LEMONY SNICKET’S

THE

COMPOSER

IS

DEAD

SUPECT NO. 4

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For the past 10 years or so, we’ve been conducting an extraordinary experiment at Berkeley Rep. Simply put, we’ve been trying to expand the kind of work we present on our stage. While we still love the “well-made play” (which every generation defines for itself with absolute certainty and usually in direct opposition to the preceding generation), we also love work that does not subscribe to any rules save the ones invented to make it successful. From *American Idiot* to *Aurélia’s Oratorio*, from Tiny Kushner to *After the Quake*, we have produced any number of plays that have their own distinct, imaginative logic.

Which brings us to *Lemony Snicket’s The Composer is Dead*. The structure consists of an opening monologue performed by a live clown with the assistance of a sock puppet, followed by an interactive film featuring an ensemble of demented marionettes, and concludes with a symphonic mystery play that dabbles in comic surrealism. If it sounds ambitious, it is. If it sounds challenging, most certainly. If it sounds mad, absolutely. But it’s mad in the best possible sense. Mad in a way that makes utter sense out of the utterly nonsensical—in a way that is completely irresistible.

Blame it all on Lemony Snicket, one of the most remarkable and talented rascallions ever to walk through our doors. Armed with a wicked sense of humor and enough charm to ward off the devil, the man knows how to make considerable professional mischief. His work is marked by a wild love of language and the belief that children are far more sane than adults, and that we’d all be better off if we loosened a few of our proverbial screws and remembered what the world felt like when we were kids. Hint: It was a lot more creative and immeasurably more fun. I have to say, his argument is more than compelling.

Mr. Snicket has emboldened his worldview by partnering with Phantom Limb’s Jessica Grindstaff and Erik Sanko, the eccentric designers who brilliantly envisioned the sets and puppets. Add Nathaniel Stookey (the composer for the original piece and our play), Matthew Compton and Asa Taccone (the composers for our movie), Geoff Hoyle (performer extraordinaire), and a host of other great designers to the mix, and there you have it: another weird evening at Berkeley Rep that defies traditional logic. We hope it brings you nothing but delight.

Tony Taccone
WHEN I WAS GROWING UP IN CHICAGO, MY PARENTS used to take me to the remarkable Kungsholm Puppet Opera. While watching those seemingly miraculous marionettes, I was first introduced to *The Magic Flute* and *Don Giovanni*. I have vivid memories of that small proscenium arch, of becoming completely engrossed in those stories, in the music, and in the world of those smaller-than-life performers. It has been more than 40 years since I sat in that darkened room between my mother and father, and yet I rarely fail to think of those puppets when I listen to Mozart's operas. I sometimes wonder how it was possible that *Don Giovanni*, with its dark and tortured themes, could have spoken to this small child. I can only assume that it had something to do with the magical whimsy of those puppets.

With *Lemony Snicket's The Composer is Dead*, all those memories are once again vivid. I find it delightfully satisfying that Lemony Snicket's friendship with Nathaniel Stookey should have resulted in a story that introduces a new generation to the glories of music. I'm proud that we could play a part in furthering this vision. Jessica Grindstaff and Erik Sanko of Phantom Limb have created a richly imagined "smaller than life world" that Tony Taccone and Geoff Hoyle can fill with their own kind of magic.

Daniel and Nathaniel were inspired to write *Lemony Snicket's The Composer is Dead* by their urgent desire to create a next generation of music lovers. Berkeley Rep has taken on this project out of an equally urgent impulse to create a next generation of theatre lovers. In fact, *Composer* is part of a growing body of work we've presented, including *Brundibar*, *Aurélia's Oratorio*, *The Arabian Nights*, and *Argonautika*, that is smart, sophisticated, and accessible to people of multiple generations. It is our fervent hope and goal that those of you who are devoted cultural omnivores will take advantage of this production to share the pleasure of living, breathing theatre with a generation of future culture vultures.

On behalf of all of us at Berkeley Rep, we wish you a very happy holiday season.

Susan Medak
John Adams conducts El Niño
with the San Francisco Symphony
Dec 2-4 8pm
El Niño is a modern retelling of the classic Christmas story by preeminent American composer and Bay Area native John Adams.

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30th Anniversary Celebration
with members of the San Francisco Symphony
Dec 5 11am & 3pm
Annual family tradition featuring festive entertainment, art and crafts activities, decorated trees, and refreshments.

Liza Minnelli
Dec 5 8pm LIMITED AVAILABILITY
The legendary performer sings seasonal tunes accompanied by Billy Stritch.

Peter and the Wolf
with the San Francisco Symphony Youth Orchestra
Dec 11 1pm & 4pm
Dec 12 3pm FLINT CENTER, CUPERTINO
This annual family tradition features Broadway star Eden Espinosa as the title work’s narrator, and includes festive songs perfect for music lovers of all ages.

Mariachi Sol de México de José Hernández
Dec 12 8pm
Celebrate the holidays with your entire family. Hear Christmas favorites from the US and Mexico, traditional Mexican music, a salute to the Virgin of Guadalupe Day, and more.

Colors of Christmas
Dec 13-15 8pm

Handel’s Messiah
with the San Francisco Symphony Chorus
Dec 15 8pm FLINT CENTER, CUPERTINO
Dec 16-17 7:30pm
Dec 19 2pm
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The Snowman
with the San Francisco Symphony
Dec 18 7pm
This delightful animated film is accompanied by the SFS, and includes holiday music for the whole family to enjoy. Side and Center Terrace seats not available.

Blind Boys of Alabama
Go Tell it On the Mountain
Dec 19 8pm
Par gospel, part blues, part country, and all great voices singing Holiday fare and more. Perfect for the whole family!

’Twas the Night
with members of the San Francisco Symphony Brass and Chorus
Dec 22-23 7:30pm
Dec 24 2pm
On the eve of Christmas, hear best-loved seasonal tunes, and sing along with family and friends!

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Dec 31 9pm
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Dear Friend of Berkeley Rep,

If you were to stand on a street corner and ask random people what they thought about the importance of theatre, these people would ask you to please leave them alone. If you persisted, these people would call the police and report that someone was harassing strangers on the street, and before long you would find yourself first in a courthouse and then in prison. It would be a difficult adjustment for you, but eventually you would manage to avoid complete emotional collapse by taking up stone carving. Your little sculptures of squirrels and accountants would charm the warden, and after your early release you would find a more or less everlasting joy and peace by marrying someone in the snake-charming profession.

This is why theatre is important: because it presents a reflective vision of the world that is vastly more fascinating and alluring than the one in which we’re stuck. Again and again, Berkeley Repertory Theatre has found a way to bring the dreams and ideas of a staggering spectrum of artists to dazzling and giddy life onstage. Despite occasional lapses—for instance, the current show *The Composer is Dead*, which promises to be as distressing and upsetting as anything else I have written—Tony Taccone, Susie Medak, and all the other successful and dynamic impresarios at Berkeley Repertory Theatre deserve our robust support, a phrase which here means "money." Please give some to them. Otherwise they might find themselves wandering the streets, talking of theatre, and we all know what happens then.

With all due respect,

Lemony Snicket

Lemony Snicket

Make your gift today.
Click berkeleyrep.org/give or call 510 647-2907.

Double your support!
Throughout the run of *Lemony Snicket’s The Composer is Dead*, your gift will be matched dollar for dollar by our sponsors Bank of America and Target. Make your gift today and double your impact on great theatre.
Tony Taccone and Geoff Hoyle last collaborated in 2005 on Berkeley Rep’s memorable production of *Comedy on the Bridge* and *Brundibar*, which featured a multigenerational chorus of Bay Area youth. Several of the children were already involved with Berkeley Rep before *Brundibar*, having taken classes at the School of Theatre, but for some this was their first entree into the world of theatre.

We recently caught up with some of the 29 children, who are now teenagers. What’s clear is that *Brundibar* impacted these young performers in surprising ways, and many of them have continued their relationship with Berkeley Rep.

Brigette Lundy-Paine says *Brundibar* solidified her love of acting, and she went on to perform in Berkeley Rep’s 2007 production of *The Pillowman*. “It was pretty amazing for us to be given an opportunity to work at this professional level, especially at such a young age,” she reflects. “I think it has really set the tone for the rest of our lives.”

Gideon Lazarus joined Brigette in *The Pillowman*, and became quite the Berkeley Rep superstar while in middle school. He performed in *Our Town*, played Geoff Hoyle’s son in *For Better or Worse*, and last year appeared in the Teen One-Acts Festival. He has also continued to take classes at the School of Theatre.

Matia Emsellem and Ariele Scharff have joined our Teen Council and were among the first teenagers ever to attend

**CONTINUED ON PAGE 13**
So, what is Lemony Snicket’s The Composer is Dead? Is it a musical? A play? A puppet show? How about a movie? To get some answers, Pauline Luppert, Berkeley Rep’s multimedia producer, interrogated Artistic Director Tony Taccone.

So, what is Lemony Snicket’s The Composer is Dead?

[Tony laughs.] The Composer is Dead is probably the most ambitious show I’ve ever really worked on, from a variety of angles. The show is based on Lemony Snicket’s book The Composer is Dead—a deceptively slim little volume, which chronicles the fact that a composer has been murdered. Lemony Snicket wanted to teach children what orchestras do and build appreciation for the classical music that he loved. He went out and collared his friend Nathaniel Stookey, who is a living composer, and the two of them dreamed up this story and symphonic landscape. It was published with a recording of the music by the San Francisco Symphony. Then these guys said to us, “Let’s make a theatre piece based on this book.”

By that time they had already partnered with Phantom Limb—who are these expert puppeteers and designers—to create the characters that were going to be in this world. I think Jessica is a kind of genius and Erik Sanko is a brilliant puppeteer.

When we first talked about producing a play, the script only lasted a half an hour. We said, “Well, we have to have a piece that lasts an evening,” which is at least an hour. So, we came up with this idea for an interactive film. Please, don’t ask me how or why.

An interactive film? How? Why?

[Tony laughs.] It seemed like a totally inspired choice. In order to introduce you to a live event—the magic of living, breathing theatre—we’re going to show you a movie. Right? It makes absolutely no sense, except it absolutely does makes sense in the world of Lemony Snicket, who is completely eccentric, wildly imaginative and clever, and hysterically funny.

As a director, how was it different working on a film from working on stage?

Being on a film set is like being in tech—for what feels like the rest of your life [laughing]. Tech is usually the most odious part of theatre rehearsal. It’s like five days of drudgery. Film is essentially a much more technical medium—driven by lights, sound, and editing. It’s a question of getting shots—the right shot and the right take.

The amount of work that goes into a short, little movie is phenomenal. There’s a different pressure and there’s a different kind of exhilaration that comes from meeting that pressure.

It was a sort of an on-the-job learning experience for me. Because I’d never made a movie, I talked to you, and I talked to my son Jorma and the first thing Jorma said was, “You
should get a really good DP, a director of photography, because the DP is your right hand, your conduit into the technical world.” It was really good advice. I needed help — of an expert kind.

Where did you find expert help for the film shoot?

Our producer, Lisa Cook from Pixar, found Martin Rosenberg, our venerable and distinguished DP. The thing that attracted me to Marty’s work is that he’d had a tremendous amount of experience shooting in miniature, which is a totally unique skill set. I had talked to a lot of people, but based just on the questions Marty asked in the first three minutes of our conversation, I knew this was our guy. He knew what we were after and what he was going to do to get it.

We shot at the Kerner Studios in San Rafael, which was formerly ILM, George Lucas’ Industrial Light and Magic. That in itself was an honor—and trippy because so many great movies have been shot there! You’re following in the hallowed footsteps of some of the great masters of film.

The guys on the crew, they knew I was sort of wide-eyed, so they would bring me in the next room and say, “Hey let me show you the big aquarium we built for Pirates of the Caribbean.” I was like a kid in a candy store.

What was the best part of working on such a complex project?

All the artists involved are super talented. It was really joyful to try and match my imagination with theirs. It’s a marriage of some really interesting artists, in a setting where I don’t think we’ve ever done anything like this.
Berkeley Rep toasts members of the Michael Leibert Society

BY DARIA HEPPS

WHEN MEMBERS OF BERKELEY REP’S MICHAEL LEIBERT SOCIETY gathered in the Roda Theatre on Wednesday, October 13, it felt more like a family dinner than an official Berkeley Rep event. In a sense, it was. Named for Berkeley Rep’s founding artistic director, the Michael Leibert Society recognizes those donors who have taken the extraordinary step of including the Theatre in their estate plans, thus ensuring that the enriching experiences they’ve enjoyed at Berkeley Rep over the years remain accessible to their kids and the entire community.

Bill Espey, the chair of Berkeley Rep’s planned giving committee, welcomed and thanked the Society members, who savored delicacies from etc Catering and sipped Raymond wines. Berkeley Rep’s managing director Susan Medak, who with her husband Greg is a member of the Society, emphasized the impact of these gifts, which will become part of Berkeley Rep’s endowment unless the donors specify otherwise. Susie thanked the Society members, saying, “You are helping Berkeley Rep secure our future,” and she emphasized that their bequests and other estate gifts will keep their personal values alive and support the Theatre for generations to come.

For information about becoming a member of the Michael Leibert Society, click berkeleyrep.org, or contact Daria Hepps at 510 647-2904 or dhepps@berkeleyrep.org.
Connections that last
CONTINUED FROM PAGE 9

Theatre Communication Group's National Conference, serving as ambassadors for Berkeley Rep. Ariele also served as stage manager for the Teen One-Acts Festival, which gave her a different perspective on making theatre.

"I think that being in Brundibar gave me such an appreciation for all the hard work that goes into every minute detail," she notes. "I still like to act, but I also like to watch theatre, and I like to analyze it. I don’t want to pursue theatre as a major, but I still want it to be a big part of my life in general."

“We had this experience when we were so young,” says Matia. “As I’ve gotten older, I’ve done more professional theatre, and I’ve also started to realize how much I like to learn things. When I was younger, I thought that when you’re an actor you’re only an actor, and I’ve grown to realize that I want to do a lot of other things too.”

Marnina Wirtschafter and Allie McCoy have also continued their involvement with Berkeley Rep through the Teen Council and the Summer Theatre Intensive. While she still loves theatre, Allie is also into fashion design — but Brundibar clearly expanded both of Allie and Marnina’s worldviews.

Marnina says, “One of the things that I learned from Brundibar was that theatre can actually have historical significance and teach people and make people feel. It made me feel connected to history.”

Brundibar was a terrific opportunity for these kids to perform, and it also engaged them in different kinds of art-making and in the world around them — which is precisely the goal of Berkeley Rep and its School of Theatre.

The School’s director, Rachel Fink observes, “It’s our goal to nurture young people. Some of them will become theatre artists and others will become lifelong audience members and arts advocates. It’s exciting to watch them five years later placing art at the center of their lives.”

Help Berkeley Rep’s School of Theatre bring dynamic arts education and outreach programs to over 20,000 young people around the Bay Area.

Make a gift to Berkeley Rep’s Annual Fund today — call 510 647-2907 or click berkeleyrep.org/give.
Lemony Snicket and the School of Theatre make beautiful music together

BY CARI TURLEY

HOW DO YOU TURN AN EVENING at the theatre into a full-blown, immersive experience? That’s the challenge Berkeley Rep undertakes every time we bring a new production to the stage. It’s the reason behind all those extras we provide for our patrons: docent presentations, Page to Stage discussions with playwrights and other artists, theatre classes and workshops, and interactive lobby displays like the graffiti wall at last year’s American Idiot. We do it because we think the theatregoing experience doesn’t begin and end with the curtain—we believe that good theatre leaves you wanting more, whether it’s a deeper understanding of the material or just to linger in the world of the play a little longer.

After 43 seasons, we’ve gotten pretty good at doing these events for adults (if we do say so ourselves), but we found ourselves facing a new challenge when we considered the family audience for Lemony Snicket’s The Composer is Dead. How do we design an experience that appeals to all ages? Fortunately, we happen to know some people who are experts at engaging both children and adults with the world of drama: the folks next door at Berkeley Rep’s School of Theatre.

The staff at our School of Theatre devised a series of activities to immerse children in the eccentric world of Lemony Snicket, including hands-on workshops, video contests, a study guide, and captivating pre- and post-show activities that put kids in the director’s (or, in this case, composer’s) seat. “We wanted to expand the theatregoing experience along the lines of what we already offer,” says Rachel Fink, director of the School of Theatre. “This was an opportunity to add value and make a deeper connection to our audience.”

Many of the programs are really larger-scale versions of the School’s existing ones. “We wanted to take programs that have proven to be very successful and modify them to this particular project,” Rachel notes. “For example, we have a great children’s program called Target® Story Builders—a classroom program that helps promote literacy and communication skills—that provided some early inspiration for the post-show events.”

School Administrator Emika Abe is quick to point out that the School isn’t just for kids: “This show presents a unique opportunity to reach the young and young at heart,” she says. “Every day, we serve students from 3 to 93. That’s really our core constituency—lifelong learners of every age.”

Suspicious (yet free) activities

Saturday Sock Puppet Palooza! Arrive an hour before the matinee and become a puppeteer. Bring a sock—or purchase one on site—and craft a beloved puppet. Create your own original character that dances to the beat of its own drum.

Sunday Sound Symphony! Stay after the matinee to create a symphony of sounds—without instruments. Berkeley Rep’s teaching artists conduct members of the audience as if they were sections of the orchestra, from strings to percussion.

In your classroom! Bring the Composer to life in your elementary school. Target® Story Builders introduces students to theatre and helps develop literacy and communication skills. Turn the classroom into a living, breathing theatre! Call the School of Theatre at 510 647–2972.

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LEMONY SNICKET’S ALTER EGO

BY MADELEINE OLDHAM
IF SOMEONE WANTED TO CREATE AN AWARD FOR Most Irreverent Public Figure, Daniel Handler would almost surely run away with it — perhaps literally, but more likely legitimately. Handler’s flippantly sharp wit has helped him to project a winning combination of mischief and charm, and yet still manage to come across as remarkably sincere. Using his tremendous gifts of humor, language, curiosity, and imagination to build a solid track record as somewhat of a contemporary renaissance man, he’s carved out a completely unique professional life for himself.

For a man who does not seem interested in playing by the rules, Handler has achieved a startling amount of success. If he wanted to write a book, he wrote it, whether or not it stood a good chance of getting published. He had already finished writing his second novel before getting the green light for the first. (His debut novel, The Basic Eight, was rejected 37 times before anyone agreed to take it on.) He goes after what he wants without regard for how things are supposed to be done. For example, his latest book, 13 Words, came about because he wanted to work with illustrator Maira Kalman, whom he greatly admired. He did not wait for this collaboration to be agreed upon ahead of time, however: “The idea was to write a manuscript and then charm her into illustrating it.” Which is just what he did.

Handler never set out to write for children. While struggling to get his novel-writing career off the ground, he was approached by a Canadian editor who suggested they meet to discuss Handler’s interest in telling stories for young people. Over cocktails, he pitched a dark, gothic tale of orphaned children making their way through a world where terrible things kept befalling them. He was convinced she would hate the idea and that would be that. When she responded with encouragement and interest, Handler responded in turn with feelings of disappointment in the editor’s low tolerance for alcohol, which he assumed to be the only logical explanation for her enthusiasm. She called the next morning, asserting that she was completely sober, and, yes, still interested. And A Series of Unfortunate Events was born.

For the series, Handler adopted a pseudonym he’d been using since researching his first novel. He was gathering information from religious groups and right-wing political organizations, but didn’t want his real name on their mailing lists. He had to call himself something, and “Lemony Snicket” was the first thing that sprang to mind. It stuck, and went on to develop into a dour, vinegarish, perpetually vexed character who pens foreboding stories for children.

The editor asked Handler to come up with something for the book jacket that would grab the prospective reader’s attention and hopefully persuade a purchase. Handler looked at examples, which were full of melodramatic questions and exaggerated declarations, and could think of nothing suitable to say, convinced as he was that the books would not succeed. Inspiration struck as he was shopping in a pharmacy and noticed the warning labels on various toxic substances. He decided the only appropriate course of action would be to tell the truth as he saw it: that the books were filled with misery and the reader would do better to move on to something else. This strategy of cautioning people away from the books had the very opposite effect, and encompasses Handler’s particular blend of humor and doom. And, of course, it proved irresistible.

This same unassuming streak appears again and again as Handler talks about himself. When queried about whether his success as an author has gotten in the way of his musical career, Handler offers a typically self-deprecating response to the idea of his having a musical “career” at all: “I think it’s sort of like calling yourself an astronaut because you have a shiny suit.” Handler, who was a member of the San Francisco Boys Chorus as a child, plays the accordion with seminal indie-rock outfit The Magnetic Fields both live and on record. While not a household name in all circles, the band has an enormous following, and a gig with them is nothing to shake a stick at. The relationship came about in much the same way as the one with Maira Kalman — Handler admired the group’s work, and in particular that of its leader, Stephen Merritt, and pursued a collaboration with him. Handler not only convinced Merritt to work with him on developing a musical, but also garnered an invitation to join the band.

Handler has also ventured into the world of film. He’s seen two screenplays realized: Kill the Poor and Rick, both in 2003. And though he did not end up writing the screenplay that eventually became the adaptation of the first three A Series of Unfortunate Events books, he did, however write eight versions before someone else was brought in to finish it. In true repetitious fashion, the DVD features a commentary track where Lemony Snicket expresses his deep displeasure to director Brad Silberling at how the film turned out.

When Handler is not making appearances to fill in for an “absent” Mr. Snicket, he lives with his wife and son in the city where he grew up: San Francisco. Handler has not let fame and fortune lift his feet too far off the ground. An active and engaged citizen, he has lent his voice to many a cause. He also tries to put his money where his mouth is, and in 2007 wrote an unusually frank narrative piece for the New York Times about what it’s like to have acquired a good deal of wealth and how he decides what to do with it.

Despite Handler’s leanings toward whimsy and quirk, he thinks deeply and makes very deliberate choices about how to live a worthwhile life: “I’m not a believer in predetermined fates, being rewarded for one’s efforts. I’m not a believer in karma. The reason why I try to be a good person is because I think it’s the right thing to do. If I commit fewer bad acts there will be fewer bad acts, maybe other people will join in committing fewer bad acts, and in time there will be fewer and fewer of them.” Though sentiments like these may not be what people think of first about him, they are normal for the mindful, unpretentious Handler. He embodies what might be deemed “Irreverent Sincerity” — an oxymoron to live by.
“Grace appears most purely in that human form which either has no consciousness or an infinite consciousness. That is, in the puppet or in the god.”
HEINRICH VON KLEIST

The living canvas:

BY RACHEL STEINBERG
The enduring power of the puppet

This past August, one of America’s most beloved television personalities was welcomed into the Smithsonian’s National Museum of American History. A little weathered with age but still wearing his characteristic goofy grin, he settled proudly into the prestigious museum, where to this day he greets the massive, multigenerational fan base he has accumulated since his television premiere in 1955. It’s been a long road to Kermit. In his 55-year lifespan, this creature made from an old coat and ping-pong balls established himself as an icon alongside presidents.

For centuries, humans have been fascinated by animating the inanimate, imbuing objects with life and meaning. Though today puppetry is often associated with children, the puppet has historically occupied such roles as religious idol, political propagandist, and movie star.

As early as 5,000 years ago, people were creating and animating objects. Excavations in the Middle East have turned up a small herd of terra-cotta cattle with moveable heads, legs, and tails. Two thousand years ago in India, two Hindu epics, The Mahabharata and The Ramayana, formed the basis for puppet traditions that would eventually spread across Southeast Asia in the first years of the Common Era. Offspring of the Indian epics includes the wayang kulit, a shadow puppet theatre found on Bali and Java. The stories also inspired Java’s own wayang golek tradition, which contains elements of Hindu and Islamic spirituality and uses rod puppets manipulated by a respected master, who is ordained by a priest, to enact stories of nobles and gods. Some puppets are believed to possess a particular spiritual power and are kept apart from the others. A wayang golek performance is sometimes a day-long event attended by entire families and communities, often surrounding momentous life occasions from marriages to funerals.

Early puppetry was also found in China. One particular tale, penned circa 1000 BCE, tells of an unfortunate performer who, after flirting with a royal concubine, was sentenced to death for his misdeeds. The decision was reversed, however, when the performer in question was discovered to be not a live actor at all, but, in fact, a puppet. The influence of Chinese puppet arts spread to Vietnam and Korea, countries that would absorb the Chinese techniques and figures, in turn transforming them into new native traditions.

At the same time, one of Asia’s most important contributions to puppetry was developing indigenously within Japan’s borders. By the 16th century, Japanese artists had combined...
native Shinto puppet forms, popular storytelling, and native instrumentation to create Bunraku. Though they began as relatively simple contraptions, Bunraku puppets became so complicated that multiple operators were required to manipulate one character. Unlike other forms, Bunraku put the puppeteers in full view of the audience, breaking the fourth wall well before Brecht and Meyerhold’s similar experiments more than a century later.

In Europe, puppets were used in both ancient Greek ritual as well as in popular entertainment venues as large as the Theatre of Dionysus. Despite protestations from officials that puppetry was a form of idolatry, Christians adopted performing objects as religious tools. Statues of Jesus and Mary were animated to bleed, weep, or move. By the 15th and 16th centuries, Mystery and Miracle shows depicting the Assumption of the Virgin were commonly acted out by wooden figures attached to strings. This was a particularly popular practice in France, where the puppets soon came to be named Little Marys, or, in French, marionettes. In Italy, the commedia dell’arte’s Pulcinella evolved into a marionette named Polichinelle in Paris and, famously, Punch in England, who was later given a wife, Judy. One puppet show across from St. Paul’s church was enormously popular. It drew such a crowd that one anonymous person penned a letter to the Spectator lamenting that the show was responsible for a decrease in church attendance.

The 18th century also saw one of the first recorded instances of puppetry crossing the Atlantic. On November 16, 1776, George Washington entered a “Puppet Shew” into his account books. By the 19th century, puppet shows toured America. Some cities were home to permanent companies; San Francisco was home to a Sicilian marionette troupe by 1900. Not all, however, was well for puppetry in the era that brought us Strindberg, Ibsen, and Chekhov, and a demand for realism and naturalism on stage. The new aesthetic favored the actor and his or her live body over even the most sophisticated human-made object. As such, puppetry was pushed further into the fringe, becoming more and more a marginalized form existing outside of the “legitimate” theatre. Some puppeteers were able to secure a place on the vaudeville bills; others turned to making shows for children.

It took almost 20 years before puppets would once again find themselves occupying significant American stages. At the center of this shift was Tony Sarg, considered by many to be the father of American puppetry. Sarg’s innovations included a marionette skeleton that could come apart as well as the giant, animated helium-filled balloons that would become a staple of the Macy’s Thanksgiving Day Parades. His puppets appeared in such popular Broadway and touring shows as Alice and Wonderland and Treasure Island. Puppetry in the late teens and early twenties was not, however, limited to the commercial theatre. In the second decade of the 20th century, the Little Theatre movement embraced the possibility of using puppets in their new theatres. These amateur artists rejected the commercial and instead were committed to producing artistically innovative work incorporating the freshest ideas from Europe. Greenwich Village’s famous Provincetown Players ran puppet shows alongside new work from Eugene O’Neill and Susan Glaspell. The Chicago Little Theatre’s Ellen Van Volkenburg explicitly included puppet shows in the theatre’s programming and ran puppet scenography workshops. It is Van Volkenburg who is widely credited with the invention of the term puppeteer.

Surprisingly, in the midst of the Great Depression, more puppeteers were working in New York than had been previously employed across the country. Under the umbrella of the New Deal, the Federal Theatre Project (FTP) employed thousands of out-of-work actors, directors, and writers. Though most famous for its live, theatricalized versions of current events (Living Newspapers), another innovative FTP project was the Marionette Wing, a branch that employed puppeteers in 22 companies and presented more than 100 shows weekly across America throughout the late 1930s.

Though late-19th-century beliefs certainly suggested that puppetry was best suited for children’s fare, during wartime puppets were used specifically as political tools targeted at young audiences. Both the Nazis and Soviets created shows using puppetry to engage and indoctrinate children in political propaganda.

Puppetry soon began to embrace educational opportunities beyond politics. In 1955, Washington’s WRC-TV premiered a five-minute television show called Sam and Friends. Often running after the nightly news, the show consisted of a group of puppets who would act out comedic skits and lip syncs. One particularly popular character was a green creature of no specific genus named Kermit.
At a dinner party in 1966, experimental psychologist Lloyd Morrisett made an observation that would change the American cultural landscape: his three-year-old daughter was enthralled by television. Was there a way of using television to educate? And *Sesame Street* was born. After failed test runs involving only live actors, Jim Henson’s Muppets (marionette-puppets) were introduced. The show was a hit. Children loved the cute, friendly creatures, and parents loved the smart content. “It’s Not Easy Being Green” wasn’t simply catchy and fun; it also encouraged kids to embrace the idea of being unique.

While the Muppets were the best-known puppets in town, other decidedly more radical creatures were being constructed on the Lower East Side. Anyone who partook in or has seen clips of Vietnam War protests might be familiar with Peter Schumann’s giant rod puppets. Originally created to stage politically minded pieces about working-class neighborhood issues, Schumann’s *Bread and Puppet Theater* became a staple of the opposition effort in New York, closing down city blocks with its processions and pageants. In 1982, during the United Nations’ disarmament talks, *Bread and Puppet*, along with 250 masks and puppets and a team of thousands of volunteers, staged an historic three-part epic up Fifth Avenue. Puppets moved uptown in an entirely different way in the 1990s, the decade that also saw the creation of the Henson International Festival of Puppet Theater. While companies such as Mabou Mines experimented at St. Ann’s Warehouse in Brooklyn, which opened its Puppet Lab in 1997, the Walt Disney enterprise had enlisted a relatively unknown puppeteer to create creatures for the musical adaptation of its popular film *The Lion King*. Julie Taymor’s creatures resulted in a 1998 Tony Award for the production that has since toured cities from Paris to Jakarta.

More puppetry followed. In 2003, Robert Lopez and Jeff Marx’s *Avenue Q* was a Broadway hit. Paula Vogel’s *The Long Christmas Ride Home*, staged in 2003, featured both human and puppet actors in key roles. In 2008, *Shrek The Musical* with its 17-foot-tall dragon puppet premiered on the Great White Way. Academically, it is now possible to obtain undergraduate and graduate degrees in puppetry at the University of Connecticut. Politically, Bread and Puppet’s legacy carries on; the giant papier-mâché creations remain iconic images of the 1999 protests in Seattle against the WTO. Puppets have appeared at similar rallies since and were a key feature of the satirical 2004 film *Team America: World Police*. As the Puppet Lab continues to experiment at St. Ann’s Warehouse, smaller, newer companies such as the Puppet Kitchen and Phantom Limb are contributing their own creatures and stories to New York’s puppeteering community.

While we admire live actors for their ability to transform into other living beings, there is a particular kind of awe inspired by watching something inanimate, something perhaps as simple as a lonely sock, suddenly appear genuinely infused with life. Unlike live actors, puppets come with no pencil-pushing day jobs, no history of heartbreak since the sixth grade, and no particular opinions on the latest bill being pushed through Congress. Thus, whether attached to strings or sticks, whether made with a paper bag or by the latest technology, whether first taking to the stage in Tokyo or Toledo, the puppet has and continues to be the ideal blank, “living” canvas on which we can fully express our unique selves: it will believe, like we do, in Ganesh or Proposition 8 or the crucial importance of eating copious amounts of chocolate chip cookies.

For many of us, Kermit became like a family member that we welcomed into our homes as we ate our afternoon animal crackers and drank our apple juice. To us, Kermit feels like a living creature, a character that somehow exists as a separate entity, transcending even his iconic creator. It would seem, then, that Kermit, now a few months into retirement, has every reason to smile. Though it still might not be easy being green, it is a pretty great time to be a puppet.
Is the composer really dead?

BY MADELEINE OLDHAM

Daniel Handler grew up singing in a choir, and his parents were big opera buffs. Being exposed to music of all kinds from an early age instilled in him an appetite for it that has served him well throughout his life. Not all kids learn about music from their parents, however, and it’s gotten progressively more difficult to gain similar knowledge in schools as recent years have seen a shift in this country’s values away from arts education. Handler’s desire to address the lack of adequate musical exposure for this generation’s children inspired him to create The Composer is Dead with longtime friend, composer Nathaniel Stookey. The book and CD were published by HarperCollins in 2009.

Studies abound about music’s relationship to the human experience and the myriad roles it can play in people’s lives. It’s been shown to foster creativity, sensitivity, self-esteem, collaboration, and discipline. It helps young people understand that the world is not black and white, and initiates conversations about the subjective nature of things. It’s able to connect us with the past and with cultures beyond our borders. It can unlock parts of the brain inaccessible to language and assist the development of people with learning disabilities, or offer moments of respite to those suffering from degenerative neurological conditions.

But what role does classical music in particular play in today’s cultural landscape? Some see it as the domain of men in musty wigs from a time long gone. Nathaniel Stookey has a very different take on it: “I don’t really distinguish that much between classical music and other kinds of music. There are lots of people like me today who don’t really categorize,” an attitude perfectly in keeping with today’s mashup society. Stookey continues, “Why I like writing for orchestras and classical instruments is, basically, it’s the biggest live band there is. The palette is very rich, with a huge breadth and emotional scope — what the players can do is vast.”

Stookey stresses that a foundation in how to read and write music is just as important as a basic understanding of math, history, or biology: “I can’t imagine raising children without music. It’s totally required in my house, like long division — no one thinks of it as elective. Music should be that way — built in as something that we learn alongside everything else. You get more and give more when you’re literate.”

Stookey also addresses the common contemporary perception that orchestral music is not for everyone: “We’ve lost a lot of opportunities with the decline of music literacy. It wouldn’t be such a class-bound system if there were better education across the board.”

Music’s transformative powers are well-documented, and it’s no secret that music can change people. Marin Alsop,
Theatre for Young Audiences

BY MADELEINE OLDHAM

Theatre for Young Audiences (TYA), a national service organization, still maintains a relatively low profile in the United States. Family theatre has a reputation for being something that entertains children, and that adults sit through. But a movement has been gaining steam to create a body of work that audiences of all ages can enjoy. TYA has taken great strides recently. Children’s Theatre Company of Minneapolis won the 2003 Tony Award for Outstanding Regional Theatre. Children’s theatres are increasingly hiring writers and directors that work in the adult professional theatre to ensure the highest quality of artistry and storytelling. And theatres that aren’t known for doing work for younger audiences have begun to incorporate family programming into their seasons.

Plays for children don’t necessarily have to exclude adults. The most successful works operate on both levels—some things strike a chord with the kids, others with the grownups. But the key to creating an experience that all ages can enjoy is to avoid condescending or talking down to children. (Which is always good advice anyway.) This helps keep everybody engaged.

International companies figured this out a long time ago. Europe in particular is known for creating inventive, sophisticated work for young people that adults also appreciate and enjoy. They discovered that, in some ways, TYA allowed them to be even freer with their creative hand, because kids’ imaginations are in better shape than those of the adults. It’s less work to get a family audience to buy into a fantastical environment or a nonrealistic world, because kids go there instantly and bring the adults along with them.

An umbrella organization for worldwide TYA theatres called ASSITEJ International notes in its vision statement: “ASSITEJ knows that the future is in the hands of our children and young people and that providing inspiring theatre experiences helps give them tools to navigate this brave new world.”

Some well-known artists who have created TYA work include:
- Nilo Cruz
- Melissa James Gibson
- Danny Hoch
- Quiara Alegría Hudes
- David Henry Hwang
- Naomi Iizuka
- Kevin Kling
- Tony Kushner
- Marion McClinton
- Diane Paulus

Nathaniel Stookey takes that a step further to describe the experience he has while composing:

It’s an escapist act—I disappear into a parallel universe and it takes me away. Listening does that sometimes, but composing does it reliably and to the nth degree. When I’m composing, I’m much further gone. It’s like crack—I might be able to get along without it, but I haven’t tried in a really long time. And like an addict, I’m not really interested in trying.

Stookey and Handler feel very strongly that all people should have the opportunity to be transported by music, and decided they could do something to try to open more doors. Handler notes that “many people were tired of taking their children to hear Peter and the Wolf over and over again.” More options were needed, and sometimes action (or music!) speaks louder than words.

music director of the Baltimore Symphony Orchestra, and the first woman to helm a prominent American orchestra, has devoted herself to making classical music more accessible and offering opportunities to undergo experiences like the one she describes below:

When I was 14 years old or so, I started attending a summer chamber music camp where we played chamber music day and night.

As I was passing through the dormitory hallway on my way to dinner one evening, I heard strains of a recording coming through someone’s door. I was immediately drawn, almost like a magnet, to that closed door.

The music was mesmerizing, gripping and thrilling. Something happened to me that had never happened before: I felt deeply and profoundly moved by a piece of music. I gradually sank to the floor outside the door and found myself unexpectedly weeping, overcome by the beauty and power of the music.

The recording was the “String Sextet in B-flat” by Johannes Brahms, and I immediately asked my father to buy me a recording of the piece. I listened to that Amadeus Quartet (and guests) recording so many times that I think I wore it down to a state of see-through vinyl! To this day, when I hear the opening three notes of the B-flat sextet, I feel transported and transformed.

I understood in that 14-year-old moment that music has the capacity to fundamentally touch and change each one of us, and I fell hopelessly in love with becoming a musician.

This emotional gravitation towards—and attachment to—the music of Brahms has lasted my entire life. And recording the Brahms Symphonies with the London Philharmonic was both deeply satisfying and hugely inspiring for me. I remember feeling again like a teenager in love...but that’s what music can do for us all!

Nathaniel Stookey takes that a step further to describe the experience he has while composing:

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BERKELEY REPERTORY THEATRE
TONY TACCONE, ARTISTIC DIRECTOR
SUSAN MEDAK, MANAGING DIRECTOR

presents
the world premiere of

LEMONY SNICKET’S THE COMPOSER IS DEAD
MUSIC BY NATHANIEL STOOKEY

PRESENTED WITH
THE MAGIC OF LIVING, BREATHING THEATER

CONCEIVED FOR THE STAGE BY
LEMONY SNICKET
PHANTOM LIMB
JESSICA GRINDSTAFF & ERIK SANKO
ARTISTIC DIRECTORS

TONY TACCONE & GEOFF HOYLE

THE MAGIC OF LIVING, BREATHING THEATER

WRITTEN BY
LEMONY SNICKET

FILM PRODUCED BY
LISA COOK

DIRECTOR OF PHOTOGRAPHY
MARTIN ROSENBERG

UNDERSCORING BY
MATTHEW COMPTON & ASA TACCONE

THE COMPOSER IS DEAD

WRITTEN BY
LEMONY SNICKET
MUSIC BY
NATHANIEL STOOKEY

RECORDED MUSIC ORIGINALLY COMMISSIONED AND PERFORMED BY
THE SAN FRANCISCO SYMPHONY

CONDUCTED BY
EDWIN OUTWATER

SET, COSTUME DESIGN, AND PUPPETRY
JESSICA GRINDSTAFF AND ERIK SANKO

LIGHTING & PROJECTION DESIGN
ALEXANDER V. NICHOLS

SOUND DESIGN
JAMES LEBRECHT

STAGE MANAGER
MICHAEL SUENKEL
ASSISTANT STAGE MANAGER
KIMBERLY MARK WEBB

DIRECTED BY
TONY TACCONE

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LEMONY SNICKET’S THE COMPOSER IS DEAD

FEATURING

THE COMPOSER IS DEAD

AND

THE MAGIC OF LIVING, BREATHING THEATER

WITH

GEOFF HOYLE

PUPPETEERS

JENNY CAMPBELL
FRANKIE CORDERO
MARTA MOZELLE MACROSTIE
EDOUARD SANKO
RONNY WASSERSTROM

ADDITIONAL VOICES

Bettina Devin, Roger L. Jackson, Jarion Monroe, Asher Terra, and Erin-Kate Whitcomb

*The Composer is Dead* and *The Magic of Living, Breathing Theater* are performed together without an intermission.
Profiles

Geoff Hoyle* 
YOUR CHARMING HOST AND THE INSPECTOR

Geoff has played a squirrel in *Wind in the Willows*, a bird on Broadway (the original Zazu in *The Lion King*, Drama Desk nomination), and a dog off-Broadway (The Dog in Tony Taccone’s production of Tony Kushner and Maurice Sendak’s opera, *Brundibar*, which began at Berkeley Rep). An accomplished mime, he clowned as Mr. Sniff alongside Bill Irwin and Larry Pisoni in San Francisco’s Pickle Family Circus, and with Circus Flora and Cirque du Soleil. Geoff created the Francisco’s Pickle Family Circus, and with Circus Sniff alongside Bill Irwin and Larry Pisoni in San Francisco in March 2011.

Jenny Campbell 
PUPPETEER

Jenny is a New York City–based puppet theatre artist and teacher. Her recent puppeteering credits include *The Devil You Know* with Phantom Limb Company at La MaMa Experimental Theatre Club in New York City and Basil Twist’s *Hansel and Gretel* at Houston Grand Opera. She will be performing in Basil Twist’s *Petrushka* in Philadelphia this spring.

Frankie Cordero 
PUPPETEER

Frankie grew up in Chicago and Oak Park, Illinois, where his magician/clown father and supportive mother nurtured an early love of puppetry and VHS filmmaking. For the past 10 years, he has worked as a freelance puppeteer, designer, builder, and director in New York City. His theatre credits include The Adding Machine with Hystopolis Productions in Chicago, Bride with Lone Wolf Tribe at Performance Space 122, KoYoau at La MaMa etc with Tom Lee, Madama Butterfly at the Metropolitan Opera, Walking with Dinosaurs (national tour), and Blair Thomas & Company’s touring production of Pierrot Lunaire, a staging of Arnold Schoenberg’s 1912 composition. His TV credits include It’s a Big Big World, Jack’s Big Music Show, Oobi, and Sesame Street. He has also directed and produced several films and music videos, including “The Whole World and You” by Tally Hall (Atlantic Records). For more information, visit frankiecordero.com.

Marta Mozelle MacRostie 
PUPPETEER

Marta is a New York City–based puppeteer, puppet builder, theatre educator, and jazz vocalist. Her off-Broadway credits include ensemble puppeteer in *Puss in Boots* at The New Victory Theater, directed by Moisés Kaufman, and puppet creation for Handcart Ensemble’s production of Homer’s *Odyssey*. Her other New York City credits include marionettes in *The Devil You Know*, directed by Ping Chong & Company in collaboration with Phantom Limb, and ongoing appearances with Chinese Theatre Works. Marta’s own short-form puppet works have been performed at HERE Arts Center and The Tank in New York City; the 2009 National Puppetry Festival here Arts Center and The Tank in New York City; the 2009 National Puppetry Festival in Atlanta, GA; The O’Neill National Theater Institute in Waterford, CT; Perishable Theatre in Providence, RI; and The Puppet Showplace Theatre in Boston, MA. Marta holds a degree in Experimental Theatre Artist Residency Program/Pew Fellowship for the Arts mime grants and a national Theatre Artist Residency Program/Pew Fellowship for the Arts mime grants.

Edouard Sanko 
PUPPETEER

Having lived over 16 years in France, Edouard decided to return to his home country and settle in New York in November 2009. After working for Phantom Limb in the fall and winter of 2009, he worked on the marionette play *The Devil You Know* at La MaMa etc, directed by Ping Chong with marionettes, set design, and score by Phantom Limb. In August 2010, he acted in the short film *Between Ethyl and Regular*, directed by Adrien Cothier. He is very much looking forward to working on *Lemony Snicket’s The Composer is Dead*, a new and challenging theatrical production of which he is proud to be a part.

Ronny Wasserstrom 
PUPPETEER

Ronny pulled Daniel Webster’s strings to critical acclaim in Phantom Limb/Ping Chong’s *The Devil You Know*. He is a longtime marionettist for Puppetworks in Brooklyn and an actor/puppeteer/singer/dancer for the Czechoslovak-American Marionette Theatre, where he will be the lead in *Mr. M* next April. Ronny founded Playdate Puppets, which performs for parties and at major park nationwide. Check out the fan page on Facebook or contact Ronny at Warsh29@hotmail.com.

Bettina Devin* 
VOICE-OVER

Bettina’s work includes roles for Disney/Pixar, LeapFrog, MGM, Paramount, and major network sitcoms. Best known as Edina Menzel’s mom in the film version of Rent, she recently shot starring and principal roles in seven features, including a starring role as a Cruella de Ville–like villainess in *Doggie Boogie* (which will be released in fall 2011). For *Film Noir*, which was shown at Cannes Film Festival 2007, she voiced five characters in addition to the female lead. Her CD, *Dangerous Type*, is continually played on jazz radio stations in the United States. Bettina’s triumph over the voice-crippling spasmodic dysphonia has made her a natural to coach people on pursuing their dreams.

Roger L. Jackson 
VOICE-OVER

Best known as the voice of Ghostface in Wes Craven’s Scream films and the villainous Mojo Jojo on *The Powerpuff Girls* cartoon show, Roger studied acting at the Academy Theatre in Atlanta. His most noted stage roles have been Caliban in *The Tempest*, Lalo in *The Criminals*, Peter in *The Zoo Story*, and Smirnov in *The Bear*. He is also an award-winning director and a member of the Puppeteers of America.

Asher Terra 
VOICE-OVER

Asher Terra is thrilled to be joining Berkeley Rep for the first time. She graduated from California Institute of the Arts (CalArts) in 2009, where she received her BFA in dance and choreography. She is a native of the Bay Area, where she trained in dance for nine years with Marin Dance Theatre and in voice with San Francisco Conservatory of Music. Asher began her voice-over career at the age of 10, working

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
in various commercials and video games, and has had the privilege to lend her voice to the films of animators now with Disney, Cartoon Network, and Pixar.

Jarion Monroe*  
**VOICE-OVER**
Jarion has worked with Berkeley Rep for 19 seasons. He plays Lynch in the game *Kane & Lynch* and can be seen on TV, in film and commercials, and on vocal tours. Jarion wrote the screenplay *Sly Will*. He’s currently playing Old Mr. Fezziwig in A.C.T.’s *A Christmas Carol*.

Erin-Kate Whitcomb*  
**VOICE-OVER**
Erin-Kate has received acting awards and nominations from the Bay Area Theatre Critics Circle, as well as a number of Bay Area Drama-Logue and Dean Goodman Choice Awards, for both performance and playwriting. She recently toured with Dame Edna (played by international celebrity Barry Humphries), portraying her dysfunctional daughter Valmai. Erin-Kate has worked with notable artists such as Edward Albee, George Coates, Arthur Kopit, and Megan Terry. While maintaining an active voice-over, theatre, and film career, she also works an acting coach, teacher, and director.

Lemony Snicket  
**AUTHOR**
Lemony Snicket was born before you were, and is likely to die before you as well. His family has roots in a part of the country which is now underwater, and his childhood was spent in the relative splendor of the Snicket Villa which has since become a factory, a fortress, and a pharmacy, and is now, alas, someone else’s villa. Though his formal training was chiefly in rhetorical analysis, he has spent the last several eras researching the travails of the Baudelaire orphans. This project, being published serially by HarperCollins, takes him to the scenes of numerous crimes, often during the off-season. Eternally pursued and insatiably inquisitive, a hermit and a nomad, Mr. Snicket wishes you nothing but the best. Due to the worldwide web of conspiracy which surrounds him, Mr. Snicket often communicates with the general public through his representative, Daniel Handler. Mr. Handler has had a relatively uneventful life, and is the author of three books for adults, *The Basic Eight*, *Watch Your Mouth*, and *Adverbs*, none of which are anywhere near as dreadful as Mr. Snicket’s.

Nathaniel Stookey  
**COMPOSER**
Nathaniel's compositions have been performed by the Chicago Symphony Orchestra, The Cleveland Orchestra, Hamburg’s Sinfonieorchester des Norddeutschen Rundfunks, Los Angeles Philharmonic, Manchester’s Hallé Orchestra, the National Symphony Orchestra
BERKELEY REP PRESENTS

profiles

At the Kennedy Center, Orchestra of St. Luke’s at Carnegie Hall, the Philadelphia Orchestra, the San Francisco Symphony, and the Toronto Symphony, among many others. Earlier this year, he created the score for John Doyle’s new production of Bertolt Brecht’s *Caecilian Chalk Circle* at American Conservatory Theater. Stokely’s latest recording, _Junikesta_—described by Magnetic Fields front-man Stephen Merritt as “a battle-scene by Fabergé”—was released in July by Innova Records. His upcoming vocal/theatrical performances include _Into the Bright Lights_ (with Federica von Stade and Philharmonia Baroque Orchestra) and Zipper, a *soapopera* (with Manolo Felsiano and Marin Symphony).

**Phantom Limb Company**

Erik Sanko & Jessica Grindstaff

SET, COSTUME DESIGN, AND PUPPETRY

Phantom Limb Company, comprised of husband-and-wife team Jessica Grindstaff (art director/designer/project manager) and Erik Sanko (composer/designer/performer/puppeteer), is a New York City–based multidisciplinary aural, visual, and performance unit. Past projects include _The Fortune Teller_, which debuted at HERE Arts Center with composition by Sanko and Danny Elfman and narration by Gavin Friday, and _Dear Mme_, an original composition and marionette play commissioned by the Kronos Quartet that premiered at BAM’s 25th anniversary Next Wave Festival. Amidst a number of projects in development are _69° S_ (_The Shackleton Project_), a theatrical treatment of the 1914–17 Trans-Antarctic Expedition of Sir Ernest Shackleton premiering in fall 2010, and _Tesla in New York_, with music and libretto by Phil Kline and libretto and direction by acclaimed filmmaker Jim Jarmusch. Visit phantomlimbcompany.com.

**Tony Taccone**

DIRECTOR AND ARTISTIC DIRECTOR

Tony is artistic director of Berkeley Rep, where he has staged more than 35 shows—including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, and Itamar Moses. Tony made his Broadway debut with _Bridge @ Tunnel_, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. In 2009, he returned to Broadway to direct Carrie Fisher’s _Wishful Drinking_, which set box-office records at Berkeley Rep before enjoying a six-city national tour. He commissioned Tony Kushner’s legendary _Angels in America_, co-directed its world premiere at the Mark Taper Forum, and has collaborated with Kushner on seven projects including _Brundibar_ and the premiere of _Tiny Kushner_. Two of his recent shows transferred to London: _Contingent Divide_ played the Barbican in 2004, and _Tiny Kushner_ played the Tricycle Theatre this fall. His many regional credits include Actors Theatre of Louisville, Arena Stage, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, The Public Theater, Seattle Repertory Theatre, and Yale Repertory Theatre. In 2011, two scripts penned by Taccone will have their premieres.

**James LeBrecht**

SOUND DESIGN

James returns to Berkeley Rep after 11 years. His last sound design for the Theatre was the 1999 production of _The Life of Galileo_. James was the resident sound designer for Berkeley Rep from 1978 to 1989. His past productions include _The Cherry Orchard, Fish Head Soup, The Night of the Iguana, Our Country’s Good, The Sea, Season’s Greetings, and The Skin of Our Teeth_. James also designed sound for a.c.t.’s productions of _Angels in America_ and _The Tempest_. He has also designed for La Jolla Playhouse, The Old Globe Theatre, and The Public. Over the past 20 years, he forged a successful career in sound for film. His work can be heard in the Academy Award–nominated documentary _The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers_.

**Alexander Nichols**

LIGHTING/PROJECTION DESIGN

Alexander’s theatre credits include the Broadway production of Carrie Fisher’s _Wishful Drinking_, originally presented at Berkeley Rep, and the off-Broadway productions of Danny Hoch’s _Taking Over_, Marga Gomez’s _Los Big Names_, Rinde Eckert’s _Horizon_, and Sarah Jones’ _Bridge @ Tunnel_. Alexander has created production designs for a.c.t., Arena Stage, Berkeley Rep, the Huntington, La Jolla Playhouse, the Mark Taper Forum, Oregon Shakespeare Festival, and Seattle Rep. His dance credits include several seasons as the resident designer for American Repertory Ballet, Hartford Ballet, and Pennsylvania Ballet. Alexander is the resident visual designer for Margaret Jenkins Dance Company and was the lighting designer for American Ballet Theatre at the Metropolitan Opera House and elsewhere. His designs are in the permanent repertory of Alvin Ailey American Dance Theater, Boston Ballet, the Hong Kong Ballet, Hubbard Street Dance Chicago, ODC/sf, the Royal Winnipeg Ballet, San Francisco Ballet, and the Singapore Dance Theatre. His recent projects include the museum installation _Circle of Memory_, in collaboration with Eleanor Coppola, recently presented in Salzburg, and video and visual design for _Life: A Journey Through Time_ with photographer Frans Lanting and composer Philip Glass.

**San Francisco Symphony**

Founded in 1911, the San Francisco Symphony (sfs) celebrates its centennial season in 2011–12 and is widely considered to be among the country’s most artistically adventurous and innovative arts institutions. Under Music Director Michael Tilson Thomas, the sfs performs and presents more than 220 concerts annually for an audience of nearly 600,000 in its home of Davies Symphony Hall and beyond. The sfs maintains a wide-ranging series of educational programs serving more than 75,000 children in the Bay Area and through its media and online educational projects millions of children and their families around the globe. Visit sfsymphony.org and sfkids.org.

**Michael Suenkel**

PRODUCTION STAGE MANAGER

Michael began his association with Berkeley Rep as the stage management intern for the 1984–85 season and is now in his 17th year as production stage manager. Some of his favorite shows include 36 Views, _Endgame_, _Eurydice_, _Hydriotaphia_, and _Mad Forest_. He has also worked with the Barbican in London, the Huntington, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse in San Diego, Pittsburgh Public Theater, The Public and Second Stage Theatres in New York, and Yale Rep. For the Magic, he stage-managed Albert Takaazuckas’ _Breaking the Code_ and Sam Shepard’s _The Late Henry Moss_.

**Kimberly Mark Webb**

ASSISTANT STAGE MANAGER

Having joined Berkeley Rep in 1976, Kimberly has stage managed more than 70 productions here in the ensuing decades. His other work includes many productions at a.c.t. (most recently _Scapin_ with Bill Irwin and Geoff Hoyle), as well as projects for Aurora Theatre Company in Berkeley, Center Theatre Group in Los Angeles, the Huntington, Kansas City Repertory Theatre, San Jose Repertory Theatre, and Theatre Three in Dallas.

**Susan Medak**

MANAGING DIRECTOR

Susan has served as Berkeley Rep’s managing director since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT), the management association that represents 75 of the nation’s largest nonprofit theatres. Susan has often served on program panels for the National Endowment for the Arts and chaired two panels for the Massachusetts Arts Council as well. She served two terms on the board of Theatre Communications Group, including three years as the organization’s treasurer. Closer to home, Susan chairs the Downtown Berkeley Business Improvement District. She is the president of the Downtown Berkeley Association and founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. Susan serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society. She lives in Berkeley with her husband and son.

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.*
Les Waters  
**ASSOCIATE ARTISTIC DIRECTOR**

Obie Award–winner Les Waters has served as associate artistic director of Berkeley Rep since 2003. In the last five years, his shows have ranked among the year’s best in the *New York Times*, *The New Yorker*, *Time Magazine*, *Time Out New York*, and *USA Today*. Les has a history of collaborating with prominent playwrights like Caryl Churchill, Charles Mee, and Wallace Shawn, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. Last fall, he made his Broadway debut with *In the Next Room (or the vibrator play)*, which began in Berkeley. His other productions at Berkeley Rep include the world premieres of *Concerning Strange Devices from the Distant West*, *Fêtes de la Nuit, Finn in the Underworld, Girlfriend*, and *To the Lighthouse*; the American premiere of *Tragedy: a tragedy*; and extended runs of *The Glass Menagerie, The Lieutenant of Inishmore, The Pillowman*, and *Yellowman*. Les has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at UCSD and is an associate artist of The Civilians, a theatre group in New York.

Karen Racanelli  
**GENERAL MANAGER**

Karen joined Berkeley Rep in November 1993 as education director. Under her supervision, Berkeley Rep’s Programs for Education provided live theatre for more than 20,000 students annually. In November 1995, she became general manager, and since then has overseen the day-to-day operations of the Theatre, supervising the box office, company management, and IT. She has represented the League of Resident Theatres during negotiations with both Actors’ Equity Association and the Union of Stage Directors and Choreographers. Prior to her tenure at Berkeley Rep, Karen worked as executive director for a small San Francisco–based theatre company and was sponsorship manager for the San Francisco Fair. She also worked for Theatre Bay Area as director of theatre services. As an independent producer, Karen produced plays and events for Climate Theater, Intersection for the Arts, Life on the Water, Overtone Theatre Company, and San Jose Stage Company. She has served on the boards of Climate Theater, Overtone Theatre Company, and Park Day School and is currently on the board of the Julia Morgan Center.

Madeleine Oldham  
**DRAMATURG/LITERARY MANAGER**

Madeleine is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Baltimore’s Centerstage, she produced the First Look reading series, and served in a similar capacity at Directors & C”tours in San Francisco. Madeleine has worked as a dramaturg and creative producer with several of the Bay Area’s leading companies, including Berkeley Rep, ACT, Marin Theatre Company, and Actors Theatre of San Francisco. Madeleine holds an MFA in dramaturgy from the University of California, Berkeley, where she has also taught a variety of courses including Dramaturgy and the New American Theatre.

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series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Seattle’s Intiman Theatre. Madeleine recently completed four years of service on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT/Seattle, Austin Scriptwalks, Crowded Fire Theatre Company, Geva Theatre Center, the Kennedy Center, the Neo-Futurists, and Portland Center Stage.

Amy Potozkin
CASTING DIRECTOR
Amy is in her 20th season with Berkeley Rep. She has also had the pleasure of casting for ACT/Seattle, Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, the Bay Area Playwrights Festival, Dallas Theatre Company, Marin Theatre Company, The Marsh, San Jose Rep, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for the film Conceiving Ada, starring Tilda Swinton, as well as Josh Kornbluth’s Haiku Tunnel and his upcoming Love and Taxes. Amy received her MFA from Brandeis University, where she was also an artist-in-residence. She is a coach to hundreds of actors and teaches classes and workshops at Berkeley Rep’s School of Theatre and various other venues in the Bay Area.

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Marjorie Randolph
SEASON PRODUCER
Marjorie is president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She currently lives in Los Angeles, where she heads up worldwide human resources for Walt Disney Studios, although she still considers Berkeley her home. During her tenure at Berkeley Rep, she has produced 10 plays. She is a member of the California Bar and a former president of California Women Lawyers. She serves on the National Advisory Panel of the Institute for Research on Women and Gender at Stanford University.

Pam & Mitch Nichter
EXECUTIVE PRODUCERS
Pam is the chief operating officer, chief financial officer, and a founding principal at Osterweis Capital Management, a San Francisco investment manager. She serves on the board of trustees at Berkeley Rep. Osterweis Capital and its principals support and are on the governing boards of numerous Bay Area organizations including the California College of the Arts, the Contemporary Jewish Museum, San Francisco Ballet, San Francisco Conservatory of Music, and Summer Search.

The Strauch Kulhanjian Family
EXECUTIVE PRODUCERS
Roger Strauch is a former president of Berkeley Rep’s board of trustees and a current member. He is chairman of The Roda Group (rodagroup.com), a venture-development company based in Berkeley, best known for launching Ask.com, PolyServe, and Sightspeed. Roger serves on the boards of Cardstore.com, GameReady, and Ravenflow, all located in the East Bay, and his firm is the lead investor in Solazyme, a renewable-energy company based in South San Francisco. Roger is a member of the engineering dean’s college advisory boards of Cornell University and UC Berkeley. At Cal, he is also an executive member of the board of trustees for the Mathematical Sciences Research Institute (msri) and a co-founder of the William Saroyan Program in Armenian Studies. He is also an executive member of the Piedmont Council of the Boy Scouts of America. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three teenage children.

Mitt practices corporate and securities law at Paul Hastings, a global law firm, where he is a partner and heads up the firm’s hedge-fund practice. Paul Hastings provides pro bono and other support to a number of Bay Area not-for-profit organizations including the East Bay Community Law Center, United Way, and WildCare. Pam and Mitch live in the North Bay and have been enthusiastic supporters of Berkeley Rep for years.

Jack & Betty Schafer
EXECUTIVE PRODUCERS
Jack and Betty are proud to support Berkeley Rep. Jack, one of the Theatre’s board members, also sits on the boards of the Jewish Community Endowment, San Francisco Opera, and the Straus Historical Society. He is also co-chair of the Oxbow School in Napa and is an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty, a retired transitions coach, has resumed her earlier career as a nonfiction writer and poet. She serves on the boards of Earthjustice and jvs and represents the Jewish Community Foundation on a national allocation committee.
Julie believes in supporting the arts and arts education efforts on a local level. Having been a Berkeley Rep subscriber and supporter for over a decade, she has been impressed with the quality and variety of its thought-provoking works as well as the learning opportunities offered by the Berkeley Rep School of Theatre, where both her children have enjoyed attending classes. Julie is also an artist and active supporter and former children’s docent at the San Francisco Museum of Modern Art.

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Broadway credits include The Addams Family, Carrie Fisher’s Wishful Drinking, David Mamet’s A Life In The Theatre, and Dr. Seuss’ How The Grinch Stole Christmas (Broadway and tour). Off Broadway and national touring credits include Circumcise Me; Colin Quinn’s Long Story Short, directed by Jerry Seinfeld; Gershwin’s ‘S Wonderful; The Great American Trailer Park Musical; Irving Berlin’s I Love a Piano; Joy; Marga Gomez’ Los Big Names; and Tomie dePaola’s Strega Nona The Musical.

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2010/11 ticket prices

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<th>PREM</th>
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<th>B</th>
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<td>TUE 8PM, WED 7PM, THU 2PM*</td>
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<td>THU 8PM, SUN 2 &amp; 7PM</td>
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<td>SAT 8PM</td>
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*No Thursday matinees for Limited Engagement shows

Under 30? Half-price advance tickets! For anyone under the age of 30, based on availability. Proof of age required. Some restrictions apply.

Student matinee
Tickets are just $10 each. Call the Berkeley Rep School of Theatre at 510 647-2972.

Senior/student rush
Full-time students and seniors 65+ save $10 on sections A and B. One ticket per ID, one hour before showtime. Proof of eligibility required. Subject to availability. Sorry, we can’t give refunds or offer retroactive discounts.

Theatre info

Emergency exits
Please note the nearest exit. In an emergency, walk — do not run — to the nearest exit.

Accessibility
Both theatres offer wheelchair seating and special services for those with vision- or hearing-impairment. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office; please request these materials at least two days in advance.

Ticket exchange

Only subscribers may exchange their tickets for another performance of the same show. Exchanges can be made online until midnight (or 7pm by phone) the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

Educators

Bring Berkeley Rep to your school! Call the School of Theatre at 510 647-2972 for information about free and low-cost workshops for elementary, middle, and high schools. Call Cari Turley at 510 647-2918 for $10 student-matinee tickets. Call the box office at 510 647-2949 for information on discounted subscriptions for preschool and K–12 educators.

Theatre store

Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre and our kiosk in the Thrust Stage lobby.

Considerations

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

Recycle and compost your waste
Help us be more green by using the recycling and compost containers found throughout the Theatre.

Phones / electronics / recordings
Please make sure your cell phone, pager, or watch alarm will not beep. Doctors may check pagers with the house manager and give seat location for messages. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

Please do not touch the set or props
You are welcome to take a closer look at the set, but please don’t step onto the stage. Some of the props can be fragile, and are placed precisely.

No children under seven
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre.

Theatre maps

SEATING SECTIONS: ● PREMIUM ● A ● B

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Written and performed by Mike Daisey
Directed by Jean-Michele Gregory
Thrust Stage · Jan 11–Feb 27

"ONE OF THE BEST SHOWS OF 2008"
—SF CHRONICLE

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Thrust Stage · Dec 11–30

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Berkeley Rep
Aren't you entertained already? No? My goodness, you're bossy. You'll be a very good director someday. And you didn't steal a puppet? If you stole one, it might be sad, especially if it's a violin puppet: the sound of a lonely violin can be very sad indeed and might make you cry. Instead of stealing a puppet, try the following:

**BE A SOUND DESIGNER**

Think of your favorite movie. The background music in a movie is called the *score,* and today you get to make one. Here's how.

1. Pick or make up a story.
2. Choose a few important parts in the story.
3. Now, pick some music to go along with the part. For instance, if there is a sad lonely puppet in the story, maybe you want to pick some sad music. Or maybe not. What happens if you choose happy music for a sad part? Maybe you want to try different *genres* (types) of music. Maybe a *pop* song (like Justin Bieber) or a *classical* song (like Beethoven).
4. Read the story again, but play the music. How is telling or reading a story different with music?
5. Try it again with new music! You're ready to play an instrument. Which instrument do you want to play? Perhaps you could play the violin?

**BE A DIRECTOR**

You are ready to put on a full show, just like Berkeley Rep does. (But smaller, and maybe with fewer puppets. Maybe.)

2. Listen to your song and draw or write where the music sounds to you.
3. Choose a few important parts in the story. Where are they? Where is the conflict? How does the music help?
4. Think about staging! Where is the best place for it? What kind of lighting do you want? What about sound effects? (You can add these to your score.) What about props and costumes? Of course, you probably want actors. Are you going to use real people or puppets or both?
5. As you were watching the show, which instrument did you think killed the Composer? Why?

Discussion Questions

1. What part of the orchestra can you name?
2. If you could play an instrument, which one would you choose and why? Can you make a sound like the instrument makes?
3. How many of the activities can you name?

Stop! Only read this next bit once you have finished your performance.

Congratulations!

You have directed your first show. We are all very proud of you.

Congratulations! You have directed your performance.

Stop! Only read this next bit once you have put on a show for your friends and family!

1. Pick an opening day and time. Make some tickets and poster.
2. Make sure you get enough props and costumes for the show. What kind of lighting do you want? What about sound effects? (You can add these to your score.) What about props and costumes? Of course, you probably want actors. Are you going to use real people or puppets or both?

Conclusion

"I want more to do."
Now you are saying, "Help! I've made an instrument but now I want a puppet (and I swear I didn't steal yours)."

Well, aren't you demanding? That's OK, in showbiz, we call that an "artistic temperament." A puppet, you say? Well, why don't you turn your instrument into one! Find some craft stuff around the house to use to decorate. Give your instrument a face and arms and legs and maybe a moustache (everyone likes a good moustache), then have it walk around and talk to other puppets.

Instrument = puppet

"Well, aren't you demanding? That's OK, in showbiz, we call that an "artistic temperament.""

BOREDOM

BUSTERS

Things to do at home, brought to you by the Berkeley Rep School of Theatre

March to the beat of your own tambourine

What you need:
- Two paper plates
- Rice grains
- A stapler

What you do:
1. Fill one of the paper plates with a handful of rice grains.
2. Place the other paper plate (upside down) on top of the first plate.
3. Staple the two plates together.
4. That's it! And if you're hungry, you can cook your rice and turn your tambourine into lunch! Yum!

Toot your own horn

What you need:
- One paper-towel roll
- One rubber band
- A piece of waxed paper
- A pen

What you do:
1. Cover one end of the paper-towel roll with the waxed paper.
2. Punch a row of holes on one side of the roll with the pen.
3. Attach the waxed paper to the roll with the rubber band.
4. To play your instrument, blow through one end of the roll while speaking or singing. If you want to scare someone, you can play it with your fingers or by plucking the rubber band around the roll at the holes.

Fancy yourself a guitar hero?

What you need:
- One empty shoe or tissue box
- Two or three rubber bands
- A ruler or stick
- Masking tape

What you do:
1. Remove the top of the box.
2. Stretch the rubber bands across the length of the box.
3. Attach the ruler or stick to the back of the box with masking tape.
4. To play, place your fingers on the rubber bands as if they were strings of a guitar and strum away.

Be a xylophone expert

What you need:
- At least four glass jars
- One wooden mixing spoon
- Water

What you do:
1. Fill each of the glass jars with varying amounts of water. The amount of water will determine the pitch of the sound. The more water you add, the lower the pitch.
2. To play your xylophone, tap each of the glass jars with the mixing spoon. If you want, add some food coloring to the jars. It won't make the sound different, but it will make your instrument look pretty cool!
3. If you get thirsty after eating your tambourine, you can drink your xylophone and then refill it.

What you mean when you say "I get hungry" isn't what you mean when you say "I want to eat". It's like saying "I am thirsty" when you really mean "I want to drink water."
AN ORCHESTRA

LET’S MEET THE MEMBERS:

WIND

Woodwinds are made of wood and are usually played with a mouthpiece. The reeds and the mouthpiece are usually made of plastic or wood. The woodwinds include oboes, flutes, clarinets, and bassoons. Bassoon is the largest woodwind instrument. The bassoon is a double-reed instrument. The double-reed is made of two reeds, which are placed side by side and blown by the player.

BRASS

Brass instruments are made of brass and are usually played with a mouthpiece. The brass instruments include trumpets, horns, trombones, and tubas. The trumpet is the highest brass instrument, and the tuba is the lowest.

STRING

String instruments are made of wood and are played with a bow. The string instruments include violins, violas, cellos, and double basses. The violin is the highest string instrument, and the double bass is the lowest.

PERCUSSION

Percussion instruments are made of wood, metal, or other materials. The percussion instruments include the tam-tam, glockenspiel, xylophone, and triangle. The tam-tam is the largest percussion instrument, and the triangle is the smallest.

COMPOSER

The composer is the person who writes the music for the orchestra. Composers are often associated with specific instruments or sections of the orchestra.

CONDUCTOR

The conductor is the person who leads the orchestra. The conductor uses a baton to direct the orchestra, and the conductor tells the orchestra when to start and stop playing.

Can you name a few famous composers? There are many famous composers, such as Beethoven, Mozart, and Bach. Can you name a few famous conductors? There are many famous conductors, such as Bernstein, Toscanini, and Maazel.
THE ACTORS

You've probably heard of actors. They're the people you see on movie screens or on the stage making you laugh or cry or, if they aren't very good, fall asleep. The actor in the show you are seeing is named Geoff Hoyle. Sometimes, if an actor has a lot of lines or is onstage a whole lot he or she is called the star of the show…but every actor is very important! If an actor is sick or needs a break, someone else goes on instead. This person is called the understudy.

THE PLAYWRIGHT

This is the super-creative person who writes the play. Playwrights have to have a lot of ideas because they come up with the story (also called the plot), the people (the characters), and all of the words you hear being spoken (the dialogue or the lines).

THE DRAMaturG

Sometimes, things in a play can be hard to understand. Like a really good teacher, the dramaturg helps everyone involved in the show understand everything about the play. If someone has a question about something, the dramaturg is the person to go to for the answer. Also, if the playwright is having trouble writing the play, the dramaturg might help the playwright by asking questions or offering suggestions.

THE DESIGNERS

There are many kinds of designers involved in a production. Look around you. See all the lights? The lighting designer decides how many lights to use, where they go, and what colors they should be. For instance, he or she might use a lot of dark blue lights for a night sky. The sound designer decides what sound effects and, sometimes, what music to use. The costume designer decides what everyone wears, and the set designer decides what all of the walls, floors, and furniture on stage look like. The set designer also makes sure all of these things work together and don't conflict with each other. The director is in charge of all of these decisions and works with the designers and the actors to make sure that the show is as good as possible.

THE PUPPETEER

Have you ever put a sock on your hand and made it move around and do crazy things? Like playing with a puppet? (If not, try it when you get home!) If so, you're already a puppeteer. Puppeteers are the people who make the puppets move around on stage like all the other actors, players, and musicians do. Sometimes, puppeteers also make the puppets themselves!

THE STAGE MANAGER

You will probably never see a stage manager; he or she works behind the scenes. When the show is happening, the stage manager is the person who makes sure everything is under control. If actors forget their lines, they can ask the stage manager for their lines and the stage manager will tell them what to say. The stage manager is also in charge of making sure that all of the props are in the right place and that all of the costumes are ready to go. The stage manager is also in charge of making sure that the actors are getting their makeup and hair done in time for the show. The stage manager is also in charge of making sure that the actors are not late for rehearsals or the actual performance. The stage manager is also in charge of making sure that the actors are dressed in the right clothes and that their makeup is done. If there is a problem or an accident, it's probably the stage manager's job to fix it.

THE DIRECTOR

This person is really important. Have you ever played a sport? Plays have practices too—they are called rehearsals. The director is the coach at rehearsals. The director makes sure that all of the actors are doing their best job and that the show is as good as possible. The director is also in charge of making sure that all of the designs look and sound good together. The director is the boss of the entire show and all of the people in it.

THE CONCESSIONAIRE

The concessionaire is the person who sells you your chocolate, cookies, soda, or cupcakes before the show. You might also call them the snack vendor or the food vendor.

THE AUDIENCE

That's you and all the people in chairs around you when you go to see a play. You're part of the audience! If you've ever been to a show, you know that the audience is just as important as the actors. The audience is the reason you play your characters, modern and many more. The audience is the reason you play your characters, modern and many more. The audience is the reason you play your characters, modern and many more.

THE CHOREOGRAPHER

The choreographer is the person who makes up all of the dances in a show. He or she is usually an expert dancer who knows a lot of different styles like ballet, jazz, hip-hop, and many more. The choreographer is also in charge of making sure that all of the dancers are in the right place at the right time. If you're an expert dancer, you might even be asked to choreograph your own show!

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### Theater Job Dream

#### What’s Your

1. **My favorite school subject is…**
   - a. English or history
   - b. Art, science, or computers
   - c. Drama or dance
   - d. I like everything
   - e. Whatever gives me the best schedule

2. **When I am working on a group project, I am usually the one who…**
   - a. Makes the poster or presentation board
   - b. Comes up with the idea for the project
   - c. Does a lot of the research and writing
   - d. Leads the presentation for the class
   - e. Makes sure everyone stays on track and that things are done by the due date

3. **My friends would describe me as…**
   - a. Outgoing and fun
   - b. Organized
   - c. Smart and curious
   - d. A leader
   - e. Artistic

4. **If I could get any of the following as a present, I would choose…**
   - a. A video camera so I can make my own movies
   - b. A really good book
   - c. A gift certificate to Staples
   - d. A video game like Dance Dance Revolution or Rock Band
   - e. A bunch of supplies to make arts and crafts

5. **When I grow up, I want to…**
   - a. Be president
   - b. Be famous
   - c. Publish something I write
   - d. Get paid to use all the latest technology
   - e. Solve a major global crisis

#### Find Which Job Corresponds to Your Total

Check your answers against the key below. Add up the numbers next to your answers.

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**TOTAL:**

- 21–25: You’re a perfect stage manager!
- 17–20: You should be a director!
- 13–16: You were born to be a costume or choreographer!
- 9–12: You should be a designer!
- 5–8: You would be a great playwright or dramaturge!

**YOUR ANSWERS**

Find which job corresponds to your total and read about it on the next page!
but must go on!

A JUST-FOR-KIDS program study guide

DISCUSSION QUESTIONS
BE A DIRECTOR!
BE A SOUND DESIGNER!

4  BOREDOM

BUSINESS?
MEET THE MEMBERS

2  HOW MANY PEOPLE DOES IT TAKE TO PUT ON A SHOW?

3  WHAT'S YOUR THEATER DREAM JOB?

1  CONTINUE THE FUN AT HOME!

visit berkeleyrep.org/composer for more
interactive activities

The Show
Is Dead, but
Composer

Is the