A **CLASSIC COMEDY** OF
MISTAKEN IDENTITY

THE COMEDY OF ERRORS

JUNE 25–JULY 20

BY **WILLIAM SHAKESPEARE**
DIRECTED BY **AARON POSNER**
BRUNS AMPHITHEATER, ORINDA

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2014 SEASON
40TH ANNIVERSARY
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WELCOME TO **YOUR** SPACE.

One of the most beautiful and rare aspects of the Bruns is how much space there is. The lobby is nearly endless, certainly in its views. It's open and available to all. And our staff has been working diligently to make sure our space is, more than anything, welcoming to all. You'll see changes, from our "Welcome Center" to our "Story Hub" (next to our café counter), a place to sit and learn about all the work we do in classrooms and with communities, as well as to interact. Plus, our Triangle Lab wall has become several walls scattered throughout our grounds, where you can share your experiences and tell your own stories.

We have space for diverse audiences to come together. And we have space for artists to dream. Our stage is nearly 80 feet wide, and is essentially a blank slate. When a director and designer come to it, they are given a tabula rasa to dream big, to embrace or deny nature, to sculpt a visual landscape that is as bold and brave as the play they are working on. You saw it most acutely with Dede Ayite's set design for *A Raisin in the Sun*, which was at once epic and intimate, a brilliant response that butted our natural world up against the cramped urban world of Southside Chicago in the late '50s.

Tonight, the slate is wiped clean and we enter into a wildly different world than *Raisin* playwright Lorraine Hansberry's—this, a brightly colored landscape for Shakespeare's classic comedy of mistaken identity to come to vibrant, smartly silly life.

Perhaps the most thrilling definition of space at Cal Shakes is the space we aim to give for artists to boldly imagine their responses to the great works of world literature. From Shakespeare to Hansberry, our plays this year are not historical documents. They are not complete without the artists who come to them, and because they all carry with them big ideas about the world, they give space for artists to enter into them with big imaginations. Being safe in your thinking doesn't pay off with these plays. They demand risk. And they provide the space for the brave exploration and expression that mark our work.

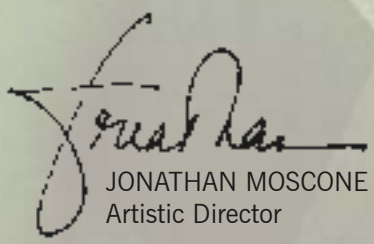
Now in my 15th year as your artistic director, I remain steadfast in the promise I made to the board when they hired me (back in those salad days): I couldn't promise that everything they'd see would be right, or great, but what I could (and continue to) promise is to bring all of the imagination to bear on telling the stories of these immense and wooly plays.

But something I've learned along the way involves the space to tell *our* stories through the productions of Shakespeare, Hansberry, Dickens, Chekhov, Neale Hurston. No matter what anyone says, there is no production that does not interpret a play; traditional or experimental, all productions reveal the stories of the artists who make them. At Cal Shakes we not only admit that—we revel in it. I believe that the greatest gift we give artists is the space to tell their stories, to give them the freedom of expression that allows for one of the most delightful aspects of what theater can offer: surprise.

I'm sure we surprised many when we made Hansberry's story come to life in the Orinda hills. To do Shakespeare is not a surprise to anyone familiar with Cal Shakes. But to do it with more than a twist, but a shaker and ingredients you may not have expected is what makes everything here—on stage and throughout the Bruns—surprisingly alive.

We live in a cramped world—literally, as our cities grow denser and denser—and in the world of our minds, where we have more information thrown at us daily than we used to have in a week or even a month (I'm showing my age here). Our theater remains dedicated to giving you space: to wander through nature, to tell your stories, to listen to new ones, to be surprised, and—we hope—to laugh.

Enjoy Aaron Posner's production of Shakespeare's *The Comedy of Errors.*



JONATHAN MOSCONE
Artistic Director

Photos by Kevin Berne.

Entertain, enrich, engage

Since 1974, Cal Shakes has been building community through inclusive, authentic, and joyful theater experiences. We are proud to support this year's production of *Comedy of Errors*.

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OUR STORY: PART TWO

SEARCHING FOR A NEW HOME

Top: Shabaka and Julian Lopez-Morillas in *Measure for Measure*, 1989; right: Marco Barricelli and Lura Dolas in *Antony and Cleopatra*, 1991; bottom: Jarion Monroe and Linnea Pyne in *The Tempest*, 1992.

BY RESIDENT DRAMATURG **PHILIPPA KELLY**

In the halcyon days of the Berkeley Shakespeare Festival (the then-name of Cal Shakes) in the '70s and '80s, audience members had filled John Hinkel Park to capacity with their sleeping bags, bongs, and Bunsen burners, many arriving over an hour ahead of time to set up camp. It was difficult to imagine a setting for the Shakespeare Festival other than this beautiful, vernal amphitheater, scents wafting from the bay and eucalyptus trees standing patiently by. But the neighbors were increasingly disturbed by the impact of the growing crowds on this quiet residential area, and the City of Berkeley ordered that the Festival must be gone by the end of 1990. If the company was to survive, a new home had to be found.

In 1986, Artistic Director Dakin Matthews moved to Los Angeles to pursue television opportunities, and director and educator Michael Addison was elected by the board to replace him. Addison's first season—in which he mounted Shakespeare's Lancastrian history cycle, a series of four plays which chronicles the rise and fall of three great British monarchs—received great critical and audience acclaim. In the coming years Addison was to play a huge role in expanding the company's mission, which included the all-important issue of where it would set down new roots.

In the quest for an environment that would reproduce as closely as possible the Hinkel Park experience, forty sites were tested over the two years between 1986 and 1988. The board settled on the Tilden Park area, and Professor Hugh Richmond, board member and eminent UC Berkeley scholar, volunteered to visit Grizzly Peak between 10 and 11pm several nights running, in order to test the drop in temperature once the fog rolled in. On one occasion the police, not expecting a theater scout, threatened him with an arrest on suspicion of late-night drug dealing. Still he persisted with his thermometer, giving up only when the company's bid for an abandoned driving range across from the Tilden Park Golf Course was opposed by a group of lawyers living on Grizzly Peak Boulevard, who claimed that a new theater space would interfere with the California Native Plant Society's annual sale. With the threat of a lawsuit (and discouraged by the fact that even the elderly David Brower had been convinced to oppose our plans), the Berkeley Shakespeare Festival reluctantly let go of its Tilden Park dreams.

Finally, in 1988, at the suggestion of Tom Telefsen, husband of board president Myrna Walton, and with the support of philanthropists Clarence Woodard and Claude Hutchinson, the Festival Board was able to make a plausible bid for the current Siesta Valley location on the protected watershed of the East Bay Municipal Water District (EBMUD) in the hills between Berkeley and Orinda. The site climbs through curtains of eucalyptus trees, leveling out at the top to a large stretch of land. Encouraged by the $2 million that had been gathered from philanthropic capital funds, the EBMUD directors enthusiastically endorsed a prospective site in Orinda and made the Festival an extraordinary offer: an initial lease for the sum of only $400. This amount represents grazing rights for 10 cows at a rate of $40 per year per cow, and to this day our performances are punctuated by an occasional pleasurable "moo" from adjacent fields.

Once the site had been agreed upon, Board Member Ellen Dale—who today, 25 years later, is still one of the company's most dynamic forces—set to work to dispel Berkeley's "tunnel phobia." Ellen offered to drive on consecutive summer evenings through the Caldecott Tunnel in peak-hour traffic from various key Berkeley locations. She found that it took less time to get from Berkeley through the tunnel to what is now Wilder Road than it took most Berkeley residents to reach Hinkel Park. She also invited volunteers to be-

come "FRIENDS of the BARD," aimed at getting people from the Orinda side of the tunnel involved in the theater project.

Architect and long-time scenic designer Gene Angell, advised by Michael Addison, Hugh Richmond and board member Bernard Taper (one of the original "Monuments Men"), developed a design for a modern outdoor amphitheater that would reproduce the intimate relationship between audience and actors at Shakespeare's Globe Theater, matching the dimensions of its stage within a few centimeters. Plans were made for an all-round audience experience involving picnics inside and outside the amphitheater, as well as informative pre-show presentations (known today as "Grove Talks"). There would be space in the parking lot for 150 cars, and, eventually, a regular shuttle service to and from the Orinda Bart Station. Up to 547 patrons would be seated at each performance—one quarter of the number that, on any given summer's day in Shakespeare's London, got seated on the balconies (sixpence) or jostled cheek-by-jowl (one penny), the air a pungent mix of the bread, cheese, and slabs of venison, goat, swan, and duck that could be bought at the teeming market stalls outside Shakespeare's theater.

The plans for the new amphitheater were given a final boost by new board member David Bond. Enchanted by a performance of *The Merry Wives of Windsor* in John Hinkel Park, Bond had been solicited, and appointed, for leadership roles more quickly than Prospero could say "magic": elected to the Board and the Finance Committee, and Chair of the Finance committee, all within 24 hours. The morning after his recruitment, he found himself seated at a 7am meeting. "Should we go ahead?" he was asked by Michael Addison. "How much have you raised?" asked Bond. ($2 million.) "How much do you still need?" ($1 million.) "Sure, let's go build a theater," was his response, after which he recalls going home and banging his head on the table.

In scratching together the final million dollars, the company was assisted by the indefatigable Carol Upshaw, a Shakespeare enthusiast and teacher who is still to be found today at every Cal Shakes production and many of our events. Cast by most who knew her as "Ms. Shakespeare," Carol embarked on four years of constant fundraising, hosting a breakfast at the Claremont Country Club every three weeks for a large committee of volunteers. Her events were famous for her Shakespeare props, books, buttons, and dolls, together with flowers and easels displaying photos of committee members working on various events. Aided by interior designer Donna White, Carol knew how to generate enthusiasm and excitement. Says longtime board member and Cal Shakes supporter Sharon Simpson (and godmother-to-be of our most recent building at the Orinda site), "we would leave the meeting all pumped up and ready to work."

The company's plans were ambitious, with designs for expanded facilities. A proper green room would replace the two trailers which, parked outside the Hinkel amphitheater, had been the actors' "tiring room," the place in which they'd change, rest, and snack between scenes. There were plans for off-site offices for company management, with quarters specifically

Continued on page 24.

Left: Julian Lopez-Morillas in *King Lear*, 1991; right: *Romeo & Juliet*, 1989.

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2004 2014

NEXT UP: A New Spring: Life at the Bruns.

Spotlight ON CAL SHAKES Artists IN COMMUNITIES

Cal Shakes' work in classrooms and communities depends on the skills and talents of some extraordinary teaching artists. Like the actors you see on our stage, these dedicated individuals have honed their abilities over years of practice, combining artistic skill with the ability to connect with young people and community members in a wide variety of settings. We caught up with four of our favorite collaborators and asked them each to share a moment that continues to inspires their work.

ARIELLE BROWN

Arielle Brown is a resident Artist-Investigator at Cal Shakes. She is the director of the Love Balm Project which explores how testimonial theater can help heal, working with mothers who have lost their children to violence.

What was one exciting moment that came out of teaching theater?

A few years ago I taught a class of young men at Alameda County Juvenile Justice Center. We played an original improv game called "Change the Image of God." I developed the game to give the youth the opportunity to embody authority, confidence, and reverent grandeur. The youth did not take well to the game at first. Many of them considered the game to be a tremendous sacrilege but very quickly they began to join in the idea of performing God. I noticed a difference in the way they carried their bodies. I noticed a difference in the ways they approached each other as they assumed the position of a god. They stood up within themselves and held each other higher. I'll never forget that.

Molly Raynor is the director of RAW (Richmond Artists with) Talent, one of our partner organizations. RAW Talent is a creative arts and youth development organization in Richmond. Youth from RAW Talent will be participating in a week-long residency culminating in a performance on the Bruns stage this August.

What was one exciting moment that came out of teaching theater?

Last year, RAW Talent put on our first play ever—*Te's Harmony*, a modern day interpretation of *Romeo & Juliet* set in Richmond, California. After months of hard work planning, writing, and rehearsing, the night was finally upon us—we were overwhelmed with nerves as the sold-out 600-seat El Cerrito Performing Arts Theater filled with excitement, laughter, and anticipation. In the closing scene, Te and Harmony, Richmond's own Romeo and Juliet, broke the fourth wall with a group poem demanding an end to the feud between North and Central Richmond; demanding us all to re-imagine Richmond through the lens of love. All of the actors onstage began crying, and as I looked around I realized that everyone around me was crying too, even my 80-year-old grandma from Michigan. As the cast received a standing ovation and the theater screamed in unison, it hit me that the play had transcended a traditional theater piece and moved beyond the stage—that we were all grieving together, healing together, moving towards a new day for the City of Pride and Purpose, together. I still get chills thinking about it.

MOLLY RAYNOR

Elizabeth Carter is a Bay Area actor, director, teaching artist, and long-time collaborator with California Shakespeare Theater. She was last seen in Aurora Theatre's critically-acclaimed production of David Davalos' *Wittenberg*. She has taught and directed at our Summer Shakespeare Conservatories for many years.

ELIZABETH CARTER

What is it that excites you about teaching theater to kids?

I am excited when I see a student finally discover their voice! That moment when they finally take the stage and realize that their voice has meaning and is important, that their words affect the entire story unfolding. It is this moment that I believe is our greatest gift to young people. To be able to stand up in front of others confidently and speak their truth, which will allow them to potentially change the world. It is possible through the power of *their* voice.

How do you see Cal Shakes' work impact communities?

Right now I am working in a Shakespeare residency at a diverse Catholic school in Oakland that would otherwise be unable to experience a Cal Shakes program without the help of a grant from a generous board member. I see how my students are eager to dive into Shakespeare's language, even if it's their second or sometimes third play. I see more and more ways that Cal Shakes is finding to connect with communities often left out of the conversation of theater. If we as an organization continue to listen, there is great work ahead to provide true inclusionary theater.

BRETT JONES

Brett Jones started with Cal Shakes as a Summer Shakespeare Conservatory intern, transitioned into our Teaching Artist Fellowship program, and now works for Cal Shakes as a professional teaching artist, in addition to being the Lead Summer Conservatory Coordinator and Administrator. He has also taught, directed, and acted with Bay Area Children's Theatre and works as a wardrobe assistant at Berkeley's Aurora Theatre.

What is it that excites you about teaching theater to kids?

Children's theater holds a special place in my heart. Theater has the possibility and capability to teach us about the human condition. In watching or performing, theater asks of us to see the world through another's eyes. Audiences sit in a room with a performer and both are required to experience the extraordinary circumstances of a person's life. That level of empathy, of being able to take words on a page and experience them as another would, is what excites me as performer and a human of this world. It is, however, my opinion that society does much more speaking than it does listening. Frequently we surround ourselves with the information we want to hear instead of hearing all the information available, leading us to be blind to experiences and views of others. By allowing students the opportunity to experience another person's life and point of view, especially a view that differs from their own, theater asks youth to expand their humanity; to investigate why someone would have that point of view; and reveals information about life they may not have otherwise had the chance to experience. What excites me about theater for youth are the opportunities for students to become empathetic, from which they could grow into empathetic adults, and mature into empathetic leaders with the ability to lead us to a more caring, understanding, and inclusive world.

How do you see Cal Shakes' work impact communities?

I was in a Title 1 school (meaning at least 40% of students who attend the school are from families that make no greater than twice the poverty level). The office was constantly filled with students who had been written up. There was a general sense of mistrust on campus. The 32 students of my residency class were jammed into a room big enough for 20 to fit comfortably. As the assistant teaching artist, Jacinta Sutphin, and I were working with the students, we noticed an overall resistance to work as a group. Each student made it clear that they needed to be the one in control. A few classes went by without improvement, until one day Jacinta and I decided to shift our focus. We set up a condition for the class. If we have to stop we will all clap to get us back on track. However, *everyone* had to clap, and we all had to clap together. We weren't allowed to move on until we had all clapped. It took what seemed like forever before the first time we could move on, but each time after we became more quickly in sync. The students began to listen to each other.

Jump to the second to last day: I am walking into the class. I look over and see one of the more timid students playing with a ball on the playground. A few students go over and try to take the ball from him. Instantly, two students from his class were there. These students—who had been particularly rowdy and disruptive in the past—defended their classmate, and when they were done, the three of them clapped together as a sign of kinship. That is what theater does; from diverse people and ideas, it creates community.

2014 SEASON

THE COMEDY OF ERRORS

BY WILLIAM SHAKESPEARE

DIRECTED BY AARON POSNER

JUNE 25–JULY 20

A Classic Comedy of Mistaken Identity

PYGMALION

BY GEORGE BERNARD SHAW

DIRECTED BY JONATHAN MOSCONE

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Pictured: Marcus Henderson as Walter and Ryan Nicole Peters as Ruth in Patricia McGregor's *A Raisin in the Sun* (2014); photo by Kevin Berne.

Titles, dates, and artists subject to change.

CAL SHAKES

CALIFORNIA SHAKESPEARE THEATER

CALIFORNIA SHAKESPEARE THEATER

JONATHAN MOSCONE ARTISTIC DIRECTOR SUSIE FALK MANAGING DIRECTOR

PRESENTS

THE COMEDY OF ERRORS

BY WILLIAM SHAKESPEARE
DIRECTED BY AARON POSNER

JUNE 25 – JULY 20, 2014
BRUNS MEMORIAL AMPHITHEATER, ORINDA

SET DESIGNER	NINA BALL
COSTUME DESIGNER	BEAVER BAUER
LIGHTING DESIGNER	DAVID CUTHBERT
SOUND DESIGNER	ANDRE PLUESS
VOCAL/TEXT COACH	LYNNE SOFFER
RESIDENT FIGHT DIRECTOR	DAVE MAIER
STAGE MANAGER	KAREN SZPALLER
ASSISTANT DIRECTOR	LEAH GARDNER
ASSISTANT LIGHTING DESIGNER	KRISTA SMITH
PRODUCTION ASSISTANT	CHRISTINA LARSON
ASSISTANT TO THE DIRECTOR	OREN STEVENS

CAST

EGEON, ANGELO, ENSEMBLE	RON CAMPBELL
ADRIANA, ENSEMBLE	NEMUNA CEESAY
LUCIANA, ENSEMBLE	TRISTAN CUNNINGHAM
ANTIPHOLUS	ADRIAN DANZIG
COURTESAN, ABBESS, ENSEMBLE	PATTY GALLAGHER
DROMIO	DANNY SCHEIE
DUKE, BALTHASAR, ENSEMBLE	LIAM VINCENT

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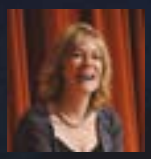


BY RESIDENT DRAMATURG
PHILIPPA KELLY

At my elementary school in rural Australia, there were two sets of twins: identical males called Brett and Brendan (with identical clothes and hairstyles), and fraternal twins called, somewhat remarkably, Glen and Glenys. In high school I encountered another set of identical twins, Rod and Paul, who often impersonated each other, sitting each other's exams, playing on each other's teams and even, on occasion, subbing in on each other's dates.

Today, advances in fertility treatments have rendered twins, especially fraternal ones, far less likely to be remarked upon. But there is still something magical about the idea of two babies nurtured at the same time in the same womb, particularly those monozygotic (identical) twins who emerge from the same egg, as have the two sets of twins in *The Comedy of Errors*. Identical twins share 100 percent of the same genes, while fraternal twins share only 50 percent, as do any two siblings. In *Entwined Lives: Twins and What They Tell Us About Human Behavior*, N.L. Segal records studies of identical twins separated at birth or in infancy, who, when reunited, find that they are likely to dress similarly, wear their hair the same way, call their children the same names, smoke the same brand of cigarettes, and even share idiosyncrasies such as soaking their buttered toast in their coffee, or crushing a beer can after drinking the contents. It seems, then, that genes will out—especially when you share all of them.

According to these studies, the doubling of voices, mannerisms, and even of clothes by Shakespeare's twins is not improbable as it might seem. But Shakespeare wasn't concerned with medical accuracy or veracity. He took his doubling directly from the Roman playwright Plautus' *Menaechmi*, written 18 centuries earlier, a play based likewise on identical twins and misidentification. Copies of the Latin source play were readily available in Shakespeare's day, and his own Latin was good enough to make use of it; he would have been commended for his mastery of the comic genre in boldly copying Plautus' plot and adding, for good measure, a second set of identical twins. As the shortest of Shakespeare's plays, *The Comedy of Errors* was also most likely written to serve as part of a longer evening's entertainment. This is implied in the first recorded staging of the play in December 1594, when, according to one of the guests, there was "dancing and reveling with gentlewomen, and after such sports, *A Comedy of Errors* (like to Plautus his Menaechmus) was played by the players."

On the night of the above performance, the scene was so riotous that the Earl of Southhampton, Shakespeare's patron and the evening's special guest, was unable to take his seat of honor on the stage, retiring early in disgust. But *The Comedy of Errors* was far more than a farcical and somewhat violent accompaniment to a night of excessive revelry. True, there is a lot of harshness in this play—from the description given by the Antipholus twins' father, Aegeon, of the destitute woman who gave birth to twin sons on the same day as his own sons were born, occasioning his purchase of these twins, the Dromios, as servants to his high-born sons; to his description of the storm that ripped his family apart and sent the sundered twins off in different directions; to the death sentence Aegeon faces now, twenty-five years later, as a result of searching for

his lost sons in a town where, as a merchant, he is not permitted to be; to the scenes in which the high-born twins slam their servants with regular swipes and blows; to the sense of bewildered abandonment engendered by misrecognition as the play's complications "double" and redouble.

But it's precisely *because* of the exaggerated doubling in this play—the fact that no one can tell the twins apart, not even a wife; that they wear the same clothes, and that there is not one set of twins as in Plautus, but two—that, like a magic trick, the undertone of harshness is transformed into hilarity. Without the hilarious implications of everyone shouting at some "intimate" they don't actually know (and they don't know they don't know it!), the harshness would be simply unpleasant. And without the harshness, the humor would be just plain silly.

everyone is born to their just deserts, and all things in this life lead to the same end anyway. What, then, is E. Antipholus to think, as a happy, carefree, wealthy man-about-town, nonchalantly living his life, when suddenly no one—not even his own long-suffering wife—seems to know him any more?

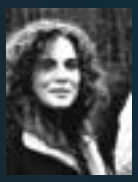
Those who come to Ephesus are in search of others—a father seeking his lost sons, and a son in search of his lost "other" self. And in their restless wanderings these visitors disrupt the lives of those they encounter. "Am I myself?" S. Dromio asks, echoing his master who declares, "So I, to find a mother and a brother,/ In quest of them, unhappy, lose myself." Neither of the Antipholus brothers seems to guess that he might actually be mistaken for his double—even though a double is the very person sought.

THOUGH ONLY IN HIS LATE TWENTIES WHEN HE WROTE *THE COMEDY OF ERRORS,* SHAKESPEARE WAS ALREADY BEGINNING TO SPECULATE DEEPLY ABOUT WHAT MAKES US HUMANS THE CREATURES WE ARE.

What intrigues me, as someone who is constantly mulling over the range of Shakespeare's works, is that folded into this mix of harshness and hilarity are the seeds of themes that would later develop in very different ways. Though only in his late twenties when he wrote *The Comedy of Errors*, Shakespeare was already beginning to speculate deeply about what *makes* us humans the creatures we are. The word "error" derives from the French, "errare," "to err" or "to stray"—and straying, in this play, is about losing yourself and everything precious to you, and finding yourself again. The world of Shakespeare's England was one in which every item of experience, from the weather to the fall of princes, was largely seen as providentially disposed: therefore no one but the occasional paranoid or heretic would see a "self" as something you could lose. There's a pattern in everything,

Quite soon after writing *The Comedy of Errors*, Shakespeare would write *A Midsummer Night's Dream* (which you'll see in this season's final slot) building it around such questions of identity. *Dream*'s young women, Helena and Hermia, "twin cherries on one stem," misrecognized by their lovers, find themselves battling to retain the sense of who they are. In plays as different as *Twelfth Night* (more twins), *King Lear, Coriolanus, and Much Ado About Nothing*, Shakespeare would repeatedly plant the theme of misrecognition at the heart of his drama. Perhaps there is, for everyone—not just for an identical brother—another half, another self, a twin, who can remind us who we are? A person who just might bring us to the place we can call "home."

THE COMEDY OF ERRORS: METHOD IN MISSTEPS



BY ZOE YOUNG,
CONTRIBUTING DRAMATURG

I am to the world like a drop of water
That in the ocean seeks another drop.

Antipholus of Syracuse speaks these lines upon reaching Ephesus to continue his search for his long lost twin. He prepares, as Resident Dramaturg Philippa Kelly wrote in the preceding article, to "lose himself" in both city and quest. But this romantic eye toward total immersion happens to be the exact opposite of the way well-born Elizabethan men were supposed to travel.

Just eleven years after the first production of *Comedy of Errors* in 1593, the poet John Donne wrote a verse letter to his friend Sir Henry Wotton that effectively outlined the accepted travel attitude at the time. Considering Donne's advice, it's obvious that Antipholus of Syracuse is doing it wrong.

And in the world's sea, do not like cork sleep
Upon the water's face; nor in the deep
Sink like a lead without a line; but as
Fishes glide, leaving no print where they pass,
Nor making sound so closely thy course go,
Let men dispute, whether thou breathe or no.

Where Donne essentially advises Wotton to adopt the Sierra Club motto and "leave no trace" of his underwater visit, Antipholus of Syracuse enters his metaphor by assuming the role of water itself, already indistinguishable from his surroundings and preparing to dissolve even further. Renaissance gentlemen were supposed to observe the foreign lands to which they traveled, always maintaining a sense of self and their country and culture of origin. But if we're to take Antipholus of Syracuse at his word, he's been ready to go native since his boat docked.

This aristocratic misstep is just one of many thematic "errors" that Shakespeare deliberately commits in this comedy of such. Even the setting is a warped version of a Renaissance trope: the City Comedy or Citizen Comedy, extremely popular among Elizabethan and Jacobean playwrights.

While Shakespeare was busy spelunking through the depths of the human soul with plays like *Hamlet* and *King Lear*, many of his contemporaries were happily satirizing London life through City Comedies. These plays were set in recognizable locations within London, like market places and taverns, and they were meant to portray "deeds and language such as men do use." Or so wrote Ben Jonson, a major developer of the form and Shakespeare's rumored rival.

By these standards *Comedy of Errors* is an undeniable City Comedy. The scene settings mirror those of Elizabethan London, the action is largely concerned with civic life and goings on about town, and the exchanges between the Antipholuses and Dromios take a direct swipe at typical master-servant relationships of Londoners. There's only one problem: it's set in Ephesus, Greece.

Much of the commentary written on *Comedy of Errors* points to St. Paul's *Epistle to the Ephesians*, in which the saint makes reference to the "curious arts" performed by the inhabitants of Ephesus. Thus Shakespeare's more religious audience members would have associated Ephesus with magic, making it a far cry from London's Protestant familiarity. But for audience members more likely to frequent the theater than the chapel, Antipholus of Syracuse draws the connection for us after his first encounter with a mistaken Dromio.

They say this town is full of cozenage:
As nimble jugglers that deceive the eye,
Dark working sorcerers that change the mind,
Soul-killing witches that deform the body…
(Act I, Scene ii)

After this initial misrecognition Antipholus of Syracuse draws on what he knows of Ephesus, if not some emotional hyperbole, to explain the strange behavior of the man he thinks is his servant. But in the third act when the confusion has mounted to a fever pitch, our weary traveler agrees with his own assessment, and declares Ephesus a place where "none but witches do inhabit."

Finally, as if Shakespeare hadn't made enough trouble already, he completely turns on its head the way Renaissance men are supposed to talk to Renaissance women. At the end of Act III, when Antipholus of Syracuse is deep in his identity crisis, he cuts his losses and surrenders himself completely to Luciana, the woman who will be revealed as his sister-in-law. "Are you a god?" he asks. "Would you create me new? / Transform me then, and to your pow'r I'll yield."

THIS ARISTOCRATIC **MISSTEP** IS JUST ONE OF MANY THEMATIC **"ERRORS"** THAT SHAKESPEARE DELIBERATELY COMMITS IN THIS COMEDY OF SUCH. EVEN THE SETTING IS A WARPED VERSION OF A RENAISSANCE TROPE.

Antipholus of Syracuse does not woo Luciana with the worldliness he's gained as a merchant and traveler, but instead, as Harold Bloom explains in *Shakespeare and the Invention of the Human*, he asks her to remake him, falling in love to "achieve transformation, to be created new." Shakespeare will famously recycle this theme three years later when Romeo implores of Juliet, "Call me but love, and I'll be new baptized."

So, why the errors? Why remove audiences from the London they know, the romance they expect, and the traveler they're supposed to be? Perhaps because this is a comedy, not a farce. Regardless of *Comedy of Errors'* ubiquitous slapstick, the play is built on an emotional foundation of very real uncertainty and surrender. In Shakespeare's plays, we are never given escapism without scrutiny and nor should we be. It is the play's poignancy and implicit intensity that let it resonate in our hearts as well as our laughter, and perhaps give it a chance at redeeming the seemingly inane quest on which we all embark to find our "other half."

THE COMEDY OF ERRORS: A SYNOPSIS

A **DEATH** SENTENCE: Aegeon, a Syracusan merchant, is fined for being in the off-limits trading area of Ephesus, and is sentenced to death if he cannot come up with the fine.

A **HEARTBREAKING** BACKSTORY: He tells the story of why he's arrived—to seek out his sons, separated many years ago in a storm. One of them has recently left Syracuse to find his brother, and he wants to find them both.

MERCY: He is given a stay of execution to sort himself out.

LOST SOULS: Syracusan Ephesus has come to town in search of his brother. He brings his servant, Dromio, one of the other set of low-born twins who were bought on the day of the Antipholus boys' birth to serve them. Sundered at sea, of course, with their masters.

A **NUISANCE INTERRUPTION** FOR A MAN ABOUT TOWN. Suddenly E. Antipholus, perfectly carefree until this point, is cast into disrepair. No one seems to recognize him: not his many friends, nor even his wife.

S. ANTIPHOLUS **SUFFERS THE SAME FATE** IN REVERSE- Everyone seems to know him, and he knows no one!

CHARACTER **STUPIDITY** OR PLOT **NECESSITY**? These twins, it seems, are ignorant of the supposition that they might be mistaken for their identical brothers.

A **RESOLUTION:** All is sorted out. Father and mother magically materialize. Those who are lost are no longer lost. Those who are homeless are now home.

SAVE THE DATES!

Meet the artists, save money on tickets, sample local food and drink, and more during the runs of *The Comedy of Errors* and *Pygmalion*.

EVENTS	COMEDY OF ERRORS	PYGMALION
Inside Scoop These special events provide an insider's view of an upcoming production, featuring directors, cast, and artists up close.	6/9 6-8pm at Heinz Rehearsal Hall	7/16 See website for up-to-date details.
Lower-Priced Previews Be a part of the process by seeing the show before opening, at a discounted price.	6/25–27	7/30, 7/31, 8/1
Opening Night! Mingle with cast, creative team, and critics at a free post-show party.	6/28	8/2
Meet the Artists Matinees Post-show chat with cast & creative team.	6/29 & 7/13	8/3 & 8/17
Open-Captioned Performances Performances featuring open captioning for patrons who are deaf or hard-of-hearing.	7/2	8/6
Teen Nights A special pre-show event for students ages 13-18.	7/8 & 7/17	8/12 & 8/21
Fridays in the Grove A pre-show performance of the Bay Area's best musicians, storytellers, spoken word artists in the Upper Grove. Included in the ticket price.	6/27, 7/4, 7/11, 7/18	8/1, 8/8, 8/15, 8/22
Complimentary Tuesday Tastings Enjoy pre-show samples from local purveyors.	7/1, 7/8, 7/15	8/5, 8/12, 8/19
InSight Matinee Post-show talk with the dramaturg.	7/6	8/10
Camper Night Students from our prestigious Summer Conservatories are invited to come together for pre-show activities and picnicking.	7/11	8/15
Maker Workshop Tap into your creativity at our monthly Maker Workshops. Suitable for aspiring artists of all ages.	7/19	8/23

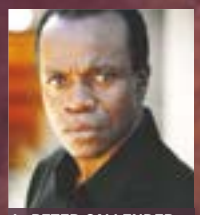
For complete descriptions of these and other events, click calshakes.org/events.

UP NEXT:

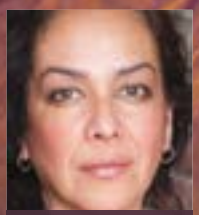
GEORGE BERNARD SHAW'S

PYGMALION

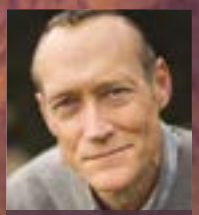
JULY 30–AUG 24



L. PETER CALLENDER
Colonel Pickering



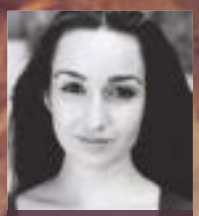
CATHERINE CASTELLANOS
Mrs. Pearce



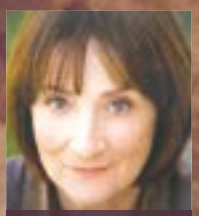
JIM CARPENTER
Alfred Doolittle

JULIE ECCLES
Mrs. Eynsford Hill

ANTHONY FUSCO
Henry Higgins



PONDER GODDARD
Parlormaid



SHARON LOCKWOOD
Mrs. Higgins

IRENE LUCIO
Eliza Doolittle

NICK PELCZAR
Freddy Eynsford Hill

ELYSE PRICE
Clara Eynsford Hill

A LESSON IN MANNERS

BY RESIDENT DRAMATURG PHILIPPA KELLY

Next up in our season is George Bernard Shaw's *Pygmalion*, directed by our own Jonathan Moscone. Its roots are in the Greek myth of Pygmalion, the sculptor who carved a statue so beautiful that he fell in love with it. When *Pygmalion* was first staged in 1914, it starred Shaw's favored actress Mrs. Patrick (Stella) Campbell, with whom he is said to have had a longstanding affair. Shaw had married ten years earlier, quite late at the age of 42, which does not seem to have curtailed his dalliances. But love in his case was definitely not blind, and he is said to have been highly critical of his beloved actress on stage (perhaps passing on his curmudgeonly ways to *Pygmalion*'s leading man, Professor Higgins). A challenge is given to Higgins by his friend Colonel Pickering: retrain the speech of a poor Cockney flower seller in just six months so as to pass her off as a duchess.

What happens along the way: a great deal of verbal play as well as a socialist rebuke to the English class system, rolled into a hilarious and exasperating relationship. Bay Area treasure Anthony Fusco returns to our stage as Henry Higgins, joined by newcomer Irene Lucio as Eliza Doolittle. L. Peter Callender stars as the rather likeable Colonel Pickering, Catherine Castellanos as Mrs. Pierce, Sharon Lockwood as Higgins' mother, and Julie Eccles as Mrs. Eysford Hill. This is a stellar cast joined by beloved designers Annie Smart (set) and Anna Oliver (costumes), in one of Shaw's most popular plays—one which, incidentally, would go on to earn Shaw an Oscar for its film version and would engender a whole host of spin-offs, including Shaw's own *My Fair Lady* and the movie, *Educating Rita*. Moscone's production will delight, amuse, challenge and vex you in the best way, as Shaw never fails to do; and in the hands of Moscone, it will speak in surprising ways to the society we live in now, while reveling in the conventions of the way things were then.

Call **510.548.9666** or visit **www.calshakes.org** to get your tickets today.

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WHO'S WHO

ACTING COMPANY

RON CAMPBELL*
(Egeon, Angelo, Ensemble)
Previous shows at Cal Shakes include: *Pericles*, *The Triumph of Love*, *Restoration Comedy*, *The Tempest*, *The Comedy of Errors*, *Much Ado About Nothing*, *The Merry Wives of Windsor*, and *Henry IV*. Awards include: the Fox Fellowship for Distinguished Performance, London Fringe One-Man Show of the Year, a Los Angeles Drama Critics Circle Award, and three Bay Area Theatre Critics Circle Awards (Lead and Solo Performances). Recent credits include playing Buckminster Fuller (*R. Buckminster Fuller, the History [and the Mystery] of the Universe* at San Jose Rep), Sherlock Holmes (*The Hound of the Baskervilles* at TheatreWorks), and four years as "The King of the Clowns" in Cirque du Soleil's *Kooza,* touring Europe, Japan, and North America. Ron has worked in the Bay Area at American Conservatory Theatre, Aurora, and Theatre Artaud; elsewhere at Mark Taper Forum, LATC, Actor's Gang (Los Angeles), Habima Theater (Israel), Mercury Theater (Chicago), Royal Albert Hall, Old Globe, Old Red Lion (London), Metro Stage (Washington D.C.), Intiman Theatre, Seattle Rep, and Huntington Theatre (Boston). Mr. Campbell also created "Chef Cecil B. DeGrille" for Teatro Zinzanni in San Francisco and Seattle. For more on Mr. Campbell, visit SoarFeat.org.

NEMUNA CEESAY*
(Adriana, Ensemble)
Nemuna Ceesay is so excited to be in her second show at Cal Shakes, after playing Beneatha in *A Raisin in the Sun* (her Cal Shakes debut). A recent graduate of the Master of Fine Arts Program at American Conservatory Theater, Ceesay has appeared in A.C.T.'s *A Christmas Carol* and *Major Barbara*, a co-production with Theatre Calgary which performed in San Francisco as well as Calgary, Alberta, Canada. She has appeared in MFA Program productions of *very still & hard to see, The House of Bernarda Alba*, *Polaroid Stories*, Derek Walcott's *The Odyssey,* Andrew Lippa's *The Wild Party*, *The Strangest Kind of Romance, Tartuffe, Twelfth Night*, *Seven Guitars*, and *The Country Wife.* She also worked for two seasons at Summer Repertory Theatre in Santa Rosa, performing shows in rotating repertory, including *Avenue Q*, Sarah Ruhl's *Passion Play*, *The Mousetrap*, *Hairspray, A Flea in her Ear,* and *The Piano Lesson*. Ceesay holds a BA in theater from UC Irvine's Claire Trevor School of Arts.

TRISTAN CUNNINGHAM*
(Luciana, Ensemble)
When she was only ten years old, Ms. Cunningham started performing with Vermont's own country circus, Circus Smirkus. After touring for eight years, she decided to change her focus to acting; she recently graduated with a BFA from SUNY Purchase Acting Conservatory. Her Bay Area credits include: *A Winter's Tale* at Cal Shakes, *Julius Caesar* with African American Shakespeare Company, *The Road to Hades* with Shotgun Players, *Tenderloin* with Cutting Ball, *A Midsummer Night's Dream* with San Francisco Shakespeare Festival, and *The Arsonists* with Aurora Theatre. She is a proud member of Actors' Equity and is thrilled to be working with California Shakespeare Theater for the second time.

ADRIAN DANZIG*
(Antipholus of Ephesus, Antipholus of Syracuse)
For the last 15 years Adrian has been Producing Artistic Director of 500 Clown, a Chicago-based Clown Theater ensemble that tours nationally. He regularly performs the shows in the 500 Clown touring repertoire: *Macbeth*, *Frankenstein*, *Christmas*, and *Trapped*. He has led workshops in physical theater all around the country, and internationally, for the past 10 years. Other recent credits include a national tour of *The Better Half*, a dance/theater hybrid he created with Lucky Plush Productions; *Caliban in the Feast: an Intimate Tempest* at Chicago Shakespeare Theater; *The Seagull* at Lake Lucille in New City, NY; and *Orlando* at Court Theatre in Chicago. In addition, he has performed in shows at Goodman Theatre, Second City, Steppenwolf Studio, Berkeley Rep, Brooklyn Academy of Music, Public Theater, Shakespeare & Company, and Lookingglass Theatre Company. He has performed his solo works at The Kitchen, P.S. 122, Ontological-Hysteric Theater, and Soho Rep. He was an early Neo-Futurist and a founding member of Redmoon Theater. He has studied clown with Ctibor Turba, Philippe Gaulier, Ronlin Foreman, Dominique Jando, Els Comediants, David Shiner, Avner the Eccentric, and was a clown with Big Apple Circus Clown Care for seven years.

PATTY GALLAGHER*
(Courtesan, Abbess, Ensemble)
Patty Gallagher is delighted to be performing at Cal Shakes again, after appearing in *Twelfth Night, A Midsummer Night's Dream* and *Happy Days*. She is Professor of Theatre Arts at UC Santa Cruz, where she teaches movement, mask, Balinese dance, and clown. She holds the Pavel Machotka Chair in Creative Studies at Porter College. Her collaborators include: The Rogue Theatre (where she is an Artistic Associate), Shakespeare Santa Cruz, Folger Theatre, Ranga Shankara, Jagriti (India), Purnati (Bali), New Pickle Circus, Ripe Time Theatre, Two River Theatre, Teatro del Cronopio, and Grupo Malayerba (Ecuador). Favorite roles include: Red Peter (*Kafka's Monkey*), Hoopoe (*Conference of the Birds*), Ranevskaya (*Cherry Orchard*), Ariel (*The Tempest*), and Orlando (*Orlando*). Her directing projects include *Tom Jones*, *Double Bind*, and *Twelfth Night* (all for Shakespeare Santa Cruz), as well as *Krapp's Last Tape* (with Paul Whitworth) and *Girly Chaplin/Sister Keaton*. She is a former Director-in-Residence at the Clown Conservatory (SF Circus Center). She is a Fulbright Scholar and holds a Ph.D from University of Wisconsin–Madison.

DANNY SCHEIE*
(Dromio of Ephesus, Dromio of Syracuse)
Previous Cal Shakes roles over eleven seasons include Bottom (*A Midsummer Night's Dream*), Dogberry (*Much Ado About Nothing*), Feste (*Twelfth Night*), Mercutio (*Romeo and Juliet*), Launcelot Gobbo (*The Merchant of Venice*), Gremio (*The Taming of the Shrew*), Player King (*Hamlet*), Dr. Caius (*The Merry Wives of Windsor*), Harlequin (*The Triumph of Love*), Lord Foppington (Amy Freed's *Restoration Comedy*), the Duchess of Berwick (*Lady Windermere's Fan*) and multiple roles in *Nicholas Nickleby*, *Pericles*, and *An Ideal Husband*. He is the former Artistic Director of Shakespeare Santa Cruz, where he acted and directed for thirteen seasons. Since then he has acted at Berkeley Rep, Arena Stage, Yale Rep, Trinity Rep, Asolo Rep, the Folger, South Coast Rep, Pasadena Playhouse, Actors Theater of Louisville, Two River, San Jose Rep, TheatreWorks, Marin, and Intersection for the Arts. Other recent

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

appearances include *Next Fall* at San Jose Rep (Critics Circle nomination), *What the Butler Saw* at the Jewel, and *Peer Gynt* at UCSC, where he is a Professor of Theater Arts. He has received Bay Area Critics Circle awards for his work at Aurora, Magic, Theater Rhinoceros, and as Nero in Amy Freed's *You, Nero*. He has a BA in Theater and Drama from Indiana University and a PhD from Cal in Dramatic Art. He joined Actor's Equity playing Damis in *Tartuffe* at the Los Angeles Theater Center.

LIAM VINCENT*

(Duke of Ephesus, Balthasar, Ensemble)

Liam most recently appeared as Karl Lindner in Cal Shakes' production of *A Raisin in the Sun*, and prior to this, as Bob Cratchit in *A Christmas Carol* at the American Conservatory Theater. Past Cal Shakes productions include *The Taming of the Shrew, Candida, Titus Andronicus, Twelfth Night, Romeo and Juliet, Private Lives, King Lear, Richard III, The Merry Wives of Windsor, Henry IV*, and *A Midsummer Night's Dream*. Mr. Vincent has also appeared in productions at the Alliance, the Huntington, Aurora, TheatreWorks, Marin Theater Company, SF Playhouse, Portland Center Stage, Arizona Theater Company, Shakespeare Santa Cruz, Pasadena Playhouse, San Jose Rep, Magic Theatre, Soho Rep, the Civilians, Campo Santo, Encore Theatre Company, and San Francisco Shakespeare Festival. He is a graduate of Boston University.

CREATIVE TEAM

AARON POSNER

(Director)

Aaron is a freelance director and playwright. He was the founding Artistic Director of Philadelphia's Arden Theatre Company and is an Associate Artist at Folger Theatre and Milwaukee Repertory Theatre. Aaron has won numerous awards as both a director and playwright including three Barrymore Awards, an Outer Circle Critics Award, the John Gassner Award, and Helen Hayes Awards as director or playwright four of the last ten years. His published and produced plays include *My Name Is Asher Lev*, *The Chosen*, *Stupid Fucking Bird*, *Who Am I This Time? (And Other Conundrums of Love)*, *Sometimes A Great Notion*, Mark Twain's *A Murder, A Mystery & A Marriage* (with James Sugg), and many others. Aaron has directed more than 100 productions at major regional theaters across the country including Cal Shakes (*A Midsummer Night's Dream* in 2009), American Repertory Theatre, Arena Stage, Portland Center Stage, Seattle Rep, The Alliance, Actor's Theatre of Louisville, American Players Theatre, Theatre J, Woolly Mammoth, and many more. Aaron is an Eisenhower Fellow and a graduate of Northwestern University; he hails from Eugene, Oregon, and lives near Washington DC with his wife, actress Erin Weaver, and his amazing daughter, Maisie.

NINA BALL

(Set Designer)

Ms. Ball's designs have been seen at American Conservatory Theatre, San Jose Repertory Theatre, Aurora Theatre Company, Shotgun Players, SF Playhouse, Center REP, Z Space, Napa Valley Conservatory, San Francisco Mime Troupe, Word for Word, TheatreFIRST, Berkeley Playhouse, the Jewish Theatre San Francisco, Musical Theatre Works, Town Hall Theatre, Solano College, Willows Theatre Company, St. Mary's College, and San Francisco State University. She has been nominated for numerous San Francisco Bay Area Theatre Critics Circle, Shellie and Arty Awards. Recent honors include SFBATCC awards for *My Fair Lady* at SF Playhouse and *Metamorphosis* at Aurora Theatre, a BroadwayWorld San Francisco Award for *Care of Trees* at Shotgun Players, and an Arty Award for her design of *Eurydice* at Solano College Theatre. Ball is a company member of Shotgun Players and has a MFA in scenic design from San Francisco State University. Her upcoming shows include *Twelfth Night* and *Our Town* at Shotgun Players, *Into the Woods* at SF Playhouse, and *A Midsummer Night's Dream* here at Cal Shakes. Learn more about Nina's work at NinaBall.com.

BEAVER BAUER

(Costume Designer)

Beaver M. Bauer is excited to be returning to Cal Shakes after many years, having last worked on *Henry IV* (2004) . Other Cal Shakes credits as costume designer include *Macbeth, The Tempest,* and *Arms and the Man*. She has worked at many other Bay Area companies including A.C.T., Berkeley Rep, San Jose Rep, Eureka, Magic Theatre, Shakespeare Santa Cruz, and SF Shakes. In the dance world, she designed for Margaret Jenkins at the SF Ballet and also for Jenkins' self-produced work. Beaver was the Resident Designer for San Francisco's Teatro Zinzanni for seven years, and also designed for Palazzo Tent in Amsterdam, Brenda Wong Aoki at Firstword Company, and Yuriko Doi at Theatre of Yugen. She has also worked as a designer for *Brian Boitano Skating Spectacular*, and for eight years designed Boitano's personal costumes.

DAVID LEE CUTHBERT

(Lighting Designer)

Mr. Cuthbert is pleased to return to Cal Shakes after having previously created lighting for *The Verona Projec*t. He is a regular at San Jose Rep, having most recently designed lighting and media for *Legacy of Light*. He previously designed scenery and media for *Secret Order* and *As You Like It,* and lighting for *The Dresser, Rabbit Hole, The 25th Annual Putnam County Spelling Bee, Groundswell*, and *The Kite Runner*, for which he received the Bay Area Theatre Critics Circle Award for best lighting of a play. He lit Billy Crystal's Tony® award-winning *700 Sundays* on Broadway as well as its international tours. Mr. Cuthbert's work has also been seen at Opera San Jose, Magic Theatre, Arena Stage, South Coast Repertory, Intiman Theatre, San Diego Repertory Theatre, Old Globe, La Jolla Playhouse, American Repertory Theater, and Arizona Theatre Company. He was a resident designer at San Diego's renowned alternative theater company, Sledgehammer, where he designed sets, lights, and media on dozens of productions. He is the theater arts department chair and an associate professor of design at the University of California at Santa Cruz.

ANDRE PLUESS

(Sound Designer, Associate Artist)

Previous Cal Shakes credits include: *Titus Andronicus* (2012), *Much Ado About Nothing* and *Macbeth* (2010), *A Midsummer Night's Dream* (2009), *Romeo and Juliet* (2009), and *Twelfth Night* (2008). Based in Chicago, additional credits include numerous productions for Lookingglass Theatre (Artistic Associate), Court Theatre, Victory Gardens Theater, About Face Theatre, Goodman Theatre, Steppenwolf Theatre, Northlight Theatre, and many other Chicago and regional theaters. Broadway credits include *Metamorphoses, I Am My Own Wife, 33 Variations* and *The Clean House* (Lincoln Center). Mr. Pluess has received 11 Joseph Jefferson Awards and citations, an L.A. Ovation Award, Barrymore Award, a Drama Critics Circle Award, and Lortel and Drama Desk nominations for composition and sound design. Recent projects include: *White Snake* (Oregon Shakespeare Festival, Berkeley Rep, McCarter Theatre and Goodman Theatre); *The Scarecrow and his Servant* (Children's Theatre Co.); *An Iliad* (Court Theatre); *Endgame* (Steppenwolf Theatre); *Metamorphoses* (Lookingglass

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Inspiration fuels us all.
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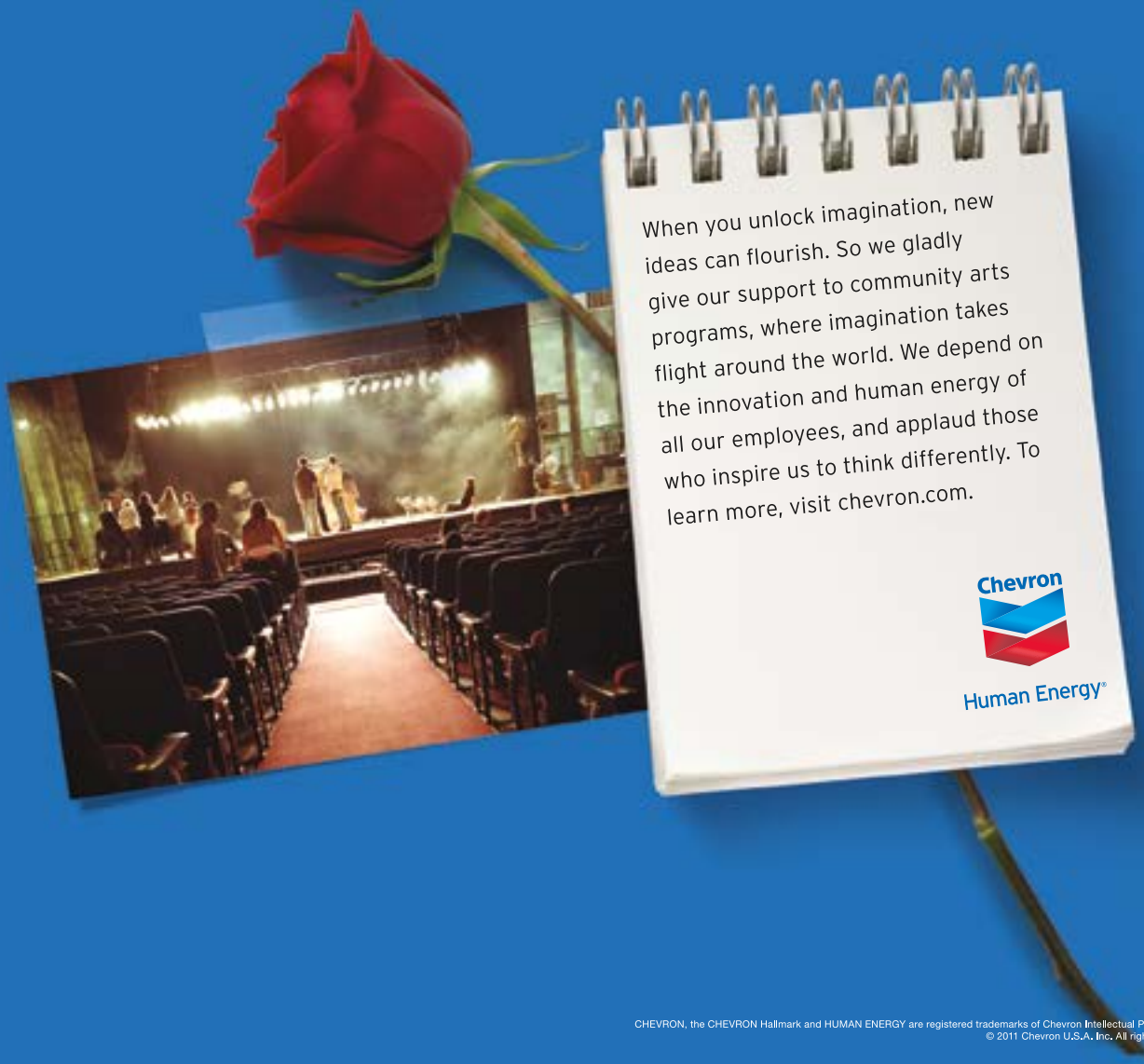

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Theater/Arena Stage); and *King Lear* and *The Tempest* (Oregon Shakespeare Festival).

LYNNE SOFFER*

(Text and Vocal Coach)

Ms. Soffer has been the dialect/text coach on over 200 productions for theaters including A.C.T., Berkeley Rep, Seattle Rep, San Jose Rep, Old Globe (San Diego), Dallas Theater Center, Arizona Theater Co., Magic Theatre, Marin Theatre Company, TheatreWorks, Aurora Theatre, Word for Word, and PCPA Theaterfest; the world premiere of Moisés Kaufman's *The Laramie Project* at the Denver Center, New York, and Berkeley; and for several films. She has both acted with and coached dialects and text for Cal Shaes in the past including *Titus Andronicus, Macbeth, Mrs. Warren's Profession*, *Private Lives, Pericles, An Ideal Husband, Nicholas Nickleby, Restoration Comedy,* and *Man and Superman*. She currently teaches at A.C.T., and works as an actor at many Bay Area theaters.

DAVE MAIER

(Resident Fight Director)

Mr. Maier is an award-winning fight director who has composed violence for many Cal Shakes productions including *A Raisin in the Sun*, *Hamlet*, *Spunk*, *Titus Andronicus*, *Macbeth*, *Romeo & Juliet, King Lear, Richard III, A Midsummer Night's Dream,* and *As You Like It.* His recent credits include *Showboat* (San Francisco Opera); *Pericles* (Berkeley Rep); *Tales of Hoffmann* and *The Gospel of Mary Magdalene* (SF Opera); and *Reasons to Be Pretty* (SF Playhouse). His efforts have been seen on many Bay Area stages including American Conservatory Theater, San Jose Rep, Shakespeare Santa Cruz, and Shotgun Players, among others. He is a Full Instructor of Theatrical Combat with Dueling Arts International and a founding member of Dueling Arts San Francisco. He is currently teaching combat-related classes at Berkeley Rep School of Theatre and Saint Mary's College of California.

KAREN SZPALLER*

(Stage Manager)

Karen Szpaller is pleased to be working at Cal Shakes for the first time! Most recently, she stage-managed *Tribes* at Berkeley Repertory Theatre, directed by Jonathan Moscone. Favorite Berkeley Rep shows on which she's worked include *The Lieutenant of Inishmore, Eurydice, Concerning Strange Devices from the Distant West, Fêtes de la Nuit, Comedy on the Bridge / Brundibar, Compulsion,* and *Let Me Down Easy.* Her favorites elsewhere include Anne Patterson's art and theatrical installation *Seeing the Voice: State of Grace* and Anna Deavere Smith's newest work, *On Grace*, both at Grace Cathedral; the national tour of *Spamalot* in San Francisco; *A Christmas Carol* (2006-13), *Armistead Maupin's Tales of the City*, *1776*, *Stuck Elevator*, *Blackbird*, *Curse of the Starving Class*, and *The Tosca Project* at American Conservatory Theater; *Wild With Happy*, *Striking 12*, and *Wheelhouse* at TheatreWorks; *Ragtime* and *She Loves Me* at Foothill Music Theatre; *The 25th Annual Putnam County Spelling Bee* at San Jose Repertory Theatre; *Salomé* at Aurora Theatre Company; and *Urinetown: The Musical* at San Jose Stage Company. Karen is the production coordinator at TheatreWorks.

CAL SHAKES PROFILES

JONATHAN MOSCONE

(Artistic Director)

Jonathan Moscone is in his 15th season as artistic director of California Shakespeare Theater, where he most recently directed *American Night: The Ballad of Juan José* and where he will direct Shaw's *Pygmalion* for the 2014 season. His other credits include *Tribes* at Berkeley Rep, and the world premiere of *Ghost Light*, which he co-created and developed with playwright Tony Taccone for Oregon Shakespeare Festival and Berkeley Rep. In addition, he directed Bruce Norris' *Clybourne Park* for American Conservatory Theater. For Cal Shakes, Jonathan has directed the world premiere of *John Steinbeck's The Pastures of Heaven* by Octavio Solis, *The Life and Adventures of Nicholas Nickleby, Candida, Twelfth Night, Happy Days, Much Ado About Nothing, The Tempest,* and *The Seagull*. He is the first recipient of the Zelda Fichandler Award, given by the Stage Directors and Choreographers Foundation for "transforming the American theatre through his unique and creative work." His regional credits include Intersection for the Arts, the Huntington Theatre, Alley Theatre, Milwaukee Repertory Theater, Goodspeed Musicals, Dallas Theater Center, San Jose Repertory Theatre, Intiman Theatre, and Magic Theatre, among others. Jonathan currently serves as a board member of Theatre Communications Group.

SUSIE FALK

(Managing Director)

Ms. Falk came to Cal Shakes as Marketing Director in 2004, and was appointed Managing Director in 2009, overseeing the company's administration and operations. She previously worked at Berkeley Rep, American Conservatory Theater, Seattle Rep, and Berkshire Theatre Festival. She served for seven years on the board (four as vice president) of Theatre Bay Area, the local service organization for theater companies and theater workers. She is a graduate of Vassar College and completed course work in organizational psychology at JFK University. She lives in Berkeley with her husband, lighting designer York Kennedy, and their daughter Pippa.

REBECCA NOVICK

(Director of Artistic Engagement)

Ms. Novick was the founder of Crowded Fire Theater Company and served as its artistic director for 10 years, growing the company from an all-volunteer group to one of San Francisco's most respected small theaters. She has developed and directed new plays for many theaters in the Bay Area and elsewhere. Her directing work has been recognized with a Goldie Award for outstanding local artist, among other awards. Ms. Novick has held a number of arts management and consulting positions including serving as interim arts program officer for the San Francisco Foundation, project coordinator for the Wallace Foundation Cultural Participation Initiative in the Bay Area, and director of development and strategic initiatives for Theatre Bay Area. She regularly writes and speaks on issues relating to the arts sector; recent publications include contributions to *20under40*, *GIA Reader*, *Counting New Beans*, and *Theatre Bay Area Magazine.* Ms. Novick has a BA from the University of Michigan in drama and anthropology.

CLIVE WORSLEY

(Director of Artistic Learning)

Clive Worsley assumed the reins as Director of the Cal Shakes Artistic Learning Department in August of 2013, and has been one of Cal Shakes' premiere Teaching Artists since 2002. He was instrumental in developing some of the first integrated arts public school residency programs, and is the moderator of our popular Student Discovery Matinee program. Clive is familiar to all age groups at our popular Summer Shakespeare Conservatories as both a Master Class Instructor and Director. From 2008–2013, Mr. Worsley also served as Artistic Director of Town Hall Theatre in Lafayette, where he brought about both artistic and fiscal success. As an award-winning actor he has appeared on many Bay Area stages including Cal Shakes, Berkeley Rep, TheatreWorks, Marin Theatre Company, Magic Theatre, Center REP, Shotgun, and others. Mr. Worsley brings to the company a holistic philosophy and longstanding passion for arts education. He believes strongly in the power of theater to educate and enrich people regardless of age or background and looks forward to building upon the great success of

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PHILIPPA KELLY
(Resident Dramaturg)
Dr. Kelly's work has been supported by many foundations and organizations, including the Fulbright, Rockefeller, and Walter and Eliza Hall Foundations. She publishes widely, from books on Shakespeare (her latest being *The King and I*, Arden Press, 2010, a meditation on Australian identity through the lens of *King Lear*), to papers on dramaturgy and topics of cultural engagement (her most recent discussion of dramaturgy can be found in the *Cambridge Journal of Postcolonial Inquiry*, Spring 2014). Besides her work for Cal Shakes, Dr. Kelly has also served as production dramaturg for the Oregon Shakespeare Festival and Word for Word Theater Company. For the 2013–2014 academic year she has been practicing and teaching dramaturgy at the University of California, Berkeley. She also teaches regularly for the Osher Lifelong Learning Institute in Berkeley. For most of the summer she can be found here at Cal Shakes, where she is a regular pre-show Grove Talk speaker. She is married to composer Paul Dresher and mother to Cole.

PRODUCERS

ELLEN & JOFFA DALE
(Executive Producers)
Long-time subscribers and donors, Ellen and Joffa Dale live in Orinda. Ellen is serving her second stint on Cal Shakes' Board of Directors; she was also on the board in 1991 when the Bruns Amphitheater first opened. While Ellen and Joffa thoroughly enjoy picnics and performances at the Bruns, the primary focus of their donations is Artistic Learning. They believe that the lives of children reached by Cal Shakes' education programs are enormously enriched and that these children are the artists and audiences of the future. Ellen and Joffa also helped establish the Moscone Permanent Endowment and are charter members of the Cal Shakes Legacy Circle.

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The Bay Area Rapid Transit District (BART) is a 104-mile, automated rapid transit system serving over three million people. Forty-four BART stations are located in Alameda, Contra Costa, San Francisco, and San Mateo counties, and serve to truly connect the Bay Area. BART's mission is to provide a safe, reliable, economical, and energy-efficient means of transportation.
With gas prices climbing ever higher and everyone looking to green their commute, BART expects a lot more people will be looking to BART, as riders get the equivalent of 250 miles to the gallon. Don't forget that you can BART to Bard—Cal Shakes offers a free BART shuttle from the Orinda BART station. BART... and you're there!

MEYER SOUND LABORATORIES
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Family-owned and operated since 1979, Meyer Sound Laboratories, Inc. designs and manufactures high-quality, self-powered sound reinforcement loudspeakers, digital audio systems, active acoustic systems, and sound measurement tools for the professional audio industry. Founded by John and Helen Meyer, the company has grown to become a leading worldwide supplier of systems for theaters, arenas, stadiums, theme parks, convention centers, houses of worship, and touring concert sound-rental operations. Meyer Sound systems are installed in many of the great venues of the world, including the Berlin Philharmonie and Estonia's Nokia Concert Hall; and in several well-loved Bay Area venues, such as The Fillmore, Yoshi's, Berkeley Rep, and Freight & Salvage Coffeehouse. Celine Dion, Metallica, and countless other artists use Meyer Sound's equipment on tour. Meyer Sound's main office and manufacturing facility are located in Berkeley, California, with additional satellite offices located around the world.

***SAN FRANCISCO* MAGAZINE**
(Presenting Partner)
San Francisco magazine is proud to celebrate 40 years of award-winning coverage of the Bay Area lifestyle—from food, fashion, and culture to politics, trends, and trendsetters. Through its history, *San Francisco* has been honored with more than 50 awards for editorial and design excellence. In 2010, it won the most coveted award in the magazine industry, the General Excellence award given by the American Society of Magazine Editors—and has been nominated again this year. This recognition substantiates *San Francisco*'s passion and commitment to publish the Bay Area's best magazine—as well as one of the nation's best.

WHO'S WHO

CITY NATIONAL BANK

(Season Partner)

Founded in California 60 years ago, City National Bank supports organizations that contribute to the economic and cultural vitality of the communities it serves. City National has grown to nearly $30 billion in assets, providing banking, investment, and trust services through 77 offices, including 16 full-service regional centers in the San Francisco Bay Area, Southern California, Nevada, New York City, Nashville, Tennessee, and Atlanta, Georgia. The corporation and its wealth management affiliates oversee more than $64 billion in client investment assets, and has been listed by *Barron's* as one of the nation's top 40 wealth management firms for the past 13 years. City National Bank provides entrepreneurs, professionals, their businesses, and their families with complete financial solutions on The way up®.

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(Season Partner)

The Lafayette Park Hotel & Spa is pleased to support Cal Shakes and serve as "home away from home" for Cal Shakes artists. With its French Chateau architecture, legendary service, plush accommodations, award-winning cuisine, and full-service spa, the Lafayette Park Hotel & Spa provides one of the only Four Diamond experiences in the East Bay. Enjoy amazing cuisine at the Park Bistro Restaurant before the show, or stop by the Bar at the Park for a drink afterwards. The Hotel features more than 10,000 square feet of indoor and outdoor meeting space and is the ideal location for social events and corporate meetings. To be sure, the most elegant and memorable events are held at this "Crown Jewel of the East Bay."

PEET'S COFFEE & TEA

(Season Partner)

Peet's Coffee & Tea is proud to be the exclusive coffee sponsor of California Shakespeare Theater's 2014 season. Peet's Coffee & Tea has earned an international reputation for quality since its founding in Berkeley in 1966. Peet's has also been a valued supporter of California Shakespeare Theater since 2001. Peet's salutes Cal Shakes on another wonderful season of reimagining the classics and bringing new works to the stage.

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OUR STORY: PART TWO
SEARCHING FOR A NEW HOME

Continued from page 7.

for educational outreach that would replace the weathered trunk from which Lura Dolas had, for years, managed to successfully run her multiple educational programs (including one that was accredited with UC Berkeley). Septic toilets would be available—admittedly, temporary ones, which never turned out to be 100 percent reliable—in place of the Hinkel Park porta-potties.

In 1989, ground was finally broken in Orinda. Meanwhile, the stage at Hinkel Park prepared to close by the end of 1990. In all the years that the Shakespeare Festival had produced theater there, a show had never been rained out... until the last night of the last season. Many of the actors and the 400-strong audience believed that the park was crying. After several years, two of the oak trees that had canopied the audience and stage toppled over.

In 1991 the theater at the Bruns—named in recognition of the George and Sue Bruns family, who made a lead gift in memory of their deceased eldest son, George—celebrated its inauguration with a production of *A Midsummer Night's Dream*. It had rained all day, clearing just in time for the performance. Sam Wanamaker, American actor, director, and émigré to England (after having been blacklisted in America by McCarthyists in the 1950s), was present at the opening. One of the people responsible for recreating Shakespeare's Globe in London, Sam was fascinated by our very similar project. "There is a miracle here tonight," he said. "The Brits have been trying to recreate Shakespeare's Globe for twenty-one years, and Orinda has done it in four."

PHILIPPA KELLY'S HISTORY SERIES CONTINUES IN OUR NEXT SHOW'S PROGRAM, *PYGMALION.*

PART ONE APPEARED IN THE *A RAISIN IN THE SUN* PROGRAM. IF YOU MISSED IT, IT CAN BE FOUND ON THE *RAISIN* PAGE ON CAL SHAKES' WEBSITE.

WHO'S WHO

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Chevron is one of the world's leading integrated energy companies, with subsidiaries that conduct business worldwide. The company is involved in virtually every facet of the energy industry. Chevron explores for, produces, and transports crude oil and natural gas; refines, markets, and distributes transportation fuels and lubricants; manufactures and sells petrochemicals products; generates power and produces geothermal energy; provides energy efficiency solutions; and develops the energy resources of the future, including biofuels. Chevron is based in San Ramon, California, and is a proud supporter of Cal Shakes. More information about Chevron is available at www.chevron.com.

AFFILIATIONS

This Theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. The Directors and Choreographers are members of the Stage Directors and Choreographers Society, an independent national labor union. The scenic, costume, and lighting designers are represented by United Scenic Artists, Local USA-829 of the IATSE. California Shakespeare Theater is an Equal Opportunity Employer.

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MISSION

With Shakespeare's depth of humanity as our touchstone, we build character and community through authentic, inclusive, and joyful theater experiences.

IN MEMORY

The Lt. G.H. Bruns III Memorial Amphitheater is named in memory of the late son of George and Sue Bruns of Lafayette. Lt. George Bruns was born in Hollis, NY, on December 14, 1942. He came to California with his family at the age of seven, and attended Pleasant Hill High School, where he played football and took the North Coast Championship in Greco-Roman wrestling. At the Air Force Academy, he became the AAU wrestling champion. He earned a Master's Degree in Mechanical Engineering from Ohio State University. George rode Brahma bulls and saddle broncs, and loved to ride horses through the Siesta Valley where the Amphitheater now sits. Lt. Bruns was killed in June 1967, in an automobile accident just before he was due to ship out for service in Vietnam. California Shakespeare Theater honors the memory of Lt. George H. Bruns III.

ABOUT THE BRUNS AMPHITHEATER

Siesta Valley (the home of the Bruns Amphitheater) is one of the original land holdings of the East Bay Municipal Utility District (EBMUD). In agreeing to lease to the Theater, EBMUD seeks to serve the public with a community facility while preserving the watershed with minimal disruption to the pastoral surroundings. This land may be open to the public for performances and private events, but remains restricted private property at all other times.

PICTURED, TOP TO BOTTOM: *TWELFTH NIGHT* YOUTH UPRISING (PHOTO BY JAMIE BUSCHBAUM); SUMMER SHAKESPEARE CONSERVATORY STUDENTS (PHOTO BY JAY YAMADA); *LADY WINDERMERE'S FAN* (PHOTO BY JAY YAMADA); LT. G.H. BRUNS; THE BRUNS AMPHITHEATER (PHOTO BY JAY YAMADA).

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OUR VISION

California Shakespeare Theater is essential to the vitality of Bay Area's diverse communities.

OUR VALUES

Diversity and Inclusion. Everyone has a voice, and we are better artistically and financially for including their voices.

Artistic Risk. We are at our most creative when we go beyond our comfort zone.

Learning. We get better when we seek out new ideas and methodologies to enact our mission.

Environmental Responsibility. We strive to create, not to deplete or destroy.

Joy. Everything we do should possess a palpable feeling of joy.

Authenticity. If it isn't real, it won't connect.

Financial health. Without it, nothing we do would be possible.

2014 COMPANY

Jonathan Moscone ARTISTIC DIRECTOR

Susie Falk MANAGING DIRECTOR

2014 ARTISTIC COMPANY

Rotimi Agbabiaka, ACTOR
Dede M. Ayite, SET DESIGNER
Nina Ball, SET DESIGNER
Ajani Barrows, ACTOR
Beaver Bauer, COSTUME DESIGNER
Maria Calderazzo, ASSISTANT DIRECTOR
L. Peter Callender, ACTOR
Liam Callister, ACTOR
Ron Campbell, ACTOR
Nancy Carlin, VOCAL/TEXT COACH
Jim Carpenter, ACTOR
Catherine Castellanos, ACTOR
Nemuna Ceesay, ACTOR
Erika Chong Shuch, MOVEMENT DIRECTOR
Dan Clegg, ACTOR
Shana Cooper, DIRECTOR
Tristan Cunningham, ACTOR
David Cuthbert, LIGHTING DESIGNER
Adrian Danzig, ACTOR
Julie Eccles, ACTOR
Lauren English, ACTOR
Caitlin Evenson, ACTOR
Anthony Fusco, ACTOR
Patty Gallagher, ACTOR
Ponder Goddard, ACTOR
Margo Hall, ACTOR
Marcus Henderson, ACTOR
Christina Hogan, ASSISTANT STAGE MANAGER
Cheryle Honerlah, PRODUCTION ASSISTANT
Howard Johnson Jr., ACTOR
Laxmi Kumaran, STAGE MANAGER
Charles Lewis III, ACTOR
Sharon Lockwood, ACTOR
Irene Lucio, ACTOR
Catherine Luedtke, ACTOR
Dave Maier, FIGHT DIRECTOR
Craig Marker, ACTOR
Gabe Maxson, LIGHTING DESIGNER
Will McCandless, SOUND DESIGNER
Patricia McGregor, DIRECTOR
Jonathan Moscone, DIRECTOR
Katherine Nowacki, COSTUME DESIGNER
Anna Oliver, COSTUME DESIGNER
Katherine O'Neill, COSTUME
Nick Pelczar, ACTOR
Chien-Yu Peng, ASSISTANT SCENIC DESIGNER
Ryan Nicole Peters, ACTOR
Andre Pluess, SOUND DESIGNER
Paul James Prendergast, SOUND DESIGNER
Elyse Price, ACTOR
Zion Richardson, ACTOR
Jake Rodriguez, SOUND DESIGNER
Travis Rowland, ACTOR
Danny Scheie, ACTOR
Annie Smart, SET DESIGNER
Krista Smith, ASSISTANT LIGHTING DESIGNER
Stephen Strawbridge, LIGHTING DESIGNER
Daisuke Tsuji, ACTOR
Liam Vincent, ACTOR
York Walker, ACTOR
Drew Watkins, ACTOR

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PRODUCTION PROGRAM

Volume 23, No. 2

Keith Spencer, EDITOR-IN-CHIEF
Callie Cullum, ART DIRECTOR
Janet Magleby, EXECUTIVE EDITOR

All listings current as of May 25, 2014.

SEEING DOUBLE

Twins have fascinated humankind for millennia, so much so that we have numerous legends associated with them—for instance, the story of the wolf-raised twins (and founders of Rome) Romulus and Remus; or the pervasive idea, oft-seen in horror movies, of a "good" and "evil" twin.

Why do we—and why did Shakespeare—love twins? Earlier in the program (page 12), Dramaturg Philippa Kelly wrote of "finding your other half"—the idea that your twin might hold the key to unraveling your identity and purpose. It's a telling idea, and it may be why we jokingly use the term "twin" to refer to confidants who share our tastes, mannerisms, or fashion sense.

We asked our fans and staff to speculate about their own twins—celebrity, real or fictional—and then send in their pictures. If you'd like to join in on the fun, tweet a picture of you and your "twin" to @calshakes, or participate in the Story Hub next to the café. The best twins will be reposted on our Twitter and Facebook.

TEACHING ARTIST
ELIZABETH CARTER

CAL SHAKES FAN
ALEXA AMORE

MANAGING DIRECTOR
SUSIE FALK

FORMER FIRST KID
CHELSEA CLINTON

ACTRESS NEMUNA CEESAY
(ADRIANA, ENSEMBLE)

SINGER-SONGWRITER
CORINNE BAILEY RAE

CAL SHAKES FAN
JOSHUA THOMAS

DICK VAN DYKE

SEPARATED AT BIRTH?

CAL SHAKES GRANT MANAGER ANDREW PAGE

BREAKING BAD ACTOR
BRIAN CRANSTON

ACTOR LIAM VINCENT
(DUKE OF EPHESUS, BALTHASAR, ENSEMBLE)

THE COUNT
(THE MUPPETS)

GET TO KNOW...

Tarell Alvin McCraney

"McCraney writes the richest dialogue of any scribe of his generation."
—CHICAGO TRIBUNE

PHOTO COURTESY OF MACFOUND.ORG

"Devilishly funny bones, heavenly vocal chords!"
—THE LONDON EVENING STANDARD

Meow Meow

PHOTO BY MAGNUSHASTINGS.COM

Kathleen Turner

"Turner is a marvel to watch as she takes on the character of the sharp-tongued political journalist Molly Ivins ... This is a production that needs to be seen!"
—BROADWAY WORLD

PHOTO BY MARK GARVIN

"KJ is an amazing theatre-maker. Her play will be a theatrical event that will reveal something about the heart of American society."
—TONY TACCONE

KJ Sanchez

PHOTO BY SAMEERAH LUQMAAN-HARRIS

"A dark, intense, and vastly entertaining version of Molière's work...Three-hundred years after its first opening night, *Tartuffe* still acts as a potent warning."
—SKYWAY NEWS

Tartuffe

STEVEN EPP IN *TARTUFFE*. PHOTO BY MICHAL DANIEL

"Ingenious... Unlike many farces, this one is also verbally funny. Bean's script is full of good gags... Combines a tightly-written text with the gaiety of popular entertainment."
—LONDON GUARDIAN

Richard Bean

PHOTO BY JOHAN PERSSON

UNIVERSES

"High-energy, vibrant, roller coaster ride—via dialogue, monologue, poetry, music and dance—of the rise and fall of the Black Panther Party and the Young Lords."
—ASHLAND DAILY TIDINGS

PARTY PEOPLE (OSF, 2012). PHOTO BY JENNY GRAHAM

14-15

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An Audience with Meow Meow
By Meow Meow
Directed by Emma Rice

Party People
By UNIVERSES (Steven Sapp, Mildred Ruiz-Sapp, and William Ruiz, aka Ninja)
Developed and directed by Liesl Tommy

Red Hot Patriot: The Kick-Ass Wit of Molly Ivins
By Margaret Engel and Allison Engel
Directed by David Esbjornson
Starring Kathleen Turner

X's and O's (A Gridiron Love Story)
By KJ Sanchez with Jenny Mercein
Directed by Tony Taccone

Tartuffe
By Molière
Adapted by David Ball
Directed by Dominique Serrand

Head of Passes
By Tarell Alvin McCraney
Directed by Tina Landau

One Man, Two Guvnors
By Richard Bean
Directed by David Ivers

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TICKETS AND SEATING

Ticket Exchange & Replacement: Subscribers and Flex Subscriber may exchange tickets at no cost up to 24 hours in advance of the time and date of their scheduled performance; single ticket holders may do so for a $10 fee. If you lose or misplace your tickets, the Box Office can arrange for replacements at no extra charge.
Discounts: For information on discounted tickets for military, age 30 and younger, and student/senior rush, visit calshakes.org/discounts.
20 for $20 Policy: We've set aside 20 $20 tickets for each performance this season, making it easier for more people to enjoy theater. Simply call the Box Office between noon and 2pm the day of the show and ask to purchase "20 for $20" tickets. (Subject to availability.)
Terrace Seating: If you're seated in our Terrace or Terrace Preferred sections, you will need to bring your own chair or rent one from us. If you choose to bring your own, it must be a low-backed beach chair with a seat no more than six inches off the ground and a backrest no taller than shoulder height. If you need to rent a chair from us, you'll find them at the upper entrance to the Terrace for just $3.

BRUNS AMPHITHEATER

100 California Shakespeare Theater Way, Orinda, CA 94563 (not a mailing address)
Hours: Box office and grounds open two hours before performance time.
Come prepared for the outdoors: Blankets are available to the right of the main Amphitheater entrance for a suggested $2 donation; please dress warmly for cold nights and bring sunscreen and a hat for matinees. To keep yellow jackets at bay, keep food covered whenever possible and promptly dispose of trash and recyclables. We've also found fabric softener dryer sheets work well to keep repel yellow jackets.
Take BART and our free shuttle: Cal Shakes provides free, wheelchair lift-equipped shuttle service between the Orinda BART station and the Theater beginning 2 hours prior to and at the end of each performance. The shuttle runs approximately every 20 minutes; the final shuttle leaves the Orinda BART station approximately 20 minutes before curtain. Orinda BART pickup is in the BART parking lot to the right of the station exit; after the show, catch the shuttle on the Sue & George Bruns Plaza.

SHARON SIMPSON CENTER AMENITIES

Café by Classic Catering: Offering a wide selection of gourmet meals, wine, beer, Peet's coffee and tea, hot cocoa, and desserts, the café opens two hours before the performance and at intermission. Catering is available for groups (10+) and special events; call 925.939.9224.
Restrooms: Located to the left of the Café. (Additional restrooms are located in the Upper Grove.)
First Aid: For assistance, please go to the House Management Office, located inside to the left of the restrooms.
Emergency Phone: Since we ask all patrons to silence cell phones during performances, you may leave the House Office phone number (925.254.2395) as your contact number during a performance.

ACCESSIBILITY

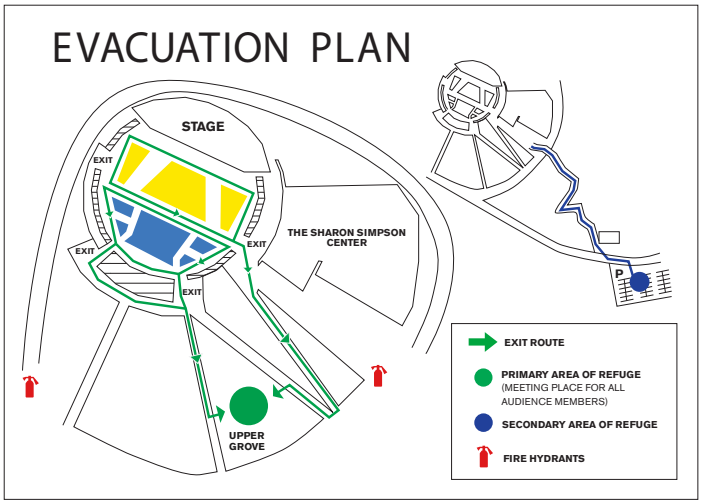
Wheelchair Lift-equipped Shuttle: See info above, under "Take BART and our free shuttle."
Wheelchair seating: Available in sections A, C, Terrace Rear, and Boxes. We can also book seats, adjacent to yours, for up to three companions. (Make sure to request this seating at time of purchase.)
Assistive Listening Devices: Available at no charge from the blanket kiosk on a first-come, first-served basis.
Open-captioned Performances: Cal Shakes is proud to provide open captioning for patrons who are deaf or hard-of-hearing on the following dates: July 2 (*The Comedy of Errors*), August 6 (*Pygmalion*), and September 10 (*A Midsummer Night's Dream*). Open captioning utilizes an unobtrusive screen at the front of the theater to display dialogue spoken during a performance. No special equipment is required by patrons; one can simply glance at the screen to read the text while watching the action on stage.

AMPHITHEATER ETIQUETTE

Be respectful: Part of Cal Shakes' mission is to inspire and cultivate diverse and inclusive theater experiences. We reserve the right to ask patrons to leave.
Arrive on time: Latecomers will be seated at an appropriate interval at the House Manager's discretion.
Silence all electronic devices before the performance begins.
Recording: The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.
Keep the aisles clear during the performance.
Do not take photos of the performance. The use of any type of camera, video or audio recorder in the amphitheater is strictly prohibited. Such devices may be confiscated at the House Manager's discretion.
Observe all signage including directional signage on the grounds. It is posted for your safety.
Smoking is restricted to area designated: Look for the bench and ashtray on the plaza across from the café. Electronic cigarettes are allowed in the groves, plaza, and anywhere on the grounds with the exception of the Amphitheater.
Be *scent*sitive: Perfumes or scented lotions may cause discomfort to other patrons and may attract yellow jackets. Please keep use to a minimum.
Picnicking: You're welcome to enjoy food and beverages during the performance, but please be courteous to others. Unwrap all items before the performance begins or at intermission so as not to disturb your fellow patrons.

ENVIRONMENTAL STEWARDSHIP

Recycling: Please use the labeled recycling bins to discard glass, aluminum, plastic, and paper; a portion of the proceeds from the value of our recycled materials is donated to area schools.
Solar: Cal Shakes is one of largest solar-powered outdoor professional theaters in the country. The 144 260-watt panels and four 9000-watt inverters of our Turn Key 37.4 kilowatt DC solar electric system are designed to supply up to 98% of the power needs to the Bruns Amphitheater.
Living Roof: Like much of the Bruns Amphitheater grounds, the Sharon Simpson Center's living roof boasts native, drought-resistant plants.



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