Resources Management from Baruch College.

Peter Dean  
**PRODUCTION MANAGER**

Peter began his Berkeley Rep career in 2014, and since then some his favorite productions include *Party People, X’s and O’s (A Football Love Story)*, and *Aubergine*. Previously, he served as production manager at the Public Theater, where favorite works include *Here Lies Love, Father Comes Home from the War Parts 1–3, Mobile Shakespeare*, and *The Tempest* as well as musical collaborations with Sting, the Roots, and the Eagles. Peter also helped Alex Timbers develop *Rocky the Musical, The Last Goodbye*, and the cult classic *Dance Dance Revolution the Musical*. Other favorites include working with Edward Albee to remount *The Sandbox and The American Dream* at their original home at the Cherry Lane Theatre, working on *Little Flower of East Orange* directed by the late Philip Seymour Hoffman, and being a part of the development team for *The Ride*, an interactive four-mile traveling performance in the heart of Times Square. Regionally Peter has worked with the Huntington Theatre Company, American Repertory Theater, Commonwealth Shakespeare, Trinity Rep, Hasty Pudding Theatricals, Colorado Ballet, Central City Opera, and the Denver Center Theatre Company. Peter is a graduate of Otterbein University.

Madeleine Oldham  
**RESIDENT DRAMATURG/ DIRECTOR, THE GROUND FLOOR**

Madeleine is the director of The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work and the Theatre’s resident dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of *Aubergine, The House that will not Stand, 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, CSA  
**DIRECTOR OF CASTING/ ARTISTIC ASSOCIATE**

This is Amy’s 27th season at Berkeley Rep. Through the years she has also had the pleasure of casting plays for ACT (Seattle), Arizona
Amy cast roles for various independent films, including *Conceiving Ada*, starring Tilda Swinton; *Haiku Tunnel* and *Love & Taxes*, both by Josh Kornbluth; and *Beyond Redemption* by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist in residence. She has been an audition coach to hundreds of actors and a presentation/communication coach to many businesspeople. Amy taught acting at Mills College and audition technique at Berkeley Rep’s School of Theatre, and has led workshops at numerous other venues in the Bay Area. Prior to working at Berkeley Rep, she was an intern at Playwrights Horizons in New York. Amy is a member of CSA, the Casting Society of America, and was nominated for Artios Awards for Excellence in Casting for *The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures* and *One Man, Two Guvnors*.

Lisa Peterson

**ASSOCIATE DIRECTOR**

Lisa Peterson is a two-time Obie Award-winning writer and director who is currently the associate director at Berkeley Rep. Previous projects at the Theatre include *It Can’t Happen Here* (2016); *An Iliad* (2012), which Lisa co-wrote with Denis O’Hare, and which won Obie and Lortel Awards for Best Solo Performance; *Mother Courage* (2006); *The Fall* (2001); and *Antony & Cleopatra* (1999). For California Shakespeare Theater, Lisa directed *You Never Can Tell*, *King Lear*, *The Winter’s Tale*, *All’s Well That Ends Well*, and *Love’s Labour’s Lost*. In New York, Lisa has directed *The Trestle at Pope Lick Creek*, *Traps*, and *Light Shining in Buckinghamshire* (Obie Award for Direction), all at New York Theatre Workshop; *King Liz* (2nd Stage Uptown); *Hamlet in Bed* (Rattlestick Playwrights Theater); *To the Bone* (Cherry Lane Theatre); *The Patron Saint of Sea Monsters* and *The Chemistry of Change* (Playwrights Horizons); *The Square* and *Tongue of a Bird* (the Public Theater); *Fourth Sister* and *Batting Cage* (Vineyard Theatre); *Collected Stories* (Manhattan Theatre Club); and *The Model Apartment* (Primary Stages). Lisa and Denis are working on a commission for the McCarter Theatre titled *The Song of Rome*, and Lisa is writing a new music theatre piece with Todd Almond called *The Idea of Order*, co-commissioned by La Jolla Playhouse, Berkeley Rep, and Seattle Rep.
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 23rd year as production stage manager. Some of his favorite shows include 36 Views, Endgame, Eurydice, Hydriotaphia, and Mad Forest. He has also worked with the Barbican in London, the Huntington Theatre Company, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, the Public Theater and Second Stage Theater in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takanazucks' Breaking the Code and Sam Shepard’s The Late Henry Moss.

Jack & Betty Schafer  
SEASON SPONSORS

Betty and Jack are proud to support Berkeley Rep. Jack just rotated off the Theatre’s board and is now on the boards of San Francisco Opera and the Straus Historical Society. He is an emeritus trustee of the San Francisco Art Institute and the Oxbow School. Betty is on the board of EarthJustice, the Jewish Community Center of San Francisco, and Sponsors of Educational Opportunity. In San Francisco, she is engaged in the launch of “Wise Aging,” a program for adults addressing the challenges of growing older. They have three daughters and eight grandchildren.

Michael & Sue Steinberg  
SEASON SPONSORS

Michael and Sue have been interested in the arts since they met and enjoy music, ballet, and live theatre. Michael, who recently retired as chairman and chief executive officer of Macy's West, served on Berkeley Rep’s board of trustees from 1999 to 2006 and currently serves on the board of directors of the Jewish Museum. Sue serves on the board of the World of Children. The Steinbergs have always enjoyed regional theatre and are delighted to sponsor Berkeley Rep this season.

The Strauch Kulhanjian Family  
SEASON SPONSORS

Roger Strauch is a former president of Berkeley Rep’s board of trustees and is currently vice president of the board. 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 an early investor in TerraVia (Nasdaq: TVIA, terravial.com), a next-generation food, nutrition, and specialty ingredients company that harnesses the power of algae. Roger is chairman of the board of CoolSystems, a medical technology company, and chairman of the board of trustees for the Mathematical Sciences Research Institute. He is a member of the UC Berkeley Engineering Dean’s college advisory board; 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. Roger also leads

Available Light  
John Adams, composer  
Lucinda Childs, choreographer  
Frank O. Gehry, stage designer  
Beverly Emmons & John Torres, lighting designers  
Kasia Walicka Maimone, costume designer  
Mark Grey, sound designer  
Performed by  
the Lucinda Childs Dance Company

“A career breakthrough…  
a work of blazing  
formal beauty”  
—The New York Times

Available Light was produced by Pomegranate Arts and commissioned by Cal Performances, UC Berkeley; Festspielhaus St. Pölten; WWEFestivals, Philadelphia with the support of The Pew Center for Arts & Heritage; Göteborgs Kulturförvaltning; Zellerbach Hall; The Los Angeles Philharmonic Association; International Summer Festival Kampnagel, Hamburg; Hawaii Contemporary Culture Festival; Théâtre de la Ville—Paris and Festival d’Automne à Paris. Available Light was developed at MASS MoCA (Massachusetts Museum of Contemporary Art).
the Mosse Art Restitution Project, which searches for family art illegally confiscated during Germany’s Third Reich. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three college-age children.

Frances Hellman & Warren Breslau
LEAD SPONSORS
Warren and Frances are avid watchers of live theatre, which includes Berkeley Rep and an annual pilgrimage to London’s West End. Having loved Berkeley Rep for years and having seen a table reading of the play a year ago, they are thrilled to sign on as sponsors of 946: The Amazing Story of Adolphus Tips and to see another show by Kneehigh. They are very proud of the cutting-edge exceptional theatre that Berkeley Rep continuously produces. Frances’ day job is as Professor of Physics and Dean of Mathematical and Physical Sciences at UC Berkeley and Warren is a machinist and welder at 5th Street Machine Arts.

Stewart & Rachelle Owen
LEAD SPONSORS
Rachelle and Stewart are honored to sponsor 946: The Amazing Story of Adolphus Tips. Rachelle is a social worker by training, serves on the board of Bay Area Community Services and volunteers for the Red Cross. Stewart is a former vice chairman of Young & Rubicam and partner/owner of mcgarrybowen. He serves as president on the Berkeley Rep board and on the boards of a number of startups including Ruby’s Rockets, JustGoGirl, and Revelator Coffee Company.

Scott & Sherry Haber
SPONSORS
Scott and Sherry are thrilled to sponsor 946: The Amazing Story of Adolphus Tips. 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, served on Berkeley Rep’s board of trustees from 2005 through 2014 and rejoined the board in 2016. Sherry teaches LaBlast dance classes, serves as president of the Burlingame High School Music Boosters, and volunteers with Pinewood High School parent group. It is with great pleasure that the Habers are able to support Berkeley Rep and exceptional regional theatre.

David Hoffman & Joan Sarnat
SPONSORS
David is a consulting research professor of mathematics at Stanford and a Berkeley Rep trustee. He was an associate director of the
Mathematical Sciences Research Institute (MSRI) in Berkeley and has been involved in producing museum shows about mathematics in the United States, France, and China. Joan is a clinical psychologist and psychoanalyst in private practice in Berkeley.

Leonard X Rosenberg & Arlene B. Rosenberg

SPONSORS

Len is a partner in the Palo Alto and San Francisco offices of Mayer Brown LLP, an international law firm, where he is the co-head of the West Coast real estate practice and a leader of the cross-border real estate investment practice. He is a member of Berkeley Rep’s board of trustees and is currently secretary of the board. Len also heads the local alumni chapter of his alma mater, Brandeis University, and serves on the Alumni Association board of directors. Arlene, a recovering lawyer, serves on the board and the executive board of Peninsula Temple Sholom in Burlingame and is active in its social justice initiative. Len and Arlene have two teenaged sons. Now removed from the cold winters and thriving theatre scene of their former home, Chicago, Len and Arlene have enjoyed deepening their attachment to Berkeley Rep over the years, and are delighted to be sponsoring 946: The Amazing Story of Adolphus Tips.

Mechanics Bank Wealth Management

SPONSOR

For more than a century, Mechanics Bank has been committed to helping people build prosperous communities as a trusted financial partner, forging lasting relationships through teamwork, respect, and integrity. The $3 billion independent bank, headquartered in the East Bay, offers personal banking, business banking, trust, and wealth management services throughout Northern California. For more information, please visit mechanicsbank.com.

BART

SEASON SPONSOR

Bay Area Rapid Transit (BART) is the backbone of the Bay Area transit network and serves more than 100 million passengers annually. BART’s all-electric trains make it one of the greenest and most energy-efficient transit systems in the world. Visit bart.gov/bartable to learn more about great destinations and events that are easy to get to on BART (like Berkeley Rep!). At bart.gov/bartable, you can find discounts, enter sweepstakes offering fantastic prizes, and find unique and exciting things to do just a BART ride away. While you’re there, be sure to sign up for BARTable This Week, a free, weekly email filled with the latest and greatest BARTable fun!

Peet’s Coffee

SEASON SPONSOR

Peet’s Coffee is proud to be the exclusive coffee of Berkeley Repertory Theatre and salutes Berkeley Rep for its dedication to the highest artistic standards and diverse programming. Peet’s is honored to support Berkeley Rep’s
renovation with the new, state-of-the-art Peet’s Theatre. In 1966, Alfred Peet opened his first store on Vine and Walnut in Berkeley and Peet’s has been committed to the Berkeley community ever since. As the pioneer of the craft coffee movement in America, Peet’s is dedicated to small-batch roasting, superior quality beans, freshness and a darker roasting style that produces a rich, flavorful cup. Peet’s is locally roasted in the first LEED® Gold certified roaster in the nation.

Wells Fargo SEASON SPONSOR

As a top corporate philanthropist in the Bay Area (according to the S.F. Business Times), Wells Fargo recognizes Berkeley Repertory Theatre for its leadership in supporting the performing arts and its programs. Founded in 1852 and headquartered in San Francisco, Wells Fargo provides banking, insurance, investments, mortgage, and consumer and commercial finance. Talk to a Wells Fargo banker today to see how we can help you become more financially successful.

Additional staff

Original producer
Paul Crewes

Casting
Sam Jones CDG, Matilda James

Original costume supervisor
Ed Parry

Original costume makers
Clare Ramsell, Angelina Peroni, and the team at the Globe

Original prop buyer
Liz Vass

Original puppet makers
Lyndie Wright, Sarah Wright

Deck crew
Bradley Hopper

Props
Amelia Burke-Holt, Samantha Visbal, Rebecca Willis

Scene shop
Ross Copeland, Jennifer Costley, Will Gering, Carl Martin

Scenic artists
Lassen Hines, Anna McGahey

Stage carpenter
Kourtney Snow

Wardrobe
Eva Herndon, Anna Slotterback

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

Medical consultation for Berkeley Rep provided by Cindy J. Chang MD, UCSF Assoc. Clinical Professor and Steven Fugaro, MD.
YOUR DREAM JOB IS SOMEONE ELSE’S DREAM JOB.

WHAT WILL GIVE YOU AN EDGE?

extension.berkeley.edu/today
Berkeley
San Francisco
Belmont
Online
Kneehigh

Artistic Director
Mike Shepherd

Executive Producer
Ali Robertson

General Manager
Charlotte Bond

Producer
Liz King

Company Stage Manager
Steph Curtis

Finance Officer
Fiona Buxton

Development Officer
Bethany Lyne

Communications Assistant
Dann Carroll

Production Assistant
Millie Jones

Rambles Lead Artist
Anna Maria Murphy

Marketing
Sam McAuley / makesthree.org

Press
Cliona Roberts

Photography
Steve Tanner

Film Maker
Brett Harvey

Illustrator
Daryl Waller

Kneehigh Board
Alan Livingston (Chair), Peter Cox, Teresa Gladeow, Clare Morpurgo, Daphne Skinnard, Simon Williams

Revered Accomplices
Emma Rice & Paul Crewes

Kneehigh Associate Artists
Simon Baker, Stu Barker, Carl Grose, Simon Harvey, Charles Hazlewood, Etta Murfitt, Anna Maria Murphy, Malcolm Rippeth, Steve Tanner, Ian Ross, Daryl Waller, Sarah Wright

About Rambles

The Kneehigh Rambles aims to engage creatively with communities in Cornwall and further afield through event and adventure. We believe that theatre has the power to transform; that it can help us to imagine, console, inspire and entertain.

Rambles continues our proud tradition of working with communities and providing greater access to the arts, whether it’s Anna Maria Murphy walking the ‘Roads Less Travelled’ and collecting stories, Kneehigh artists providing workshops, or community groups attending a performance at the Asylum.

Find out more about future Rambling and how you can support the programme at www.kneehigh.co.uk.

The Kneehigh Rambles are supported by the Esmée Fairbairn Foundation, Heritage Lottery Fund, The Tanner Trust, The Albert Van den Burgh Charitable Trust, Murrell Associates, The Teale Charitable Trust, West Cornwall Youth Trust and members of the Kneehigh Family.

We want to be a beacon of pleasure, welcoming people from all walks of life to be listened to, excited and delighted. To find out more about Kneehigh and our upcoming projects, please visit our website.

Learn More

Website: Kneehigh.co.uk

Education Site: Kneehighcookbook.co.uk

Twitter, Facebook & Instagram: @WeAreKneehigh

Kneehigh are supported by Arts Council England and Cornwall Council.
Business, meet box office.

Encore Media Group connects businesses and brands to the best of arts & culture in the Bay Area and Seattle.

We’re proud to have published programs with Berkeley Repertory Theatre for over a decade.

From finance and fine art museums to jewelers and schools, smart business owners know Encore is the best way to get their brand in the spotlight.

To learn what Encore can do for your business, visit encoremediagroup.com.
You’ve spent your life accumulating wealth. And, no doubt, that wealth now takes many forms, sits in many places, and is managed by many advisors. Unfortunately, that kind of fragmentation creates gaps that can hold your wealth back from its full potential. The Private Bank can help.

The Private Bank uses a proprietary approach called the LIFE Wealth Cycle™ to find those gaps—and help you achieve what is important to you.

To learn more, contact:
Ralph Dickman
Vice President, Private Wealth Advisor
408-279-7734
ralph.dickman@unionbank.com
or visit unionbank.com/theprivatebank
We thank the many institutional partners who enrich our community by championing Berkeley Rep’s artistic and community outreach programs. We gratefully recognize these donors to Berkeley Rep’s Annual Fund, who made their gifts between August 2015 and October 2016.

**GIFTS OF $100,000 AND ABOVE**
The William & Flora Hewlett Foundation  
The Shubert Foundation

**GIFTS OF $50,000–99,999**
Edgerton Foundation  
The Reva and David Logan Foundation  
The National Endowment for the Arts  
The Bernard Osher Foundation  
The Harold and Mimi Steinberg Charitable Trust

**GIFTS OF $25,000–49,999**
Anonymous  
BayTree Fund  
The Frank H. & Eva B. Buck Foundation  
The Ira and Leonore S. Gershwin Philanthropic Fund  
Walls Foundation  
Woodlawn Foundation

**GIFTS OF $5,000–9,999**
Anonymous  
Berkeley Civic Arts Program  
Distracted Globe Foundation  
Ann and Gordon Getty Foundation  
Ramsay Family Foundation  
Karl & Alice Ruppenthal Foundation for the Arts

**GIFTS OF $1,000–4,999**
Joyce & William Brantman Foundation  
Civic Foundation  
JEC Foundation  
TWANDA Foundation

---

**CORPORATE SPONSORS**

**SEASON SPONSORS**
**GIFTS OF $100,000 AND ABOVE**
BART  
Peets Coffee  
Wells Fargo

**EXECUTIVE SPONSORS**
**GIFTS OF $25,000–49,999**
American Express

**SPONSORS**
**GIFTS OF $12,000–24,999**
Mechanics Bank Wealth Management  
The Morrison & Foerster Foundation

**CORPORATE PARTNERS**
**GIFTS OF $6,000–11,999**
Armanino LLP  
City National Bank  
Deloitte  
Panoramic Interests  
Schoenberg Family Law Group

**PERFORMANCE SPONSORS**
**GIFTS OF $3,000–5,999**
Bayer  
Gallagher Risk Management Services  
Macy’s

**BUSINESS MEMBERS**
**GIFTS OF $1,500–2,999**
Aspirant Wealth Management  
BluesCruise.com  
McCutcheon Construction  
Oliver & Company  
Perforce Foundation

---

**IN-KIND SPONSORS**

ACT Catering  
Almare Gelato Italiano  
Angeline’s Louisiana Kitchen  
Aurora Catering  
Autumn Press  
B&B Kitchen & Bar  
Bare Snacks  
Bistro Liaison  
Bogatin, Corman & Gold  
BRK  
Cancun  
Comal  
Domaine Carneros by Taittinger  
Donkey & Goat Winery  
Drake’s Brewing Company  
East Bay Spice Company  
Eureka!  
FIVE  
Folie à Deux  
Gecko Gecko  
Hafner Vineyard  
Hugh Groman Catering & Greenleaf Platters  
Jazzcaffe  
La Mediterranee  
La Note  
Latham & Watkins LLP  
Match Vineyards  
Mayer Brown LLP  
Pathos Organic Greek Kitchen  
Phil’s Sliders  
Picante  
Piq  
Platano Salvadoran Cuisine  
Quady Winery  
Revival Bar + Kitchen  
Robert Meyer’s Mangia  
Nosh Catering  
St. George Spirits  
Suya African Carribbean Grill  
Sweet Adeline  
Tigerlily  
Venus Restaurant  
Whole Foods Market

**Hotel Shattuck Plaza is the official hotel of Berkeley Rep.**

Pro-bono legal services are generously provided by Latham & Watkins LLP and Mayer Brown LLP

---

**MATCHING GIFTS**
The following companies have matched their employees’ contributions to Berkeley Rep. Please contact your company’s HR office to find out if your company matches gifts.

Adobe Systems Inc. · Advent Software · American Express · Apple · Applied Materials · Argo Group · AT&T · Bank of America · BlackRock · Bristol Myers Squibb · Charles Schwab & Co, Inc · Chevron Corporation · Clorox · Constellation Energy · Dolby · Gap · Genentech · Google · IBM Corporation · John Wiley & Sons, Inc. · KL&A Tencor · Lawrence Livermore National Laboratory · Macy’s Inc. · Matson Navigation Company · Microsoft · Morrison & Foerster · Nortel Mutual Insurance Company · Nvidia · Oracle Corporation · Salesforce.com · Shell Oil · Sidney Austin LLP · San Francisco · Synopsys · The Walt Disney Company · Union Bank, The Private Bank · Visa U.S.A., Inc.

---

Is your company a corporate sponsor? Berkeley Rep’s Corporate Partnership program offers excellent opportunities to network, entertain clients, reward employees, increase visibility, and support the arts and arts education in the community.

*For details visit berkeleyrep.org/support or call Daria Hepps at 510 647-2904.*
THANKS
Donors to the Annual Fund

We thank the many individuals in our community who help Berkeley Rep produce adventurous, thought-provoking, and thrilling theatre and bring arts education to thousands of young people every year. We gratefully recognize these donors to Berkeley Rep’s Annual Fund, who made their gifts between August 2015 and October 2016.

To make your gift and join this distinguished group, visit berkeleyrep.org/give or call 510 647-2906.

SPONSOR CIRCLE

SEASON SPONSORS
$100,000+

Jack & Betty Schafer
Michael & Sue Steinberg
The Strauch Kulanhan Family

LEAD SPONSORS
$50,000-99,999

Barbara & Rodgin Cohen
Martha & Ehrhart Conte
Bruce Golden & Michelle Mercer
Frances Hellman & Warren Breslau
Wayne Jordan & Quinn Delaney
Jonathan Logan
Jane Marinov/Peet’s Coffee
Mary Ruth Quinn & Scott Shenker

EXECUTIVE SPONSORS
$25,000-49,999

Edward D. Baker
Rena Branstien
Susan Chamberlin
John & Stephanie Dains
Bill Falk & Diana Cohen
Kerry Francis & John Jimerson
Pam & Mitchell NIchter
Stewart & Rachelle Owen
Marjorie Randolph

SHELL & Burt Rosenberg, in honor of Len & Arlene Rosenberg
Jack & Valerie Drusnky
Guy Tiphane
Gail & Arne Wagner

SPONSORS
$12,000-24,999

Barbara & Gerson Bakar
Carole B. Berg
Maria Cardamone & Paul Matthews
David & Vicki Cox
Thalia Dorwich
Robin & Rich Edwards
Cynthia A. Farner
Olivia & Vicki Fleshacker
Paul Friedman & Diane Manley
Karen Galat & Jonn Wellhoffing
Paul Haahr & Susan Karp
Scott & Sherry Hieber
Jack KLingelhefer
Dixon Long
Sandra & Ross McCandless
Doug Moore
Leonard X & Arlene B. Rosenberg
Joan Sarnat & David Hoffman

ASSOCIATE SPONSORS
$6,000-11,999

Anonymous (3)
Shelley & Jonathan Bagg
Edith Barschi
Neil & Gene Barth
Valerie Barth & Peter Wible
Lyne Carmichael
Daniel Cohn & Lynn Brinton
Julie & Darren Cooke
Robert Council & Ann Parks-Council
Daryl Dichek & Kenneth Smith, in memory of Shirley D. Schild
William Espey & Margaret Hart Edwards
Tracy & Mark Ferron
John & Carol Field, in honor of Marjorie Randolph
Virginia & Timothy Foo
Jill & Steve Fugaro
Mary & Nicholas Graves
Doug & Leni Herst, in honor of Susie Medak
Hilt Foundation

Lilian DelBart & Sam Schuchat
Francine & Beppe Di Palma
Corinne & Mike Doyle
Susan English & Michael Kalkstein
Bill & Susan Epstein
Merle & Michael Fajans
Lisa & Dave Finer
Ann & Shawn Fischer Hecht
Linda Jo Fitz
Patricia Flannery
James & Jessica Fleming
Jacques Fortier
Thomas & Sharon Francis
Lisa Franzen & Rod Mickel
Donald & Dava Freed
Herb & Marianne Friedman
Chris R. Frosted
James Gala
Dennis & Susan Johann Gildard
Marjorie Ginsburg & Howard Snyder
Diane & Hilary B. Goldstone
Nelson Goodman, in memory of Marilyn Goodman
Robert & Judith Greber
William James Gregory
Anne & Peter Grifffs
Garren Guerrer & Amy Slater
Migoya & Jim Hamasku
Bob & Linda Harris
Ruth Herringer
Christina Herdell, in memory of Vaughn & Ardis Herdell
Howard Hertz & Jean Kros
Elaine Hitchcock
Bill Hofmann & Robbie Weil
The Hornton Family Foundation, in honor of Susan Medak’s leadership
Paula Hughmanick & Steven Berger
George & Leslie Hume
Marilyn Jensen-Akula
Beth & Fred Karren
Doug & Cassandra Kaye
Bill & Lisa Kelly
Stephen & Fisk Pipers
Jean & Jack Knox

Lynn Eve Komorami, in honor of the Berkeley Rep Staff
John Kouns & Anne Baele Kouns
Woof Kurtzman & Liz Hertz
Helen E. Land
Robert Lane & Tom Cantrell
Randi Larche & David Laudon
Dennill Laycock & Scott McKinney
Andrew Leavitt & Catherine Lewis
Ellen & Barry Levine
Jennifer S. Lindsay
Vonnie Madigan
The Markson Family
Elise Mallonee
Naomi & Bruce Mann
Lois & Gary Marcus
Summer & Hermine Marshall
Charlotte & Adolph Martellini
Rebecca Martinez
Eria McCune
Kirk McMussik & Eric Allman
Andy & June Monach
Scott Montgomery & Marc Rand
Jerry Monheit
Marvin & Neva Moskowitz
Daniel Murphy
Judith & Richard Oken
SheIlene Osborne
Judy O’Leary, MD & Gregg Hauser
Gerane Wharton Park
Bob & Maryline Pauley
Tom & Kathy Pendleton
David & Bobbie Pratt
Linda Protiva
Andrew Raskof & David Gundersenn
Bill Reuter & Ruth Major
Mati Pagel & Corey Reilija
John & Jody Roberts
Leigh Robinson
Deborah Romer & William Tucker
Boyard & Anne Rowe
Lisa Saloman & Scott Forrest
Monica Salusky & John K. Sutherland
Jeanie & Roger Samuelson

Ms. Wendy E. Jordan
Wanda Kownicki
Ted & Carole Krumland
Zandra Faye LeDuff
Nancy & George Leitmann, in memory of Helen Barber
Peter & Melanie Maier, in honor of Jill Fugaro
Dale & Don Marshall
Martin & Janison TNair
Helen & John Meyer / Meyer Sound
Steven & Patrece Mills
Mary Ann Peoples, in memory of Lou Peoples
Peter Perverge & Georgia Cassel
Barbara L. Peterson
Sue Reinhold & Deborah Newbrun
Pat Royal
Cynthia & William Schaff
Emily Shanks
Pat & Merrill Shanks
Karen Stevenson & Bill McClave
Lisa & Jim Taylor
Wendy Williams
Linda & Steven Wolan
Martin & Margaret Zanek

PARTNERS
$1,000-9,999

Anonymous (6)
Stephen Belford & Bobjy Minkler
Becky & Jeff Blitch
Cynthia & David Bogolub
Brook & Shawn Byers
Ronnie Caplan
Jennifer Chaklen & Sam Hamilton
Constance Crawford
Karen & Barry Lermoine
Lois M. De Domenico
Della Fleshacker Ehrlin
Nancy & Jerry Falk
Frannie Fleshacker
Ms. Teresa Burns Gunther & Dr. Andrew Gunther
Richard & Lois Halliday
Earl & Bonnie Hamlin
Vera & David Handman
Richard N. Hill & Nancy Lundeen
Kenee Hilpert
James C. Hornell & Michael P. Nguyen, in honor of Rita Moreno
Lynda & Dr. J. Pearce Hurley
Kathleen & Chris Jackson
Seymour Kaufman & Karen Edgerton
Duke & Daisy Kiehn
Rosalind & Sung-Hou Kim
Louise Lauferweiler & Warren Sharp
Tom Lockard & Alia Manduel
Helen Marcus & David Williamson
Phylla McCandless & Angelos Kottas
Miles & Mary Ellen Mckey
Susan Medak & Greg Murphy, in honor of Marcia Solors
Toby & Hispanic Mode
Ron & Brody Sore
Edie & Amy Ortin
Janet & Clyde Osterl
Sandy & Dick Pantages
Pease Family Fund
Kermit & Janet Perlmutter
David S. H. Rossenthal & Vicky Reich
Patricia Sakai & Richard Shapiro

Meredith Daane
James Cuthbertson
Ed Cullen & Ann O'Connor
Ilana DeBare & Sam Schuchat
Francine & Beppe Di Palma
Corinne & Mike Doyle
Susan English & Michael Kalkstein
Bill & Susan Epstein
Merle & Michael Fajans
Lisa & Dave Finer
Ann & Shawn Fischer Hecht
Linda Jo Fitz
Patricia Flannery
James & Jessica Fleming
Jacques Fortier
Thomas & Sharon Francis
Lisa Franzen & Rod Mickel
Donald & Dava Freed
Herb & Marianne Friedman
Chris R. Frosted
James Gala
Dennis & Susan Johann Gildard
Marjorie Ginsburg & Howard Snyder
Diane & Hilary B. Goldstone
Nelson Goodman, in memory of Marilyn Goodman
Robert & Judith Greber
William James Gregory
Anne & Peter Grifffs
Garren Guerrer & Amy Slater
Migoya & Jim Hamasku
Bob & Linda Harris
Ruth Herringer
Christina Herdell, in memory of Vaughn & Ardis Herdell
Howard Hertz & Jean Kros
Elaine Hitchcock
Bill Hofmann & Robbie Weil
The Hornton Family Foundation, in honor of Susan Medak’s leadership
Paula Hughmanick & Steven Berger
George & Leslie Hume
Marilyn Jensen-Akula
Beth & Fred Karren
Doug & Cassandra Kaye
Bill & Lisa Kelly
Stephen & Fisk Pipers
Jean & Jack Knox

We are pleased to recognize first-time donors to Berkeley Rep, whose names appear in italics.

Stephen C. Schafer
Jackie & Paul Schaefer
Dan Scharlin & Sara Katz
Joyce & Jim Schobrich
Neal Shoreston, MD & Christopher Doane, in honor of Gail Wagner, MD
Eddie Silber & Steve Bomke
Dave & Lori Simpson
Margaret Skorna
Cherida Collins Smith
Sherry & David Smith
Alice & Scott So
Valerie Sopher
David G. Steele
Gary & Jana Stein
Stephen Sublavec & Debra S. Belaga
Duncan Susan
Alison Tierman & Michael Voinyo-Yiung
Susan Terris
Samuel Test
Michael Tubach & Amrita Singhal
William van Dyl & Margi Jonhson & Kyi Weiss
Wendy Willrich
Charles & Nancy Wolfra
Sam & Joyce Zane
Mary Zitter & Jessica Nuluk Zitter
Jane & Mark Zuercher

ARTISTIC DIRECTOR’S CIRCLE

Marilyn Goodman
Debra S. Belaga
Meryl Gooding
Christopher Doane
Jill Fugaro
Mary & Nicholas Graves
Charlotte & Adolph Martellini
Rebecca Martinez
Eria McCune
Kirk McMussik & Eric Allman
Andy & June Monach
Scott Montgomery & Marc Rand
Jerry Monheit
Marvin & Neva Moskowitz
Daniel Murphy
Judith & Richard Oken
SheIlene Osborne
Judy O’Leary, MD & Gregg Hauser
Gerane Wharton Park
Bob & Maryline Pauley
Tom & Kathy Pendleton
David & Bobbie Pratt
Linda Protiva
Andrew Raskof & David Gundersenn
Bill Reuter & Ruth Major
Mati Pagel & Corey Reilija
John & Jody Roberts
Leigh Robinson
Deborah Romer & William Tucker
Boyard & Anne Rowe
Lisa Saloman & Scott Forrest
Monica Salusky & John K. Sutherland
Jeanie & Roger Samuelson

Stephen C. Schafer
Jackie & Paul Schaefer
Dan Scharlin & Sara Katz
Joyce & Jim Schobrich
Neal Shoreston, MD & Christopher Doane, in honor of Gail Wagner, MD
Eddie Silber & Steve Bomke
Dave & Lori Simpson
Margaret Skorna
Cherida Collins Smith
Sherry & David Smith
Alice & Scott So
Valerie Sopher
David G. Steele
Gary & Jana Stein
Stephen Sublavec & Debra S. Belaga
Duncan Susan
Alison Tierman & Michael Voinyo-Yiung
Susan Terris
Samuel Test
Michael Tubach & Amrita Singhal
William van Dyl & Margi Jonhson & Kyi Weiss
Wendy Willrich
Charles & Nancy Wolfra
Sam & Joyce Zane
Mary Zitter & Jessica Nuluk Zitter
Jane & Mark Zuercher
We gratefully recognize the following members of the Annual Fund whose contributions were received from September to October 2016:

**SUPPORTERS**
$250–499
- Barry Benware · Geri & Martin Brownstein · Dorothy & Michael Herman · Cynthia Sears

**CONTRIBUTORS**
$150–249
- Anonymous (2) · Elizabeth Balderston · Natalie Forman · Douglas Sprague · Virginia M. Menezes · Kenneth & Joyce Scheidig

**FRIENDS**
$75–149
- Anonymous (2) · Monique Adam · Jeffrey & Karen Banks · Maria Bosiert · Karen Broado

**PATRONS**
$1–74
- Anonymous (2) · Andrew M. Ach · Charles Anderson · Roberta Archibald · Betty Bell-Amarant · Lara Blair · Victoria Carlin · Paula Chaffee · Stephen A. Coffin · Linda Cole · Marilyn Berger Cooper · John Crowe · Janet Goldberg · Holly Hapgood · John & Linda McClain · Karen McNemar · M. Laina Dicker · Paula Champagne & Bruce Carlton · Bonita Kirwin · Sue Lark · Barbara Peckham · Joan Tiedemann & Geoff Piller · Mike & Ellen Shellenbarger · Sandra Yuen & Lawrence Shore

**CHAMPIONS**
$1,000–1,499
- Anonymous (5) · Tracy Achorn · Abby Alkon & Jonathan Leonard · Gertrude E. Allen · in memory of Robert Allen · Roy & Judith Alper · Elisabeth Andreason & Melissa Allen · Marcia & George Argyris · Ross E. Armstrong · Patti Bitterbender · Eric Brink & Gayle Vassar · Davis Carniglia & Mary-Claire Baker · Paula Carroll · Stan & Stephanie Casper · Leslie Chatham & Kathie Weston · Ed & Lisa Chilton · Geoff Chin · Robert Christoph in honor of Robert Gunderson · Carol Crowe · John Crowe · Marilyn Berg Cooper · John Crowe · Janet Goldberg · Holly Hapgood · John & Linda McClain · Karen McNemar · M. Laina Dicker · Paula Champagne & Bruce Carlton · Bonita Kirwin · Sue Lark · Barbara Peckham · Joan Tiedemann & Geoff Piller · Mike & Ellen Shellenbarger · Sandra Yuen & Lawrence Shore

Members of this Society, which is named in honor of founding Director Michael W. Leibert, have designated Berkeley Rep in their estate plans. Unless the donor specifies otherwise, planned gifts become a part of Berkeley Rep’s endowment, where they ensure the financial stability that enables Berkeley Rep to maintain the highest standards of artistic excellence, support new work, and serve the community with innovative education and outreach programs, year after year, in perpetuity.

For more information on becoming a member, visit our website at berkeleyrep.org or contact Daria Hepps at 510.647.2903 or dhepps@berkeleyrep.org.
GIVE THE GIFT OF BERKELEY REP
BECAUSE WE THINK THE HOLIDAYS NEED MORE DRAMA.

For the best value and many perks, choose a subscription package of 3+ plays!

HAND TO GOD - BROADWAY SMASH HIT
By Robert Askins
Directed by David Ivers
Main Season · Peet’s Theatre
West Coast premiere · Feb 3–Mar 19

ROE - LIMITED RUN
By Lisa Loomer
Directed by Bill Rauch
A co-production with Oregon Shakespeare Festival and Arena Stage
Limited Season · Roda Theatre
World premiere production · Mar 3–Apr 2

MONSOON WEDDING - WORLD PREMIERE MUSICAL
Book by Sabrina Dhawan
Music by Vishal Bhardwaj
Lyrics by Susan Birkenhead
Directed by Mira Nair
Main Season · Roda Theatre
World premiere · May 5–Jun 25

AN OCTOROON - MACARTHUR AWARD WINNER
By Branden Jacobs-Jenkins
Directed by Eric Ting
Limited Season · Peet’s Theatre
West Coast premiere · Jun 23–Jul 23

How about tickets to see virtuoso showman Hershey Felder?

HERSHEY FELDER AS IRVING BERLIN
Lyrics and music by Irving Berlin
Book by Hershey Felder
Directed by Trevor Hay
Special Presentation · Peet’s Theatre
April 4–30

Can’t decide? Berkeley Rep gift certificates are redeemable for shows or classes!

STOP BY THE BOX OFFICE OR VISIT BERKELEYREP.ORG/GIFTCERT

Berkeley Rep
Connect with us online!

Visit our website berkeleyrep.org
You can buy tickets and plan your visit, watch video, sign up for classes, donate to the Theatre, and explore Berkeley Rep.

Facebook.com/berkeleyrep
@berkeleyrep
@berkeleyrep
Vimeo.com/berkeleyrep

We're mobile!
Download our free iPhone or Google Play app — or visit our mobile site — to buy tickets, read the buzz, watch video, and plan your visit.

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 loss. Assistive listening devices are available at no charge. Scripts are available in the box office.

Ticket exchange
Subscribers may exchange their tickets for another performance of the same show — for free (no fees)! Online or by phone.
Nonsubscribers may also exchange their tickets, but an exchange fee and reasonable restrictions will apply, by phone or in person only.

All exchanges can be made until 7pm the day preceding the scheduled performance. All exchanges are made on a seat-available basis.

Considerations

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

No smoking or vaping
Smoking and the use of e-cigarettes is prohibited by law on Berkeley Rep's property.

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

Phones / electronics / recordings
Please make sure your cell phone or watch alarm will not beep. 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, but please don't step onto the stage.

Bringing youth to the Theatre
Many Berkeley Rep productions are recommended for students high school age and above. Please inquire before bringing young children to the theatre. All attendees must be ticketed: please, no babes in arms.

No re-entry
If you leave during the performance, we may not be able to reseat you until an appropriate break. You may watch the remainder of the act on a lobby or bar screen.

Educators

Bring the Berkeley Rep School of Theatre to your school or community with free and low-cost workshops for teens and youth. Bring your class to one of our daytime matinees reserved for students. Click berkeleyrep.org/school for more info. Treat yourself to a subscription with the discount for pre-K–12 educators.

Ticket exchange

Subscribers may exchange their tickets for another performance of the same show — for free (no fees) Online or by phone.

Nonsubscribers may also exchange their tickets, but an exchange fee and reasonable restrictions will apply, by phone or in person only.

All exchanges can be made until 7pm the day preceding the scheduled performance. All exchanges are made on a seat-available basis.

Request information

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.
4 PLAY PACKAGES START AT $14

A PLAY.

A Thousand Splendid Suns
The World-Premiere Adaptation of Khaled Hosseini’s Best-Selling Novel
FEB 1-26, 2017 | THE GEARY THEATER

Needles and Opium
Robert Lepage’s Visionary Hit Play
MAR 30-APR 23, 2017 | THE GEARY THEATER

John
The Latest Hit by Pulitzer Prize-Winning Playwright Annie Baker
FEB 22-APR 23, 2017 | THE STRAND THEATER

Battlefield
Legendary Director Peter Brook Returns to A.C.T.
APR 26-MAY 21, 2017 | THE GEARY THEATER

act-sf.org/join | 415.749.2228
Customers save when purchasing foreign currency before they travel.

If you’re a frequent traveler — or just take a few international trips now and then — you can gain a big benefit by opening a checking account with Wells Fargo.

As a Wells Fargo checking or savings account holder, you’re not charged a service fee when you purchase foreign currency (delivery charges may apply for certain currency orders). That means you can pack your wallet with pesos, euros, and yen — in fact, currency for over 100 countries — before you travel. You’ll enjoy one-stop Wells Fargo convenience and competitive exchange rates, updated daily.

Most important, you’ll arrive at your destination ready for fun. With local money in your pocket, you can easily pay for taxis, tips, and meals without the hassle of exchanging currency.

So open a Wells Fargo checking account — and start enjoying more carefree vacations!

wellsfargo.com