

Laura's Editors' Picks: September/October 2013

Benjamin Stowe as Macduff and Mackenzie Drae as Macbeth in We Players' "Macbeth at Fort Point." Photo: Tracy Martin

Macbeth at Fort Point

We Players

Sep. 5–Oct. 6

You'd better bundle up if you plan to attend We Players' remount of their 2008 "Macbeth at Fort Point." Key scenes take place outside, in the autumn, at the extreme north end of San Francisco—around and inside the Civil War/Gold Rush-era military fort that guarded the Golden Gate for seven decades before someone put a bridge there. I'm meh on "Macbeth" in general but intrigued by what the company's website calls the production's "multiple performance trajectories"; how much does this adaptation rely on knowledge of the original? How much of the story does a single "trajectory" expose a spectator to? Can one switch tracks midscene? I like We Players' trajectory so far; San Francisco is such a varied, strange and picturesque town that the relative lack of site-specific work has always seemed odd. It's encouraging to see more productions that persuade us to look at parts of it with fresh eyes. Double, double, toil and weplayers.org.

Laura's Other Picks

Macario

Teatro Visión

Oct. 10–20

Okay, this looks cool. Not only is it a spectacle-oriented adaptation of a creepy and interesting story (like "A Christmas Carol" written by Edgar Allan Poe and the Brothers Grimm), but Evelina Fernandez is doing the adapting. Fernandez is an award-winning actor, playwright and screenwriter from East L.A., and a powerful voice in American theatre. The story is a classic in Mexico; the 1960 film version was the first Mexican film nominated for an Academy Award. This "Macario" will also be Spanish/English bilingual, with original music and choreography. Mira aquí: teatrovision.org.

Sidewinders

The Cutting Ball Theater

Oct. 18–Nov. 17

I had the pleasure of meeting "Sidewinders" playwright Basil Kreimendahl at a new play conference in Indiana; soft-spoken and genuine, Kreimendahl had just graduated with an MFA from the prestigious Iowa Playwrights Workshop, a distinction shared with SF writer Andrew Saito. Not a fan of gender-specific pronouns, Kreimendahl has written a piece set in a comic Wild West that follows the adventures of Dakota and Bailey, characters occupying ambiguous sex/gender positions, and the conflicts that arise when a third, incredibly beautiful individual enters their lives. "Sidewinders" was read as part of CBT's 2012 Risk Is This festival; contents may have shifted since then. Mosey on over to cuttingball.com.

Litquake

Various SF locations

Oct. 10–19

This is a fabulous opportunity to go see how the other half live—that is, the Bay Area's prose, poetry and nonfiction writers. Litquake is partially a spoken word event as well; past years have included poets declaiming in a cathedral, bawdy storytelling and a (literary) celebrity-judged "Death Match" between up-and-coming authors. If you're new to this kind of creative cross-pollination, consider these shows that began as novels: "Cabaret," "Alice in Wonderland" and "Moby-Dick." [Yep, look [here](#).] Whether you're shopping for collaborators or fresh perspectives, Litquake might just rock your world. Many events are free, including the massive pub crawl, Litcrawl. Crack open a good litquake.org.

Laura Brueckner is associate editor for Theatre Bay Area. She also serves as director of new works for Crowded Fire Theater and is in the home stretch of a doctorate in dramaturgy at UC San Diego.