LIFE IS A DREAM

By Pedro Calderón de la Barca
Translated and Adapted by Nilo Cruz
Directed by Loretta Greco

July 8–Aug 2
Bruns Amphitheater, Orinda
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FROM THE ARTISTIC DIRECTOR

Reading Nilo Cruz’s adaptation of *Life Is a Dream* by Pedro Calderón de la Barca, I feel like I am in a dream. Not a theatrical dream, but a real one—fevered, strangely logical, at times terrifying, and then swiftly and surprisingly funny. And like all dreams that are especially vivid, it’s exhilarating as it vibrates in the mind long after the script is put down.

I’ve read earlier translations of Calderón’s play, and while they all capture the original ideas of this great writer from the Spanish Golden Age, none are as immediate, as urgent, as muscular or as beautiful as Cruz’s adaptation. While Calderón set the play in Poland, Cruz’s landscape for the action is unspecified. It could be anywhere where an oppressive state imprisons individuals who are deemed threats to the ruling order. And as the play pits father against son, the politics of the nation are the politics of the family, which makes *Life Is a Dream*, at its heart, deeply human and deeply charged.

What I find most striking about Cruz’s language is how it is able to infuse the heady notions of fate versus self-determination, and illusion versus reality, with the palpable feelings of repressed desires for love, revenge, and freedom. Cruz, a Pulitzer Prize-winner for his play *Anna in the Tropics*, grips the heart from the first line, only to release it into a transcendent state of clarity and peace at the final stage direction (which I won’t spoil here).

There are only a few directors I could imagine taking on this masterful piece of theater, and at the top of that very short list is Loretta Greco, whom I consider one of our country’s most gifted artists. Her work is at once sexy, powerful, and rigorous in feeling, and thought. She has assembled a cast of richly diverse actors, including the superb Sean San José and the venerable Julian López-Morillas, who represent the best of actors from the past and present of our great theater.

I am thrilled to bring Calderón, a near-contemporary of Shakespeare’s, to our stage for the first time in my fifteen-year tenure. After reading Cruz’s superb adaptation, I can’t help but wonder why it took me so long.

Enjoy.

Jonathan Moscone
Get in on the Act!

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“One of my roles in Cal Shakes’ first production, Hamlet, was Osric and, like Osric, I am ‘spacious in the possession of dirt.’ If Berkeley property values continue to rise, my legacy will be six figures, which pleases me.”

Thus speaks Peter Fisher, actor, musician, director, and resident of the Bay Area since 1968 when he arrived from Philadelphia, spending his first nights here in his VW bus at the scenic lookout on Grizzly Peak. Peter soon established himself as the leader of a baroque quartet, and later joined the staff of the School of Public Health at the University of California, Berkeley. He has been a part of the Cal Shakes story from the very beginning, as a co-founder of the company in 1973 (then the Emeryville Shakespeare Company). He organized the first Berkeley Shakespeare Festival season in 1974 at Cal Shakes’ early home in John Hinkle Park and, during his 27 years on the board, helped design and build the Bruns Amphitheater.

What Peter loves most about Shakespeare is the all-round way in which the Bard wrote his plays: “Shakespeare didn’t just write his plays—he built them,” he observes. “Pick up a copy of The Complete Works and notice, for example, the way that Shakespeare’s scenery is embedded in his characters’ responses to their situations: ‘But, soft! What light through yonder window breaks?’ [from Romeo and Juliet] or ‘What bloody man is that?’ [from Macbeth]. You’ll also notice the beauty of his iambic pentameter at work, with its soft/strong meter: ‘And I do love thee: therefore go with me,’ [from A Midsummer Night’s Dream] or ‘If music be the food of love, play on,’ [from Twelfth Night].”

Peter recently adjusted his will so that a portion of his estate will go to the Moscone Permanent Endowment, established to ensure Cal Shakes’ future as a vibrant and valued cultural resource to the Bay Area. “Shakespeare left the world a legacy,” Peter says. “What I can leave to Cal Shakes is just a small contribution to this legacy—but it counts. Everything counts.”

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**SAVE THE DATES!**

Meet the artists, save money on tickets, and sample local food and drink, during the runs of *Life Is a Dream* and *The Mystery of Irma Vep*.

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

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**THE MYSTERY OF IRMA VEP**

By Charles Ludlam

Directed by Jonathan Moscone

August 12–September 6

Cal Shakes’ outgoing artistic director Jonathan Moscone has chosen Charles Ludlam’s uproarious 1984 comedy for his final bow at the Bruns. In an unparalleled theatrical feat, Cal Shakes favorites Danny Scheie and Liam Vincent will make 35 costume changes to play eight different characters, ranging from a nobleman to an Egyptian princess. Taking place at a sinister estate near Hampstead Heath, where Lord Edgar and his nervous new wife Enid find themselves haunted by werewolves, ghosts, a vampire, and Edgar’s mysterious ex-wife, Irma Vep is a hilarious send up of a medley of different styles and sources, specifically, Hitchcock’s thriller, *Rebecca*, Bronte’s dark romance, *Wuthering Heights*, and Noel Coward’s otherworldly comedy *Blithe Spirit*.

A pioneering work in gay and drag theater, this production will be a gender- (and genre-) bending tour-de-force.

Call 510.548.9666 or visit www.calshakes.org/tickets

**ONE NIGHT ONLY**

**Robin Goodrin Nordli’s**

**Virgins to Villains**

My Journey with Shakespeare’s Women

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Monday, July 20, 7:30pm, Bruns Amphitheater

Having performed over 70 roles in 28 different Shakespeare plays, Oregon Shakespeare Festival favorite and acclaimed Cal Shakes alumna Robin Goodrin Nordli will take you on a personal journey through the female side of Shakespeare’s canon, and how it has resonated in her life. Join her for this intimate—yet exhilarating—look at many of the theater’s most iconic virgins and villains.

“Robin is an artist of extraordinary range and depth...equally at ease with comedy and tragedy...she is [a] consummate professional and a wonderful collaborator.”

—Bill Rauch, director of the Tony Award-winning Broadway show *All the Way*, and Artistic Director of the Oregon Shakespeare Festival.
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**Dunch Arts**
Emma E. Dunch, President (right); Elizabeth W. Scott, Industry Advisor (left)
LIFE IS A DREAM

BY PEDRO CALDERÓN DE LA BARCA
TRANSLATED AND ADAPTED BY NILO CRUZ
DIRECTED BY LORETTA GRECO
JULY 8–AUGUST 2, 2015
BRUNS MEMORIAL AMPHITHEATER, ORINDA

SCENIC DESIGNER: ANDREW BOYCE
COSTUME DESIGNER: ALEX JAEGER
LIGHTING DESIGNER: CHRISTOPHER AKERLIND
COMPOSER/SOUND DESIGNER: CLIFF CARUTHERS
DRAMATURG: SONIA FERNANDEZ
RESIDENT FIGHT DIRECTOR: DAVE MAIER
VOICE AND TEXT COACH: DEBORAH SUSSEL
STAGE MANAGER: MEGAN SADA
PRODUCTION ASSISTANT: CHRISTINA LARSON
ASSISTANT DIRECTOR: AMANDA CONNORS
ASSISTANT LIGHTING DESIGNER: STEPHANIE BUCHNER

CAST
ASTOLFO: AMIR ABDULLAH
ESTRELLA: TRISTAN CUNNINGHAM
ROSAURA: SARAH NINA HAYON
SOLDIER, ENSEMBLE: JASON KAPOOR
CLOTALDO: JULIAN LÓPEZ-MORILLAS
BASILIO: ADRIAN ROBERTS
SEGISMUNDO: SEAN SAN JOSÉ
CLARIN: JOMAR TAGATAC
ENSEMBLE: CARLOS BARRERA
ENSEMBLE: KAIKO HILL

THERE WILL BE ONE 15-MINUTE INTERMISSION.

Life Is a Dream is presented by special arrangement with Dramatists Play Service, Inc., New York.

EXECUTIVE PRODUCERS: ELLEN & JOFFA DALE, MICHAEL & VIRGINIA ROSS, JEAN SIMPSON, SHARON SIMPSON, JAY YAMADA
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ASSOCIATE PRODUCERS: BARBARA E. JONES, MONICA SALUSKY & JOHN SUTHERLAND

Cover image: Sean San José. Photo by Jay Yamada.
Theater for Everyone

By Megan Barton, Director of Development and Rebecca Novick, Triangle Lab Director

We believe in theater for everyone. That may come as no surprise to you—after all, we’re a theater company. But what does that actually mean? And why does it matter to you?

Shakespeare told stories that spanned time, place, status, and gender, revealing people’s differences and commonalities. The deep, embracing humanity of his plays is our touchstone, and has served our company well over the decades. It’s allowed us to tell an expansive range of stories through the many different perspectives of a diverse group of playwrights, directors, designers, and actors. Stories that spark recognition and resonate with the myriad experiences of thousands of audience members. Many of you reading this have no doubt experienced that spark, along with the sheer, communal pleasure of live theater.

The Triangle Lab, Cal Shakes’ community engagement program, invites even more people to engage with theater in this and all the ways that tell more of our stories. Triangle Lab projects take performances to unusual places, support deep collaborations between artists and community members, and celebrate the artist in everyone—including you.

This year we’ll continue bringing community partners to the Bruns to join you for performances, enhance everyone’s experience with opportunities to share stories through interactive exhibits, and to revel in each other’s creativity through events like last season’s Find Your Inner Fairy dance party.

Beyond the Bruns, we’ll produce our second All the Bay’s a Stage tour this fall with The Tempest, reaching hundreds of residents of homeless shelters, prison inmates, seniors, and other community audiences. Our Artist-Investigators are working with more than 200 clients of local non-profits, including homeless veterans at Berkeley Food and Housing who—with director/choreographer Krista DeNio—are creating an original performance piece for others at the shelter. This past spring, Cal Shakes artists also coached youth at RAW Talent in Richmond as they prepared to present an original play, written by one of their members.

If you enjoy our Main Stage performances, and if you’re passionate about sharing that experience with as many people as possible, we invite you to join our 2015 Bucket Brigade tonight. You’ll help ensure that more community members can participate in all of our programs, tapping into the powers of shared experience, storytelling, creativity, and self-expression. We have a lot of great theater to share—with everyone. Thank you for making it possible!

Tickets for The Tempest tour will go on sale in October 2015 at www.calshakes.org. If you’re interested in supporting the community performances, please contact mbarton@calshakes.org.

Pictured: (Upper right) Young artists from RAW Talent perform at the Bruns. Photo by Jay Yamada. (Lower left) Find Your Inner Fairy dance party at the Bruns. Photo by Sophie Spinelle.
SHAKESPEAREAN INSULTS ARE THE ULTIMATE COMEBACK

By Clive Worsley, Artistic Learning Director

Cal Shakes Artistic Learning In-School Residencies partner teaching artists with classroom teachers to design arts-integrated curricula that target teacher goals, address student needs, and align with Common Core standards. These interactive and in-depth engagements bring history, literature, and social studies to life for students of all grade levels.

Lauren Spencer is a teaching artist at ASCEND, a public charter school in Oakland's Fruitvale neighborhood, where 95 percent of families qualify for free, or reduced-priced lunch, 66 percent of students are learning English as a second language, and 99 percent of students are people of color, predominantly Latino. On top of general middle-school growing pains, students are often struggling with learning disabilities, psychosocial trauma, and difficult home situations. As a result, school can be a rough environment. That was especially the case for one of Spencer’s recent seventh-grade students—we’ll call him Richard. Richard is disabled and was often made fun of for being different. Perhaps in response to this teasing, or to a lifetime of such abuse, Richard put up his defenses—often initiating exchanges of offensive slurs with his classmates. When Spencer first met Richard he had been almost completely ostracized by the other students in his class.

But then, about halfway through Spencer’s residency, things began to change. One of the activities in Cal Shakes’ curriculum is the Shakespearean Insult Competition.

Shakespeare’s characters are often known for the colorful, evocative, and tongue-trippingly fun ways in which they verbally eviscerate each other. The insult game is used to get Shakespeare’s language into students’ mouths in a way they instantly recognize and understand, without getting caught up in parsing every unfamiliar word. Students construct their own insults from three different components to create zingers such as: “Thou greasy mottle-minded rabbit-sucker,” or “Thou unmuzzled pinch-spotted snipe!” Then, in teams, they take turns trying to out-insult each other. The game turned out to be just what Richard needed to come out of his shell. He took to the Elizabethan epithets faster than Romeo fell for Juliet. As he lead his team to victory, the very same classmates who had antagonized him the rest of the year were cheering him on. Richard had finally found a way to get his feelings out in a productive and artistic way. Since then, he has been a full participant in all of the residency’s group activities. For Spencer, it’s these kind of stories that keep her teaching Shakespeare: “I find immense joy when the theater I bring into the students lives creates an opening through which they can share their inner emotional lives without shame, but with celebration.”

For more information or to book a residency for your classroom, visit www.calshakes.org or contact Artistic Learning Programs Manager Beverly Sotelo at bsotelo@calshakes.org.
When Pulitzer Prize-winning playwright Nilo Cruz was just nine-years old, his family snuck him into a cabaret show in their native Cuba. It was here, hidden underneath a table, that he first felt the magic of live theater. The burlesque comedy sketches weren’t exactly Shakespeare, but he was hooked. When he returned home he wanted to recreate the magic he felt with his friends in the neighborhood. “That was my way into the world of theater,” said Cruz about the experience in a 2012 interview with Guernica magazine.

The next year, Cruz would be introduced to yet another new world: the United States. His family, which had been pro-Castro when the leader came to power, began to fear the regime’s increasing militarism. His father had already been imprisoned for the first two years of his son’s life after trying to leave Cuba. Once he was released, the family, knowing they were not safe—and fearing that young Nilo would be sent to Russia or Czechoslovakia when he reached military age—worked tirelessly to leave the country. They were finally allowed to enter the United States in 1970, on a Freedom Flight to Miami.

Eager to integrate with his American classmates, ten-year-old Nilo Cruz worked hard to learn English in school. In his interview with Guernica he recalled always making sure to ask to go to the bathroom in English instead of Spanish, so that his teacher knew he was a quick study. It was around this time that Cruz also discovered a book of poems by Emily Dickinson in his school library. The playwright told PBS in 2013 that when he read her work, he thought, “I want to do this. I want to write.”

It was not until years later that Cruz would bring his writing skills to the stage, during a non-credit theater course at Miami Dade College taught by Teresa María Rojas, one of Cruz’ early inspirations. In Guernica, Cruz remembers this class as being a turning point: “Instead of bringing in a scene from Lorca or Chekhov, I would write [and direct] my own scenes. That’s when [Rojas] said, ‘You’re a writer. You need to continue writing.’” According to a Los Angeles Times article in 2007, it was also at Miami Dade that Cruz first encountered Life Is a Dream, when Rojas directed a student production. He fell in love with the play, and became determined to do a translation.

But first, Cruz joined the avant-garde Cuban playwright María Irene Fornés’ Hispanic Playwrights in Residency Lab in New York and studied with the Pulitzer Prize-winning playwright, Paula Vogel, at Brown University where he earned his MFA. Having grown up with a family who spontaneously broke out into poetry and song (He told PBS, “I remember, as a child, that my uncle would all of a sudden, in the middle of a party or something,...
Laura Brueckner is a Bay Area dramaturg whose research and script development work has supported productions at A.C.T., Berkeley Rep, Crowded Fire Theater, the Bay Area Playwrights Festival, and the New Harmony Festival. She holds a PhD in dramaturgy.

“I see language for the stage as music. I think language for the stage has to be rhythmic. It has to have the richness that music has.”

—Nilo Cruz

As Cruz told PBS, “I see language for the stage as music. I think language for the stage has to be rhythmic. It has to have the richness that music has.” Cruz’s version of Calderón’s sweeping drama Life Is a Dream may be compact and clear, its Golden Age splendors streamlined for a modern audience, but the carefully sculpted rhythms and the script’s appearance on the page reveal the poetry at its heart...poetry that could easily inspire another child, in another library, in another country, to say, “I want to do this. I want to write.”

Having successfully translated two plays by Lorca, Cruz plunged into Calderón’s classic with confidence, but found that the Spanish master’s ornate period verse was far more difficult to tackle. With little time to develop the script (only nine months from start to finish), Cruz gave himself a set of rules: “Be spare, be rhythmic, be ruthless enough to jettison images that could baffle modern playgoers, but be as faithful as possible to the language, themes and story lines of Calderón.” In addition to simplifying some of the more florid imagery and excising opaque period references, Cruz made some noticeably larger cuts—not only daring to delete the play’s famous opening gambit, where the heroine Rosaura enters cursing at a horse that’s just thrown her to the ground, but altering the ending as well, taking out an exchange that had the new King Segismundo remand the soldier who freed him to life imprisonment. Cruz would write the last few pages of his adaptation of Dream, by hand, 11 days before rehearsals began. In spite of this haste—or perhaps because of it—Cruz’s version is a compact, effective dramatic machine that reads like poetry on the page, fusing Calderón’s genius with his own unmistakable voice.

Two years later, Cruz’s dream of translating Life Is a Dream came true, when, according to the Los Angeles Times, director Kate Whoriskey approached him about writing a version for South Coast Repertory.

start to read poems by José Martí, or people would start singing.” Cruz crafted a body of work known for its lyricality and sensuality; its extravagant imagery, and its depictions of everyday people caught up in cataclysmic social or personal change.

In 2004, Cruz became the first Latino playwright to win the Pulitzer Prize for drama, for Anna in the Tropics, a stirring portrait of a family of Cuban immigrants, who own a small cigar factory in Tampa, Florida in 1929, months before the nation tumbled into the Great Depression. Extraordinarily, the selection committee had not even seen a production of Anna as it had not yet been produced in New York, meaning Cruz’s opus beat out Richard Greenberg’s Take Me Out and Edward Albee’s The Goat, or Who Is Sylvia? on the strength of the script alone.
Pedro Calderón de la Barca was born in 1600 into the Spanish Habsburg Empire (famous for its aggressive expansionism as well as its enduring galleries of remarkably homely portraits). During his 81 years, Calderón wrote no less than 70 plays. His dramatic preoccupation with family difficulties may have been sourced from his own life: his mother died when he was ten, and his father, a dictatorial man who imposed on Calderón an unfriendly stepmother, died when his son was fifteen. Destined for the church, Calderón went on to study canon law at the University of Salamanca, where he was rumored to have served a somewhat questionable novitiate. At one point, he was excommunicated and locked up for debts owed to a convent, as well as participating in a murder, for which he is said to have later compensated the victim’s relatives—apt fodder for the extreme situations in which many of his dramatic characters would live.

At the age of 20, Calderón left his studies in canon law to serve under the constable of Castile, the king’s second-in-command, who was responsible for Spain’s military campaigns. It was here that he began his career as a writer, rapidly becoming a leader in the king’s coterie of playwrights. In 1636 King Philip IV made Calderón a Knight of the Military Order of St. James, and at the age of 40 he became the master of those known as the poets of Spain’s Golden Age. In 1640, Calderón was enlisted to assist the constable of Castile in fighting the forces of civil rebellion. After two years of distinguished service, he was invalided out and returned to playwriting.

Despite the royal patronage that theater enjoyed, the 1640s began a difficult period for Spanish theater. As with Protestant England, there prevailed in Catholic Spain a religious extremism vigorously opposed to freedom of expression. On the stage, subject matter was limited to the lives of saints and historical documents; rich brocades were forbidden; all actresses were required to be married; and an examiner of the court was appointed to attend every performance to make sure that nothing inappropriate was going on. Then, in 1646, all of the country’s theaters were shut down. This, combined with a series of national and personal tragedies—including the death of the queen, the birth of Calderón’s illegitimate son, and the subsequent death of the child’s mother and two of the playwright’s brothers—led Calderón to seek solace and security in religion. In 1651 he took orders as a priest and announced that he would no longer write for the theater, but, at the request of the king, he did continue to write plays for the court.

Are we simply players whose parts are already inscribed in a grand universal scheme?

Calderón was not concerned with realistic expression so much as with the “universal truths” that lie behind it.
Calderón was not concerned with realistic expression so much as with the “universal truths” that lie behind it. His characters and plots serve a large thematic strain or dominant idea—such as the topic of predestination that foregrounds Life Is a Dream. King Basilio has locked up his son, Segismundo, since birth because of a prediction that he would become a tyrant. The play provides a meditation on the questions: Is our fate predetermined? Are we simply players whose parts are already inscribed in a grand universal scheme? Or do we have free will? Segismundo, once released, does become a monster as astrologically predicted. Is this because his destiny was written in the stars? Or because of his life experience? Mid-point in Nilo Cruz’s adaptation Segismundo tells his former jailor, Clotaldo, “You may also find yourself pleading for mercy at my feet, since I haven’t forgotten the cruel way you raised me.”

Calderón has often been seen as highly “Shakespearean,” but some critics contend that although the Spanish writer, born 36 years after Shakespeare, drew on the same sources for various plays, Calderón knew nothing of Shakespeare.

What we do know, however, is that both writers were very much men of their times—the darlings of monarchs who straddled the inevitable changes shaping the New World. The old, feudal ways were crumbling, and new forms of individualism were emerging. Men and women who could afford the luxury of reflection, questioned their status as human beings: who they were ‘meant’ to be, versus who they could try to become. Both Shakespeare and Calderón explored these questions through the rhythms of an exquisite language which lives on today.
Another speedy recovery thanks to our top-notch rehabilitation team.

It feels great to go from incoming patient to homecoming hero. It happens when you choose our Regional Acute Rehabilitation Center, nationally ranked in the top 2% for stroke and brain injury rehabilitation. Here, you are partnered with a dedicated team focused on one goal: to help you get stronger each day so you can get back to your life.

Happy homecomings: just another way we plus you.
**WHO’S WHO**

**ACTING COMPANY**

**AMIR ABDULLAH***

(Astolfo)

Amir is ecstatic to be making his Cal Shakes debut in *Life Is a Dream*. As a Los Angeles native, he has appeared at the New American Theatre, Skylight Theatre Company, Odyssey Theatre Ensemble, Theatre Banshee, and most recently, VS Theatre Company. *Pray to Ball*, Abdullah’s playwriting debut won several year-end awards and nominations and was critically acclaimed in *LA Weekly*, *The Hollywood Reporter*, and the *Los Angeles Times*. TV/Film credits include: *The Untimely Concurrence* (Winner: Best Actor, Moviemile Int'l Film Fest), *Tabloid*, GOLIATH the Film, *Tosh.0*, *Love: As You Like It*, as well as various other commercials, short films, and PSAs. Regional credits include Othello in Chicago Shakespeare Theater’s production of *Othello: The Remix* in Edinburgh, UK and Ctrl+Alt+Delete at Pennsylvania Centre Stage. Abdullah hails from Jacksonville, Florida and earned his BFA from the University of Miami and his MFA in Acting from Penn State University. Upcoming feature film roles include *Booze Boys & Brownies* in Miami and his MFA in Acting from Penn State University. Upcoming feature film roles include *Booze Boys & Brownies*.

**TRISTAN CUNNINGHAM***

(Estrella)

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 Midsummer Night’s Dream* with Cutting Trench; *Tenderloin* with the Shakespeare Company, *The Road to Hades* with Cal Shakes; *The Comedy of Errors*, *Like It* and *Tabloid* (Winner: Best Actor, Movieville Int’l Film Fest), *Ctrl+Alt+Delete* UK and *Othello* in Chicago Shakespeare Theater’s *Unforgettable* (Estrella) by Nilo Cruz. She is a proud member of Actors’ Equity and is thrilled to be working with California Shakespeare Theater for the fourth time.

**JASON KAPOOR***

(Servant, rebel soldier, ensemble)

Kapoor is thrilled to be making his debut with California Shakespeare Theater. At the beginning of this year Mr. Kapoor made his first appearance on the Geary Stage at A.C.T. in *Indian Ink*. In the fall preceding this, he reprised his role of Sandeep in *Ideation* by Aaron Loeb at SF Playhouse. Most recently he has been seen at several readings around the Bay Area, including *Dogeat*ers by Jessica Hagedom and *Silent Disco* by Lachlan Philpott at Magic Theatre as well as two readings of *The Things They Carried* by Tim O’Brien with the company Word for Word at Z below and Contra Costa College as part of Contra Costa County Library’s The Big Read. Born and raised in San Jose, he holds a BA in theater arts from San Jose State University as well as an MA in Classical Acting from the London Academy of Musical and Dramatic Art. Credits at SJSU include *Twelfth Night* (Orsino), *Proof* (Robert), and *Emma* (Mr. Knightley). Credits at LAMDA include *The Changeling* (Deflores) *Henry IV, Part 1* (Henry IV) *Antony & Cleopatra* (Antony), and *The Double Dealer* (Lord Froth). Thanks so much for your support.

**JULIAN LÓPEZ-MORILLAS***

(Ciocia)

Julian López-Morillas’ association with Cal Shakes goes back to the Berkeley Shakespeare Festival days of 1977. He served as Associate Artistic Director under Michael Addison from 1988 to 1992, and directed some 13 Shakespeare productions in Berkeley and Orinda including *Pericles*, *Coriolanus*, *Henry IV, Part 1*, *Timon of Athens* and *All’s Well that Ends Well*. His acting assignments with the theater have included King Lear, Prospero, Richard II, Brutus and Shylock. Other work includes appearances with the Oregon Shakespeare Festival, A.C.T., Berkeley Rep, the Aurora, Eureka and Magic Theatres, Denver Center, La Jolla Playhouse, and the Long Wharf and McCarter Theatres. Julian has performed professionally in all 38 of Shakespeare’s plays and was a two-day winner on Jeopardy!

**ADRIAN ROBERTS***

(Bassio)

Mr. Roberts was last seen at the Aurora Theatre in the production of *Breakfast with Mugabe*. Other Bay Area credits include *Claudius/Ghost in Hamlet* at Cal Shakes, Gabriel/Troy in *Fences* at Marin Theatre; Dr. Martin Luther King Jr. in *The Mountaintop* at TheatreWorks, Charles Boyd in *Pen/Man/Ship* at Magic Theatre, and Commander Osmembga in *Ruined* at Berkeley Rep. Regional credits include Ken in *Playboy of the West Indies* at Lincoln Center, and three seasons at the Oregon Shakespeare Festival, among many others. Television credits include *Scrubs*, *Criminal Minds*, *Trauma*, and *Brothers & Sisters*. Graduate of A.C.T.’s MFA program.

**SEAN SAN JOSÉ***

(Segismundo)

Sean San José is very happy to be working with Loretta Greco again, and after many years to be working with the words of Nilo Cruz. He is honored to be part of Jonathan Moscone’s amazing legacy filled with groundbreaking work, and was lucky to have worked during this time on many memorable projects, most recently Richard Montoya’s new classic *American Night during Cal Shakes*’ 2013 season. San José is a co-founder of Campo Santo, a multicultural new performances group in San Francisco.

**SARAH NINA HAYON***

(Desroseta)

Sarah Nina Hayon is proud to be a native San Franciscan and thrilled to be making her debut at Cal Shakes. A three-time Drama Desk nominee, she is a proud member of both LByrinth Theater Company and Partial Comfort Productions in New York City. She was most recently seen in Luis Alfaro’s *This Golden State*, also directed by Loretta Greco at Magic Theatre. Passionate about new play development, she has been a part of workshops for Broadway and Off-Broadway-bound shows as well as performed in new plays at Yale Rep, the Huntington, New York Stage and Film, Manhattan Theatre Club, New Dramatists, INTAR, the Public Theater, Page 73, and NYTW. Other theater credits include: *Water by the Spoonful* (The Old Globe, dir. Eddie Torres), *Se Llanna Cristina* (Magic Theatre, dir. Loretta Greco), *The Nature of Captivity* (Mabou Mines, dir. Victor Maago), *A Bright New Boise* (Drama Desk nom., Partial Comfort, dir. Davis McCallum), *Eldoris* (T41, dir. Leigh Silverman), *Sor Juana* (Royal Shakespeare Company & LByrinth, dir. Greg Doran), *The Provenance of Beauty* (Obie Award, Drama Desk nom.,The Foundry Theatre, dir. Melanie Joseph), *Sunsets and Margaritas* (Denver Center, dir. Nicholas C. Avila), *Widows* (Reverie Productions, dir. Hal Brooks), *Rearviewmirror* (Drama Desk nom., Reverie Productions, dir. Carl Forsman). Recent TV/Film: *Unforgettable*, Oscar, *Parker* and *Maggie*, Are We There Yet?, *The Green*, *SATC*, *Law & Order*, and *Avatar*.

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WHO'S WHO

JOMAR TAGATAC*  
(Actor)  
Jomar Tagatag is really excited to be making his Cal Shakes debut. His most recent credits include Best of Playground 19 and Every Five Minutes at Magic Theatre. Other credits: Jesus in India and The Happy Ones (dir. Jonathan Moscone) at Magic Theatre, and Rights of Passage at New Conservatory Theatre. Jomar has also been in workshops for A.C.T., Magic Theatre, Marin Theatre, Oregon Shakespeare Festival, TheatreWorks, Playwrights Foundation, and the Ground Floor at Berkeley Rep. Jomar earned his BA in theater from San Diego State University and a MFA from A.C.T. Jomar is a Teaching Artist for New Conservatory Theatre and a hip-hop instructor in the Bay Area.

KAISO HILL  
(Ensemble)  
Born and raised in Berkeley and having seen some of his first performances at Cal Shakes, Kaiso is overjoyed to be taking his first steps on the Bruns stage! He was last seen on the main stage at A.C.T. in Indian Ink, directed by Carey Perloff. Before that he played Capt. O’Sullivan in On the T-train with A.C.T. Stage Coach. Last year he understudied Bradley in Death of the Author at the Geffen Playhouse, directed by Bart DeLorenzo. Kaiso graduated from the CalArts BFA program in 2014, and is thrilled and mesmerized by this seminal piece Life Is a Dream!

CARLOS BARRERA  
(Ensemble)  
Originally from Colombia, Carlos came to the Bay Area to conduct doctoral studies in nuclear engineering at UC Berkeley, where he was involved with research into nuclear fusion. Until recently he worked as a forensic engineer, investigating the cause of fires and explosions. Bitten by the acting bug while on campus, he has performed in numerous shows around the Bay. His favorites include: Take Me Out at the New Conservatory Theatre, Marat/Sade and Tinsel Tarts in a Hot Coma with Thripplediggers, SexRev with Theatre Rhinoceros, and Homo File with Eye Zen Presents. It is a dream come true to be on stage at the Bruns Amphitheater, making his debut at Cal Shakes. He is most grateful for Josh’s patience and understanding.

CREATIVE TEAM

PEDRO CALDERÓN DE LA BARCA  
(Playwright)  
Pedro Calderón de la Barca y Barreda González de Henao Ruiz de Blasco y Riaño (known informally as “Calderón”) was born in 1600 in Madrid. He lost his mother at age 10 and his father at age 15. Having finished his schooling at 14, Calderón went on to college to become a Jesuit priest. He changed his major to law, but after winning several poetry competitions in his early 20s, he decided to pursue playwriting at the age of 23. He was soon a favorite of the royal court, leading the group of writers known as the second cycle of Spain’s Golden Age playwrights (the first being led by his friend Lope de Vega). Calderón had a very diverse career: besides being a writer, he was also at various times a soldier, and a priest. (He was King Philip IV’s chaplain.) Despite having written 70 plays, and earning a seat at the heart of the royal court, Calderón died, at 81 years old, in relative poverty, bearing testimony to the belief that writing is not a lucrative career.

NILO CRUZ  
(Playwright, Adaptation, Translation)  
Nilo Cruz is a playwright and director. His plays are many and include Dancing on her Knees, A Park in Our House, Two Sisters and a Piano, A Bicycle Country, Hortensia and the Museum of Dreams, Lorca in a Green Dress, Anna in the Tropics, Beauty of the Father, The Color of Desire, Hurricane, and Sotto Voce. He adapted A Very Old Man with Enormous Wings by Gabriel Garcia Marquez for the stage and translated Doña Rosita the Spinster, The House of Bernarda Alba, Life Is a Dream, and Ay, Carmela!. In 2003 he won the Steinberg Award and the Pulitzer Prize for his play Anna in the Tropics and was nominated for a Tony award. In 2009 he won the Helen Merrill award and the PEN/Laura Pels American Playwright in Mid-Career Playwriting Award as well as the Fontanais-Cisneros USA Fellowship in Literature. In 2014 he received the Greenfield Prize.

LORETTA GRECO  
(Director)  
Loretta Greco is in her eighth season as Magic Theatre’s Artistic Director where she is proud to have produced bodies of work for Taylor Mac, Lloyd Suh, Luis Alfaro, Theresa Rebeck, Linda McLean, Octavio Solis, Shar White, John Kolvenbach, and numerous others. Her selected directing credits while at Magic include: Buried Child, Se Llama Cristina, The Other Place, Bruja, Annapurna, Or, Oedipus el Rey, This Golden State, and Mauritus. Ms. Greco’s New York premieres include: Tracey Scott Wilson’s The Story, the Obie Award-winning Lackawanna Blues by Ruben Santiago-Hudson, and Nilo Cruz’s Two Sisters and a Piano at the Public Theater; Kathryn Walat’s Victoria Martin Math Team Queen, Karen Hartman’s Gum, Toni Press-Coffman’s Touch, and Rinne Groff’s Inky at Women’s Project; Emily Mann’s Messiah at Naked Angels; Laura Cahn’s Mercy at The Vineyard Theatre; and Nilo Cruz’s A Park in Our House at New York Theatre Workshop. Additional regional credits include the critically-acclaimed revival of David Mamet’s Speed-the-Plow and the West Coast premiere of David Harrower’s Blackbird at A.C.T.; Romeo and Juliet and Stop Kiss at Oregon Shakespeare Festival as well as productions at La Jolla Playhouse, South Coast Repertory, McCarter Theatre Center, Long Wharf Theatre, Studio Theatre, Intiman Theatre, Williamstown Theatre Festival, Cincinnati Playhouse in the Park, the Repertory Theatre of St. Louis, Area Stage, Coconut Grove Playhouse, PlayMakers Repertory Company, and Cleveland Play House. She directed the national tour of Emily Mann’s Having Our Say as well as the international premiere at the Market Theatre in Johannesburg, South Africa. Ms. Greco has developed work with dozens of writers at Sundance, The O’Neill, South Coast Rep, the Mark Taper Forum, New Harmony, New York Stage and Film, the Cherry Lane Theatre, New Dramatists, Cape Cod Theatre Project, and the Public. Prior to her Magic post, she served as the Producing Artistic Director of New York’s Women’s Project and as the Associate Director/Resident Producer at the McCarter Theatre in Princeton where she conceived and launched their Second Stage-On-Stage initiative and commissioned work from Doug Wright, Nilo Cruz, and Joyce Carol Oates, among others. Ms. Greco received her MFA from Catholic University and her BA from Loyola University New Orleans. She is a New York Theatre Workshop Usual Suspect, the recipient of two Drama League Fellowships, and a Princess Grace Award.

ANDREW BOYCE  
(Set Designer)  
Andrew is a Brooklyn-based designer who works in theater, opera, film and TV. NY credits with: Lincoln Center, Roundabout, Atlantic Theater Company, Rattlestick, Play Company, Playwrights Realm, Cherry Lane, etc. Regional credits with: Actors Theatre of Louisville, Alliance Theatre, American Players Theatre, Asolo Rep, Bay Street Theater, Curtis Opera Theatre, Dallas Theater Center, Des Moines Metro Opera, the Geffen, George Street Playhouse, Kirk Douglas Theatre, Magic Theatre, Marin Theatre, Mark Taper Forum, Portland Center Stage, Syracuse Stage, TheatreWorks, Westport Playhouse, and the Wilma, among others. Andrew is a member of the design collective Wingspace, and is a graduate of the Yale School of Drama. www.andrewboycedesign.com
ALEX JAAGER

(Costume Designer)

Bay area credits: This Golden State, Sister Play, A Lie of the Mind, Buried Child, Every Five Minutes, Se Llama Cristina, Annapurna, Bruja, Or, What We're Up Against, Oedipus El Rey, Mauritius, Goldfish, and Mrs. Whitney at the Magic Theatre. Mr. Burns (also at the Guthrie), Major Barbara (also at Theatre Calgary), Venus in Fur, Arcadia, 4000 Miles, Once in a Lifetime (also at Asolo Rep.), Maple and Vine, The Homecoming, November, Speed-the-Plow and Rock 'n' Roll (also at the Huntington Theatre) at A.C.T., and Twelfth Night at Shakespeare Santa Cruz. Other credits: A Parallelogram and Other Desert Cities at the Mark Taper Forum; Two Sisters and a Piano at the Public Theater; A Wrinkle in Time, A Streetcar Named Desire, The Very Merry Wives of Windsor, Iowa, August: Osage County, Cat on a Hot Tin Roof, Dead Man's Cell Phone, Romeo and Juliet, Handler, Fuddy Meets, and Stop Kiss at the Oregon Shakespeare Festival; The Nether, Eclipsed, and The Paris Letter at the Kirk Douglas Theatre.

His work was also seen in many shows for Studio Theatre in D.C., South Coast Repertory, the Geffen Playhouse, the Pasadena Playhouse, Studio Theatre in D.C., South Coast Repertory, The Paris Letter at the Kirk Douglas Theatre.

DEBORAH SUSSEL

(Voice and Text Coach)

Ms. Sussel continues her collaboration with Loretta Greco after coaching Bad Jews in 2014 and this year’s A Lie of the Mind at the Magic Theatre. She was head of Speech and Dialects for A.C.T.’s acting company and MFA program for 30 years, and recently retired as senior lecturer, emerita from UC Berkeley. She coaches dialects, voice, and text throughout the Bay Area, including After the War Blues by Philip Kan Gotanda at UC Berkeley, as well as Jerusalem and Bauer (including the New York run) at SF Playhouse. She works privately with professionals who wish to expand their expressivity and clarity of utterance.

SONIA FERNANDEZ

(Dramaturg)

Sonia Fernandez is a scholar, translator, and dramaturg specializing in new work. Recent production dramaturgy projects include Magic Theatre’s And I and Silence by Naomi Wallace and The Bereaved by Thomas Bradshaw with Crowded Fire where she is a member company. She has worked with various Bay Area and San Diego theaters, including Playwrights Foundation, Brava, Cutting Ball, Moxie, and PlayGround. A PhD candidate at UC San Diego, Sonia’s research focuses on audience experience of racial humor. She received an AB from Princeton and a Master’s from SF State.

MEGAN SADA*

(Stage Manager)

Megan Sada is honored to be back as stage manager for Life Is a Dream. California Shakespeare Theatre credits include, Blithe Spirit (assistant director), The Verona Project (Stage Manager), Man and Superman, and King Lear (PA). Most recently, Megan stage managed A.C.T. and Guthrie Theater’s Mr. Burns, a post-electric play. Other professional credits include, Testament, The Orphan of Zhao, Napolil, Underneath the Lintel, Arcadia, Dead Metaphor, Elektra, Endgame and Play, Scorched, Once in a Lifetime, Clybourne Park, Round and Round the Garden, and A Christmas Carol at A.C.T.; The Other Place, Bruja, Annapurna, Or, The Brothers Size, Oedipus el Rey, and Goldfish at Magic Theatre. Lydia at Marin Theatre Company, Culture Clash’s 25th Anniversary Show at Brava Theater Center, and Fiddler on the Roof at the Jewish Ensemble Theatre. Sada graduated with a BFA in theater from Wayne State University in Detroit, Michigan.

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

CAL SHAKES STAFF

JONATHAN MOSCONE

(Artistic Director)

Jonathan Moscone is in his 16th and final season as Artistic Director of California Shakespeare Theater, where he is proud of the many achievements this organization has made during his tenure, building the company’s Artistic Learning program and developing ways to connect Cal Shakes with more communities throughout our diverse Bay Area. At Cal Shakes, he most recently directed Shaw’s Pygmalion and Richard Montoya’s American Night: The Ballad of Juan José. 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 (where he is an adjunct professor). 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 brought writers such as Zora Neale Hurston and Amy Freed, along with a broad array of writers of the canon of world theatrical literature, under the direction of many of our country’s most inventive and passionate directors. 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, Godspeed Musicals, Dallas Theater Center, San Jose Repertory Theatre, Intiman Theatre, and Magic Theatre, among others. Jonathan has served on panels for the National Endowment for the Arts and the Massachusetts Arts Council. He serves as a board member of Theatre Communications Group and just completed the National Arts Strategies’ Chief Executive Program. In August, he will assume the position of Chief of Civic Engagement for Yerba Buena Center for the Arts and looks forward to coming to the Bruns every summer and enjoying this magnificent theater.

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
Philippa Kelly (Resident Dramaturg)
Dr. Kelly’s work has been supported by many foundations and organizations, most recently the Literary Managers and Dramaturgs of the Americas (2014–15 Bly grant for Innovation in Dramaturgy—co-awarded with Lydia Garcia of the Oregon Shakespeare Festival). She has also been awarded fellowships by the Fulbright, Rockefeller, and Walter and Eliza Hall Foundations, and the Commonwealth Awards. She publishes widely, from books on Shakespeare (her latest being The King and I) to papers on dramaturgy and topics of cultural engagement. Her most recent discussions of dramaturgy can be found in the Cambridge Journal of Postcolonial Inquiry, Spring 2014, and, with Laura Hope, in the Literary Managers and Dramaturgs of the Americas Special Topics issue, 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, and, from 2015, the Napa Shakespeare Festival (dramaturgy and enrichment). In the 2013–2014 academic year she practiced and taught 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.

Dave Maier (Resident Fight Director)
Mr. Maier is an award-winning fight director who has been in residence at Cal Shakes since 2006. Cal Shakes credits include A Raisin in the Sun, Hamlet, Spunk, Titus Andronicus, Macbeth, Romeo and Juliet, King Lear, Richard III, A Midsummer Night’s Dream, and As You Like It, among others. His recent credits include One Man Two Guvnors (Berkeley Rep); Tosca and Showboat (SF Opera); Mirandolina (Center Rep). His work has been seen on many Bay Area stages including A.C.T., San Jose Rep, SF Playhouse, Shakespeare Santa Cruz, Magic Theatre, Aurora Theatre, and Shotgun Players. 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.

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.

Craig & Kathy Moody (Producers)
Craig and Kathy Moody love Cal Shakes. Craig is from a theatrical family; his mother and father both acted and directed professionally, and Craig acted through high school, college, law school, and participated in summer stock. The Moodys first saw Cal Shakes’ production of The Taming of the Shrew 14 years ago, the same week as the RSC’s inferior production of Shrew at the Herbst. From that time on they have been ardently Cal Shakes supporters, ushering, donating, and bringing friends to every production. Craig joined Cal Shakes’ Board of Directors in 2012. They have one child, Ross, a recent graduate of UCLA (BA) and Cambridge (M.Phil) who is still searching for the perfect job after editing scientific papers. They reside in Piedmont where Kathy was a teacher’s aide until last year. Craig recently retired from his antitrust litigation practice.

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’ premier Teaching Artists since 2002. He was instrumental in developing some of the first integrated arts public school residencies, and is the moderator of Cal Shakes’ 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 the Artistic Learning programs.

Rebecca Novick
Associate Artistic Director/Triangle Lab Director
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, the GIA Reader, Counting New Beans, and Theatre Bay Area Magazine. Ms. Novick has a BA from the University of Michigan in drama and anthropology.

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PRODUCERS
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CORPORATE PARTNERS

BART (Presenting Partner)
For more than 40 years, BART has served as one of the Bay Area’s primary transit systems, transporting roughly 430,000 passengers to and from 45 stations every weekday. BART is a proud sponsor of Cal Shakes—one of its favorite BARTable destinations—and admires the great performances that Cal Shakes brings to the Bay Area. BART encourages attendees to improve the environment and take public transit to the theater. BART... and you’re there.

MEYER SOUND LABORATORIES (Presenting Partner)
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 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. Here in March 2015, it won the most coveted award in the magazine industry, the ASME (American Society of Magazine Editors) for best single-topic issue with the June 2014 “Oakland” issue. The magazine has won an ASME award before, when it received the General Excellence award in 2010. These recognitions substantiate San Francisco’s passion and commitment to publish the Bay Area’s best magazine, as well as one of the nation’s best.

City National Bank (Season Partner)

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**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.

Shake It Up

Visit the new Bar at the Bruns, located next to the café in the Sharon Simpson Center where bartender Visa Victor is mixing up delicious hand-crafted cocktails. Try drinks inspired by Life Is a Dream, like the Pisces Dream with añejo rum, beet juice, lime juice, and brown sugar, or stick to the classics with a Manhattan or a margarita.

Please note: Beer and wine are available at the café.
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26 CALIFORNIA SHAKESPEARE THEATER
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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.

BOARD OF DIRECTORS

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VICE PRESIDENT* AND ARTISTIC DIRECTOR
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SECRETARY
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*ex-officio

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Nancy Olson  
Shelly Osborne  
Jim Roethe  
John Ruskin  
Sharon Simpson  
Frank Starn  
Betsy Streeter  
Mark Toney  
Mark Traylor
FYI

IMPORTANT INFORMATION FOR OUR PATRONS

CONTACT US
Box Office: 510.548.9666 or boxoffice@calshakes.org
(Mon–Fri, 10am–6pm; Sat, 10am–2pm; Sun 12–4pm)
Mailing & Box Office Address: 701 Heinz Ave, Berkeley, CA 94710
Website: www.calshakes.org
Social Media: Facebook.com/calshakes Twitter.com/calshakes
Pinterest.com/calshakes Instagram.com/calshaketheater
Group Sales (10+): 510.809.3290
General: 510.548.3422 or info@calshakes.org
Program Advertising: Mike Hathaway, Encore Media Group, 800.308.2898
x105 or mikeh@encoremediagroup.com
Facilities Rental: 510.548.3422 x123
Costume Rental: 510.548.3422 x111

TIKTETS AND SEATING
Ticket Exchange & Replacement: Subscribers and Flex Subscribers 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: Chairs are pre-placed in all sections. If you’re seated in our Terrace or Terrace Preferred sections, you have the options of bringing your own chair. 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.

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 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.
Bar: In addition to beer and wine at the café, we are now serving hand-crafted cocktails at our new bar located next to the café.
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. Shakes produces a range of open captioned performances during the regular season and open captioning utilizes an unobtrusive device that allows the audience to have access to the performance over CC format. Open captioning is available free for all performances.

EVACUATION PLAN

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: Do not take photos of the performance. The use of any type of camera, video or audio recorder in the amphitheater is strictly prohibited.
Keep the aisles clear: During the performance.
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 scentsitive: 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 the 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.
2015 ARTISTIC COMPANY
Chris Akerlind, LIGHTING DESIGNER
Kjerstine Anderson, ACTOR
Arwen Anderson, ACTOR
Nina Ball, SCENIC DESIGNER
El Beh, ACTOR
Aldo Billingslea, ACTOR
Andrew Boyle, SCENIC DESIGNER
Cliff Caruthers, SOUND DESIGNER
Catherine Castellanos, ACTOR
Dan Clegg, ACTOR
Tristan Cunningham, ACTOR
Amanda Dehnert, DIRECTOR
Julie Eccles, ACTOR
Loretta Greco, DIRECTOR
Margo Hall, ACTOR
Sarah Nina Hayon, ACTOR
Anthony Heald, ACTOR
Deirdre Rose Holland, STAGE MANAGER
Cheryle Honerlah, PRODUCTION ASSISTANT
Josh Horvath, SOUND DESIGNER
Alex Jaeger, COSTUME DESIGNER
Rafael Jordan, ACTOR
Laxmi Kumaran, STAGE MANAGER
Dave Maier, RESIDENT FIGHT DIRECTOR
Julian López-Morillas, ACTOR
Jonathan Moscone, DIRECTOR
Christopher Liam Moore, DIRECTOR
Alex Nichols, LIGHTING DESIGNER
Rebecca Novick, DIRECTOR
Dan Oesting, SET DESIGNER
Andre Pluesa, SOUND DESIGNER
Charles Shaw Robinson, ACTOR
Katherine Roth, COSTUME DESIGNER
Megan Sada, STAGE MANAGER
Sean San José, ACTOR
Danny Scheie, ACTOR
Douglas Schmidt, SCENIC DESIGNER
Erika Chong Shuch, MOVEMENT CONSULTANT
Lyne Soffer, VOICE AND TEXT COACH
Karen Szpaller, STAGE MANAGER
Melissa Torchia, COSTUME DESIGNER
Jomar Tagatac, ACTOR
Liam Vincent, ACTOR

TEACHING ARTISTS
Molly Aaronson-Gelb, Heidi Abbott, Andy Alabran, Jason Bayron, Ron Campbell, Elizabeth Carter, Michael Cavanaugh, Scott Coopwood, Kelsey Dickman, Amber Flame, Stephanie Foster, Britney Frazier, Gary Grossman, Susan-Jane Harrison, Dave Maier, Joshua Marx, Rebecca Kemper, Carla Pantoja, Patrick Russell, Dan Sasaki, Anna Schneiderman, Michael Shipley, Anna Smith, Jonathan Spector, Lauren Spencer, Teddy Spencer, Jacinta Sutphin, Cat Thompson, Trish Tillman, Maryssa Wanlass, Wendy Wisely, Elena Wright, Kat Zdan

ARTISTIC
Rebecca Novick, ASSOCIATE ARTISTIC DIRECTOR
Clea Shapiro, ARTISTIC ASSOCIATE
Philippa Kelly, RESIDENT DRAMATURG

TRIANGLE LAB
Rebecca Novick, TRIANGLE LAB DIRECTOR
Lisa Evans, COMMUNITY PARTICIPATION COORDINATOR

ARTISTIC LEARNING
Clive Worsley, DIRECTOR OF ARTISTIC LEARNING
Beverly Sotelo, ARTISTIC LEARNING PROGRAMS MANAGER
Whitney Grace Krause, ARTISTIC LEARNING COORDINATOR
Brett Jones, CONSERVATORY COORDINATOR
Stephanie Anne Foster, CONSERVATORY COORDINATOR
Jacinta Sutphin, ASSISTANT CONSERVATORY COORDINATOR
Sofie Miller, ASSISTANT CONSERVATORY COORDINATOR
Cheryle Honerlah, CONSERVATORY TECHNICAL COORDINATOR

DIVERSITY & INCLUSION
Carmen Morgan, DIVERSITY & INCLUSION CONSULTANT
Jamie Buschbaum, Jamila Cobham, Derik Cowan, Susie Falk, Joyce Fleming, Whitney Grace Krause, Marilyn Langbehn, Jonathan Moscone, Rebecca Novick, Clea Shapiro, Tirzah Tyler, Pam Webster, TASK FORCE

PRODUCTION
Tirzah Tyler, DIRECTOR OF PRODUCTION & FACILITIES
Jamila Cobham, ASSOCIATE PRODUCTION MANAGER
Cordelia Miller, Chris Waters, PRODUCTION COORDINATORS

STAGE MANAGEMENT
Deirdre Rose Holland, Laxmi Kumaran, Megan Sada, Karen Szpaller, STAGE MANAGERS
Cheryle Honerlah, Christina Larson, Cordelia Miller, PRODUCTION ASSISTANTS

SCENIC
Chris Hammer, TECHNICAL DIRECTOR
Colin Suemnicht, ASSISTANT TECHNICAL DIRECTOR
Jake Ewonus, MASTER CARPENTER
John Wolfe, CARPENTER
De’Leon Hegler, SCENIC CARPENTRY FELLOW
Sampson Krause-Suemnicht, TECH DOG

SCENIC ART
Letty Samonte, SCENIC CHARGE ARTIST
Sophia Fong, Anya Kazimierski, Bill Plumb, SCENIC ARTISTS

LECTICS
Lauren Wright, MASTER ELECTRICIAN
Kelly Kunianic, ASSISTANT MASTER ELECTRICANS
Tianyi Hao, Melissa Ramirez, Berta Tria, Katie Valtech, FOLLOWSPOTS
Hamilton Guilien, Kyle Cameron, SHOW ELECTRICIAN/ CARPENTER
Sarina Rentenier, Sara Sparks BOARD PROGRAMMERS

SOUND
Brendan Aanes, SOUND ENGINEER
Dan Axe, SOUND BOARD MIXER
Charlie Trombodore, A2

COSTUMES & WARDROBE
Naomi Arnst, COSTUME DIRECTOR
Jessa Dunlap, RENTALS MANAGER/ CRAFTSPERSON
Kayne Chavarin, Morgen Warner, COSTUME DESIGN ASSISTANTS
Kitty Wilson, CUTTER/OPRAPER
Katherine Griffith, TAILOR
Nelly Flores, FIRST HAND/TAILOR’S ASSISTANT
Linda Ely, Milena Geary, STITCHERS
Marcy Frank, Janet Conery, TASA Gleason, Coel Polansky, COSTUME OVERSIGHT
Rena Simon-Igara, Kyo Yohena, COSTUME SHOP ASSISTANT
Suzanne Ryan, Meave Kelly, COSTUME VOLUNTEERS
Leandra Watson, WARDROBE LEAD
Megan Finley, Ashley Grambow, DRESSER
Jessica Carter, WIG/MAKEUP DESIGNER
Katherine Bettini, WIG/MAKEUP ASSOCIATE

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Sarah Spero, PROPERTIES MASTER
Kirsten Royston, PROPERTIES ARTISAN
Brittany White, WEAPONS MANAGER

OPERATIONS
Jamie Buschbaum, SENIOR OPERATIONS MANAGER
Brittany White, FACILITIES MANAGER
Erin Gibb, Brian Gigueres, Nora Kramer, Charlie Trombodore, Paul White, FACILITIES TECHNICIANS
Porscha Owens, Reva Owens, SHUTTLE DRIVERS

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Zoe Westbrook, INTERIM SPECIAL EVENTS MANAGER
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Penny Leyton, GRAPHIC DESIGNER/ WEBSMASTER
Renée Gholikely, CORPORATE PARTNER RELATIONS COORDINATOR

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Pam Webster, PATRON SERVICES MANAGER
Molly Conway, PATRON SERVICES ASSISTANT MANAGER
Nan Noonan, Rhoda Sanger, Sheila Yee, PATRON SERVICES ASSOCIATES

BOX OFFICE
Derik Cowan, BOX OFFICE MANAGER
Kelvin Mitchell, ASSISTANT BOX OFFICE MANAGER
Kimberlee Hicks, LEAD BOX OFFICE ASSOCIATE
Jasmine Malone, Brian Esparza, J Jha, Amelia Furlong, BOX OFFICE ASSOCIATES

FRONT OF HOUSE
Michael Ross, Rei Jackler, HOUSE MANAGERS
Molly Conway, ASSISTANT HOUSE MANAGER
Sarawat Aminthan, Heidi Hayame, Dena Laurie, Belicia Rodriguez, Claire Patterson, Karla Barahona, Skyler Larkin, HOUSE ASSOCIATES

2015 PROFESSIONAL IMMERSION PROGRAM
Amelia Furlong, B.D. Schwarz, ARTISTIC Julia Acquistapace, Mary Isabel Cruz, Adron Duell, Michelle Hair, Tricia Hakenwerth, JJ Hersh, Madeleine Kelley, Maya Rozarsky, Sophie Nelson, Sam Phillips, Elena Wasserman, ARTISTIC LEARNING
Tianyi Hao, CASTING
Daniel Brooks, SCENIC CONSTRUCTION
Eliot Bacon, SOUND DESIGN
Jenny Hirama, SCENIC PAINTING
Isabel Leonard, PROPERTIES
Natalie Barshow, Emily Graily, Taelen Robertson, COSTUME DESIGN
Rena Simon-Igara, Kyo Yohena, COSTUME SHOP
Katie Bettini, WIGS & MAKEUP
Ingrid Civet, Jason Cohen, Laura Danek, Annette Koehn, STAGE MANAGEMENT

All listings current as of June 1, 2015.
In *Life Is a Dream*, King Basilio takes an astrological prediction very seriously and locks up his son to prevent him from fulfilling the chilling destiny that was forecast at his birth. This made us think. Have you ever stayed inside because *Astrology Zone* said it would be a bad day? Or bought a house because your “financial outlook looked good?” Inspired by Calderón’s characters we came up with predictions for all of the signs in the Zodiac. If you take these as seriously as Basilio did, we hope you’ll avoid making his mistakes.

<table>
<thead>
<tr>
<th>Zodiac</th>
<th>Astrological Forecast</th>
</tr>
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<tbody>
<tr>
<td><strong>CAPRICORN</strong> Dec 22–Jan 20</td>
<td>Think outside the box—even if you’re in one. You may discover a life that was once unknown to you. At first it will be hard, and you’ll want to get defensive, but remember experiencing new things can make life much more fulfilling.</td>
</tr>
<tr>
<td><strong>AQUARIUS</strong> Jan 21–Feb 19</td>
<td>Taking up company with someone who is out for revenge will never bode well for you. Stay home this month and work on a project for yourself.</td>
</tr>
<tr>
<td><strong>PISCES</strong> Feb 20–Mar 20</td>
<td>You are a passionate person. This has gotten you into trouble in the past, but don’t be ashamed, and try not to let your anger get the best of you. Things will turn out as they are supposed to.</td>
</tr>
<tr>
<td><strong>ARIES</strong> Mar 21–Apr 19</td>
<td>Don’t be afraid to draw your sword. Not only can it save your life, but it may reunite you with someone from your past.</td>
</tr>
<tr>
<td><strong>TAURUS</strong> Apr 20–May 20</td>
<td>You’ve always been a loyal friend, but it’s time to think about who exactly you’ve been loyal to and why. Watch out for a man carrying a sword, not only for the usual reasons you should watch out for a man carrying a sword, but also because this might be the person worth devoting yourself to.</td>
</tr>
<tr>
<td><strong>GEMINI</strong> May 21–Jun 21</td>
<td>There will be some challenging situations for you this month and as the Zodiac’s twin you could handle them in two different ways. Lean towards your understanding and compassionate side, and you may be rewarded.</td>
</tr>
<tr>
<td><strong>CANCER</strong> Jun 22–Jul 23</td>
<td>Cancers are known for being homebodies, but this month consider taking a long trip. Make sure, however, that you are going for the right reasons. Adventure is always more memorable than revenge.</td>
</tr>
<tr>
<td><strong>LEO</strong> Jul 24–Aug 23</td>
<td>Leos like to have admirers—or even loyal subjects one might say—but make sure this is not clouding your judgment in making decisions about your future. Pause for a moment on your climb to the top, and reflect on what it is you really want.</td>
</tr>
<tr>
<td><strong>VIRGO</strong> Aug 24–Sep 22</td>
<td>As a Virgo you rarely surprise people, but this month you’ll have a strong urge to don a clever disguise. Careful though, you might see something you were never meant to see.</td>
</tr>
<tr>
<td><strong>LIBRA</strong> Sep 23–Oct 22</td>
<td>Libras are not happy when they feel things are out of balance, which is why you must let an unbalanced relationship in your life go. When that person is back with who they were originally betrothed, balance will be restored.</td>
</tr>
<tr>
<td><strong>SCORPIO</strong> Oct 23–Nov 22</td>
<td>Someone you have wronged in the past will come back into your life. Watch your back, they are out for revenge.</td>
</tr>
<tr>
<td><strong>SAGITTARIUS</strong> Nov 23–Dec 20</td>
<td>Sagittarians love to experiment, but stay away from the sedatives this month. If you fall into too deep of a sleep you’re likely to start a war and not remember one lick of it in the morning.</td>
</tr>
</tbody>
</table>

What’s your sign? Tweet it to @Calshakes and we’ll tell you which *Life Is a Dream* actors, designers, or even characters share your sign.
Proud to celebrate Cal Shakes

“Our goal is to preserve our client’s dignity and humanity.”

PERSONAL ATTENTION
THOUGHTFUL LITIGATION
FINAL RESOLUTION