THE BERKELEY REP MAGAZINE
2015–16 · ISSUE 2

THE HYPOCRITES’

PIRATES OF PENZANCE

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COVER: MATT KAHLER AS THE MAJOR-GENERAL (PHOTO BY EVAN HANOVER)
“When open-heart surgery isn’t an option, we can implant the new heart valve through a small incision in the leg.”

-ALAN YEUNG, MD, INTERVENTIONAL CARDIOLOGIST

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Like many immigrants, my mother led a double life. In her first life, she was a fully vested Puerto Rican, dancing the nights away in Spanish Harlem to the music of Tito Puente and Bobby Capó. In her other life, she was trying to master skills she thought were quintessentially American: speaking English, cooking burgers, flirting with white boys... and, oddly enough, listening to Gilbert and Sullivan. It's still a mystery how the vinyl records of two Victorian British satirists made it into the house and onto our little record player, but, well... at a very young age my siblings and I were taught to sing along to *H.M.S. Pinafore*, *The Mikado*, and *The Pirates of Penzance*. Only my father declined to participate in these songfests, which, given the fact that he was completely tone deaf, was an act of mercy. In fact, the only song I ever heard him sing was Lerner and Loewe's “Get Me to the Church on Time,” a song of outrageous drunken revelry laced with irony that my father felt summed up the institution of marriage better than any serious writing on the subject.

My irreverent exposure to Gilbert and Sullivan turned out to be perfect preparation for The Hypocrites, a theatre troupe out of Chicago that's been garnering lots of attention for their unique approach to these operettas. Armed with only a rousing attitude and a few spare materials, the company nimbly restores the absurdity of the original storylines and the cleverness of the lyrics. Feeding the conceit of a slightly deranged party, Sean Graney stages these plays as if you're lounging in a friend's backyard with a beer and some chicken wings. You can either join the action on the dance floor or happily watch the proceedings, but the overall effect is pretty irresistible.

What better show to break in the Osher Studio, part of a complex that offers us the opportunity to present plays in a very different setting. With the Thrust Stage under renovation until January, the Osher demands that we think about reaching the audience in a more intimate way. Enter Mr. Graney, The Hypocrites, and *The Pirates of Penzance*. Taken in tandem with the ravenous spectacle of *Amélie*, the two productions provide a fantastically stark contrast in their approach to musical theatre. We are, of course, excited by this aesthetic difference. Such creative disparity fits our tastes at Berkeley Rep to a T, and we're forever grateful that we have an audience that supports the idea that theatre should surprise us and challenge us. And sometimes make us even want to sing.

Sincerely,

Tony Taccone
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I went to school when arts programs were fully integrated in the schools. Even in middle school we had a band, an orchestra, and at least two choirs so that any student had the opportunity to participate. We also had field trips that stretched each student’s aspirational understanding of what artistic accomplishment looked and sounded like. It was possible to have your child enrolled in the band, orchestra, school play, or dance program without additional charge and with the additional benefit that the “late bus” would bring them home by dinnertime.

Due to competing priorities in today’s public school classrooms, many children have fewer opportunities to explore their creative potential, to experience art, or to be given the tools, through field trips and training, to ask the “why” behind any work of art. And overscheduled families are hard-pressed to find the time for excursions that replace the experiences that arts programs provided.

Berkeley Rep can’t solve those systemic challenges, but our School of Theatre and its programs are our contribution to a patchwork of stop-gap measures. In recent years, the Bay Area has seen an upswing in the number of arts programs available for young people: concerts for young audiences, interactive museum programs, arts classes, and some wonderful children’s theatre. Berkeley Rep’s School of Theatre offers student matinees, classroom programs, and affordable classes for 5 year olds on up, with a generous scholarship program that ensures easy access.

Help us make sure that this next generation has the creative education we did by enrolling your children in arts programs available throughout the bay. Bring them to concerts and performances early and often. We have seen that cultural experiences have a bigger impact on children when they attend those events with their parents and grandparents and talk about the experience on their way home. Those experiences become a common point of reference when they attend future events together. The experiences linger in the mind.

The one obvious but also profound truism about the arts is that to turn someone into an audience member, they have to become an audience member. In other words, there has to be a first time…and then a second and then a third. The conversation that follows the experience is as important as the experience itself.

If you are here without your kids and grandchildren, I hope you will heed the call. Come back later in the run with your whole gang in tow. Enjoy a multigenerational experience and spend time on the way home talking about it. Then read up on Mary Zimmerman’s unique take on Treasure Island (which begins April 22) and do it all over again.

Warmly,

Susan Medak

from the Managing Director
Oct 31 7:30pm • HALLOWEEN NIGHT

Let’s do the “Time Warp” again! Celebrate Halloween with the 40th Anniversary of The Rocky Horror Picture Show. Join the San Francisco Symphony for a spooky orchestral performance and a screening of the film hosted by Peaches Christ.

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One of the most talked-about onstage moments of Berkeley Rep’s last season was when Francis Henshall hosed poor Christine Patterson with a fire extinguisher in *One Man, Two Guvnors*.

Richard Bean’s 1960s-flavored comedy left copious room for improvisation and audience participation, but when actor Dan Donohue broke the fourth wall to coax an apprehensive yet obedient Christine Patterson out of the safety of her seat in row B, things got a little crazy. One moment she was simply holding dishes for the play’s protagonist, then she was forced to hide under a table, and then timid Christine found herself covered with foam.

The plight of Christine Patterson struck a chord with other audience members, and we received a wave of emails. While some were convinced that she was an everyday theatregoer, others asked, Was Christine Patterson a plant?

Indeed she was. Local actor and improv artist Fontana Butterfield played the role of Christine—a role so secret that Fontana wasn’t billed in the show program, couldn’t tell anyone she was in the show, and had to collect her ticket from the box office and a program from an usher at every single performance. We even couldn’t print this article until after *One Man, Two Guvnors* closed its tour at South Coast Rep in early October.

“Going to the box office was like another whole act to my performance,” says Fontana. “They would give me my ticket only after I gave them my name, Christine Patterson. And while in my seat, I always felt compelled to look at my neighbors. One time a woman I knew sat in front of me, and I hoped she wouldn’t start to talk to me.”

To make her performance as authentic as possible, Fontana attended reharsals from day one. Director David Ivers wanted people to buy into Christine as an audience member, so he was very clear about what the role should be.

“It was all very calculated and calibrated,” recalls Fontana. “I had to have an open face and never be mad at Dan. I had to think, I don’t like being on stage; I want to go back to my seat—which of course is the exact opposite of what I’ve been trained to do as an actor!”

A stage and film actor who also runs Improv for Everyone, Fontana explains, “One of the rules of improv is to make your partner look good. So what I had to do for Dan was to do as little as possible and make him do all the work so the audience enjoyed it more.”

Judging by the cheers and ovations, the audience had a blast—and Fontana even got to take a bow with the rest of the cast.

“I’d run into audience members after the show in Berkeley Rep’s bar or on the BART platform,” Fontana says, “and they’d always want to tell me what they were thinking during the show—who in their party knew I was a plant, and who didn’t know. It’s fulfilling to me as an actor because I helped them have an experience.”
REPORT

Artists in action

Berkeley Rep teaching artists head back to school this fall

BY KASHARA ROBINSON

Eric Booth is a leader in the teaching artist profession who defines a teaching artist as “a professional artist with the skills and sensibilities of an educator, who engages people in learning experiences in, through, or about the arts.” When it comes to arts programs, teaching artists are a key ingredient. Although it takes a number of people to build and maintain a successful program, they are the ones on the ground implementing the curriculum at hand. Here at Berkeley Rep, School of Theatre administrators and teaching artists work collaboratively to bring theatre-based workshops into schools across the nine-county Bay Area. Just last season, the program served approximately 4,670 students through more than 200 workshops in elementary, middle, and high school classrooms.

Before the actual work happens in these classrooms, a lot of preparation goes into launching the program at the top of September every year. To gear up, Berkeley Rep teaching artists gather in August for a three-day intensive training, laying the groundwork for the year ahead. The agenda includes teambuilding exercises, curricula breakdown, re-enacting curricula, and peer feedback, while topics such as classroom management, teacher involvement, and Common Core are covered. For the returning teaching artists, it’s a refresher; it also serves as a crash course for those new to the group. It is an opportunity to share experiences and best practices as each artist comes to the table with varied levels of expertise.

Training becomes a time to join forces as a collective, even though most of the work is done individually throughout the year. “Establishing comradery is essential,” states Modesta Tamayo, who works closely with the teaching artists as the community programs administrator. “It is a moment to build cohesiveness as a team because although there may be many of them, there’s only one curriculum.” Understanding and delivering curriculum uniformly is important. Training helps reinforce the what, how, and why of the program to ensure every classroom is having the same experience.

We welcomed a total of 25 teaching artists for the 2015–16 school year. With a roster made up of professional educators and performers, the range is exciting to see. The team includes Equity actors, former classroom teachers, fight choreographers, bilingual storytellers, and curricular specialists who all share a common love for arts education.

“No matter how long you’ve been doing this, trainings are vital,” Gendell Hing-Hernández points out. In his 10th
“It’s like any craft; you never want to grow dull. We have a responsibility to give the best of ourselves because it may be the first time the students we’re working with are encountering the arts.”

—GENDELL HING-HERNÁNDEZ

year as a Berkeley Rep teaching artist, Gendell says, “It’s like any craft; you never want to grow dull. We have a responsibility to give the best of ourselves because it may be the first time the students we’re working with are encountering the arts. What we do is for the students, so ongoing training keeps us sharp. Being in the room with fellow artists, learning from one another, is re-energizing, and we all leave amped. Bring on the first graders!”

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There’s something inherently magical about stepping into a theatre. It’s difficult not to get swept away in the story, the majesty of the experience, and the suspension of everyday routine that follows an audience into the dark. The spectacle of the artistry presented can knock audience members off their feet—and that’s where Smokey Stouffer comes in. While your attention is drawn to the stage, his attention is drawn to you. Or, more specifically, your seat. Owner of Somerset Studios, the furniture company contracted to refurbish the seats in Berkeley Rep’s Thrust Stage, comfort connoisseur Smokey is the silent artist supporting behinds behind the scenes.

Smokey is no stranger to the intricacies of the intimate 400-seat theatre. As one of three men contracted for seat installation when the Thrust was first built in 1980, Smokey knows his share about the needs of the space—but when it comes to the seats, he’s the leading expert. His office and Somerset Studios’ warehouse in San Leandro have 50 to 60 yards of extra fabric for each seat Smokey has ever done on hand at all times. He says when theatres he’s worked for call him up, “They say ‘yeah, we got a rip in Row D, seat 103,’ I know exactly what chair that is.” Smokey can then come down, refurbish, and reinstall a new seat, by hand, within two days. “And that’s the way it should be in the theatre,” he explains. “People gotta care.” Who better to replace and refurbish the 400 seats than the man who installed them 35 years ago?

The seats are only a fraction of the renovation efforts in the Thrust. This $7.5 million initiative is part of the Create Campaign, a five-year capital campaign dedicated to audiences, artists, and the community at large. Berkeley Rep had two stipulations when looking for someone to hire for the seats: keep it local, and keep it quality. “We’re picky,” Smokey says. “We do it differently than anybody else. There’s a reason for
that.” The revamped seats reflect Smokey and Berkeley Rep’s shared pride of product. Gorgeously finished and consciously designed with the audience in mind, the Heywood-Wakefield TC725 seats are a work of art in and of themselves. Smokey makes sure “that when I build a piece of furniture it is a piece of furniture.” The sleek black finish on the REL 9005 steel, the expertly double-stitched cushions with foam that collapses 33.3 percent on both the back and bottom, and the re-sanded original walnut armrests are just a few features that patrons can look forward to appreciating when the Thrust reopens in January. “I listen to the oohs and ahs,” Smokey notes. “That’s why I’m still in the business.”

Smokey Stouffer, Owner, Somerset Studios

Somerset Studios is celebrating its 50th anniversary this year; a large milestone that is only overshadowed by the sheer number of orders Smokey and his nine men have to fill. Working with institutions like UC Berkeley, Monterey Bay Academy, and Stanford (for the 28th year), Somerset Studios is no stranger to large auditoriums and expansive theatres. The warehouse in San Leandro is home to not only fabric, but also 4.3 million armrests, six million screws and washers (3,400 of which will be used at Berkeley Rep), and 48,000 chairs that date back to 1926. The breadth of variety and quantity are a far cry from Smokey’s humble beginnings.

In the late 1960s, Somerset Studios consisted of “just me, a table, and a sewing machine,” Smokey recalls, and Berkeley Rep was no more than a storefront theatre with a peace sign out front. Both have changed a bit since then, but each has remained steadfastly true to principles: delivering unmatched art and artisanry. So when you set foot inside the refurbished Thrust in January, take comfort in knowing that while the new work of Julia Cho and Mary Zimmerman may knock you off your feet, Smokey’s seats will be there to catch you.

“I listen to the oohs and ahs. That’s why I’m still in the business.”

—SMOKEY STOUFFER
OWNER, SOMERSET STUDIOS

Play your part in the Thrust renovation and name a refurbished seat. Find out how at berkeleyrep.org/create.
By the mid-1850s, English theatre had fallen out of favor and earned an unsavory reputation, largely due to the predominance of burlesque and sloppily constructed productions of bawdy European work. The late 1860s and 1870s saw a push to reclaim the musical stage with respectable performance that had more intellectual rigor, but was still entertaining and appropriate for parents to attend with their children. Enter Gilbert and Sullivan.

The sheer talent of these two gentlemen proved an unstoppable force. Both had keen ears for rhythm, and the marriage of W.S. Gilbert's words with Arthur Sullivan's music created a harmoniously detailed palette. They took the form of comic opera by storm, developing a signature style that their producer, Richard D'Oyly Carte, called "light opera of a legitimate kind." A frivolous diversion transformed into a serious art form under their careful craftsmanship. It is interesting to note that while other artists were of course creating work during this period, very few other English light operas seem to have sustained any kind of continued life. Just as Elizabethan drama became pretty much synonymous with Shakespeare, Gilbert and Sullivan defined their genre.

Their work was a fascinating blend of reverence and irreverence: reverent in style, irreverent in content. Their subject matter appeared benign on the surface — a romp about pirates, a love story on a naval ship. But beyond face value lay some very daring satire, some of which is as relevant today as it was back then. Gilbert's words observed with a wink that people in power and authority often did nothing to earn it. He liked to lampoon the rigid English class system, poking at its arbitrary nature. He offered sly commentary on an early law that allowed corporations to be treated like people, as well as bankruptcy laws that absolved corporations of any debt obligations.

Stylistically, however, irreverence had no place in the rehearsal room. Both Gilbert and Sullivan were extremely exacting in how they wanted their work to be performed. They demanded that their cast and musicians meet their incredibly high standards, and worked people to the bone to achieve their collective vision. But because of this micromanaging, their productions displayed a professionalism and a polish that made them shine.

In fact, a strict obedience to Gilbert's original staging is probably what killed the D'Oyly Carte Company, which exclusively staged their operas starting in the 1870s. After Gilbert and Sullivan's deaths, many productions were void of new ideas and left audiences feeling uninspired. The company folded in 1982, but has flickered back to life a number of times since then. A positive noteworthy ripple effect of this detailed performance style, and the fact that it was well-documented, can be seen in the
abundance of community organizations devoted to this work. Gilbert and Sullivan Societies abound, and today hundreds of them still thrive. Interestingly, the United States became a bit of a sore thumb for Gilbert, Sullivan, and their producer D’Oyly Carte, with regard to amateur productions. They suffered when their first big hit, *H.M.S. Pinafore*, debuted in an unofficial version in the U.S.: unauthorized productions proliferated, bearing little resemblance to what the duo had written, and gave them no royalty payments. As they were not able to secure copyrights here for all their works, America represented something of the Wild West. Some interpretations chose to adopt the preferred performance style, but others did not because they did not have to. Sullivan’s copyright expired in the 1950s and Gilbert’s in the 1960s, so the Wild West has been gleeefully getting creative with the operettas for quite some time now.

Copyrights were not the only thing that did not go according to plan. The strong personalities involved in this historic partnership began to clash as artistic differences emerged. Sullivan grew to feel that his music took a backseat to Gilbert’s storytelling, and this made him restless and resentful. He longed to challenge himself artistically, and believed that his work with Gilbert was holding him back. Gilbert took issue with Sullivan’s desire for the music to be more prominent, as he felt the same way about the words. He had little patience for Sullivan’s yearning to create more realistic work, as he was quite happy continuing on with the absurdist premises that had served him so well.

The famous “carpet quarrel” marked the beginning of the end. D’Oyly Carte charged a new carpet for the theatre’s lobby to Gilbert and Sullivan, and an argument ensued about whether it was proper to do so. Sullivan sided with D’Oyly Carte, and cemented the wedge that had been growing between him and Gilbert. A number of years later, the two reconciled, but the damage had been done. They managed to grind out two last operas, but their best work was behind them.

Contemporary British and American musicals are direct descendants of Gilbert and Sullivan’s catalog. They showed that the genre can go deeper than mere razzle-dazzle. Musicals can say something of substance while at the same time being thoroughly enjoyable. Their partnership gave us one of the most recognizable canons of theatrical material we have, and their legacy lives on in ubiquitous revivals of their work all over the world. Their collaborations may present as light entertainment, but these comic operas challenged authority, undermined assumptions, and skewered hypocrisy. Both populist and political, their work held broad appeal that seems to defy passing fashion and endures to this day.
Immersive theatre creates no boundary between you and the art; it surrounds you with a story and compels your senses to engage with the present theatrical moment. An immersive show may be a site-specific piece you walk through, or one shaped by your dialogue with the performers, or, as in the case of The Hypocrites’ *Pirates of Penzance*, one that encourages you to grab a drink at the bar during the operetta and even (gently, please!) toss a beach ball or two.

Immersive theatre is perhaps a new name for environmental theatre, a category coined by theatre director and scholar Richard Schechner in the 1960s. Environmental theatre was born of a desire to dissolve the barrier between spectator and performer. People felt a collective need to break down social barriers in the ‘60s; the theatre embraced this impulse by experimenting with ways to bring audiences closer to the art. Antonin Artaud’s “Theatre of Cruelty,” a 1938 essay that urges theatremakers to show humanity at its most primal, influenced many of these experiments. Artaud called for a communion between actor and audience incited by epic spectacles using heightened theatrical language to shock the spectator into viewing the world at its most raw.

The Performance Group, a company led by Schechner, wholly embraced Artaud’s ideas. Their play *Dionysus in ‘69* featured a moment in which actors and willing participants from the audience kissed and groped each other in a large clump on the ground. Schechner writes that environmental theatre aims to transform “an aesthetic event into a social event—or shift the focus from art-and-illusion to the formation of a potential or actual solidarity among everyone in the theater, performers and spectators alike.” The Performance Group’s pieces created new physical performance spaces for the artists and audience to explore. Often, their sets used multilevel platforms and encroached on the audience’s
Artaud called for a communion between actor and audience incited by epic spectacles using heightened theatrical language to shock the spectator into viewing the world at its most raw.

Schechner writes that environmental theatre aims to transform “an aesthetic event into a social event—or shift the focus from art-and-illusion to the formation of a potential or actual solidarity among everyone in the theater, performers and spectators alike.”

“Our craving for intimacy, connection and real experience when we go out to an event is a direct result of the fact that our lives revolve around virtual stimulation all the time... When we go out and pay for an experience, we want it to be real, authentic.”

—Tom Pearson

piece that explores Alice's Adventures in Wonderland and the real-life relationship between Lewis Carroll and Alice Liddell — posits, “Our craving for intimacy, connection and real experience when we go out to an event is a direct result of the fact that our lives revolve around virtual stimulation all the time... When we go out and pay for an experience, we want it to be real, authentic.”

Here at Berkeley Rep, many of our Ground Floor Summer Residency Lab artists create immersive pieces that transform spaces we thought we knew well. (The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work is a series of workshops and commissions that allows us to cultivate new projects; the Summer Residency Lab is the cornerstone of this program, in which artists develop over 13 new pieces throughout the month of June.) In 2015, Sean Christopher Lewis and Jennifer Fawcett turned our Harrison Street campus into a story about a missing sister that spectators explored in small groups. After they made their way through the building (listening, touching, smelling, always moving), they sat down around Sean as he performed a monologue. In 2014, commissioned artist Dave Malloy developed a song cycle about love, death, and whiskey. A chamber piece, Ghost Quartet conjures the feeling of telling a ghost story around a campfire. Ghost Quartet is Malloy’s second immersive piece; his first, Natasha, Pierre and the Great Comet of 1812, was staged in a large tent on 42nd Street where performers danced and sang around audience members who were eating a full dinner (complete with vodka shots) on a white tablecloth. More and more, Berkeley Rep wants to include this kind of work in our programming. The Hypocrites’ Pirates of Penzance marks the first time Berkeley Rep is presenting work in the Osher Studio, a space with flexible seating that blends the playing space and the audience’s own personal space. Experiments from the ‘30s to today have taught us that dissolving the fourth wall broadens our understanding of what theatre is capable of, opening new possibilities for the nature of our relationship to performance.

territory, providing opportunities for moments of connection between audience and performer.

Visual and performance artist Allan Kaprow precipitated another breakthrough in the performance world with his concept “happenings,” performances that involve a viewer’s participation, therefore adding an element of chance to each piece. Kaprow stated, “The line between art and life should be kept as fluid, and perhaps indistinct, as possible.” In 1964, Yoko Ono created a happening called “Cut Piece” in which she walked onstage dressed in fabric, showed the audience a pair of scissors she held in her hands, and invited them to cut away the fabric. Modern day examples of happenings include participatory art at the Burning Man festival and flash mobs that pop up on street corners. Artaud’s ideas influenced countless artists who challenged our conception of theatrical form, including Spalding Gray, Karen Finley, Sam Shepard, Joseph Chaikin, Richard Foreman, and the Wooster Group.

Today, these once-revolutionary ideas about exploding the fourth wall have seeped into the mainstream. Perhaps one of the most talked-about immersive theatre experiences is Sleep No More by the British company Punchdrunk. This long-running extravaganza is a riff on Macbeth installed in 93 rooms of a transformed hotel in New York City’s Chelsea neighborhood. You are invited to explore multiple floors of the hotel, where you can riffle through scribblings about Lady Macduff’s psychology, peer into a baby’s cradle, travel through a maze in the forest, and follow actors and dancers as they hurl through the space, only stopping to perform a scene that you (and the 10 others who followed) witness. Sleep No More is a choose-your-own-adventure show—you can spend its entire length reading letters in a closet, or follow one character relentlessly, or simply let your nose lead you with no predetermined purpose.

Some believe the immersive theatre trend is on the rise because it offers a reprieve from our daily, possibly obsessive, contact with the internet. Tom Pearson — a co-creator of Then She Fell, a site-specific dance theatre
A Generous Performance:
An interview with director Sean Graney

BY SARAH ROSE LEONARD

Sean Graney is the founding artistic director of The Hypocrites, a Chicago–based theatre company established in 1997. As a director and adapter, he has helmed more than 30 productions for The Hypocrites, including All Our Tragic, an epic 12-hour adaptation comprising all 32 surviving Greek tragedies, and the Gilbert and Sullivan classic The Mikado. His version of The Pirates of Penzance debuted in Chicago in 2010 and traveled to the Actors Theatre of Louisville and American Repertory Theater before arriving at Berkeley Rep. Literary Manager Sarah Rose Leonard chatted with Sean about the perils and pleasures of adapting the beloved operetta.

Sarah Rose Leonard: When did you first encounter Gilbert and Sullivan?

Sean Graney: I was in college studying acting (I was a terrible actor so we don’t need to talk about that) and there was a big divide between musical theatre and the more “straight” theatre. I was a serious actor, so Gilbert and Sullivan shows were something I would never consider being a part of. And I can’t sing. So years and years passed and I started this silly theatre company out in Chicago. We produced our first musical The Threepenny Opera, and I was not that happy with the production but it sold really well and our audience was like, “You guys should do more musicals.”

I thought about the problems I had with Threepenny. One was that it was way too long — over three hours. The other was that we weren’t allowed to develop our own relationship with the material because it’s all copyrighted and you can’t change anything based on the people in the rehearsal room, which was a little frustrating for me as an artist.

The next piece we did was Cabaret (someone else directed it), and the production did really well for us and audiences still wanted us to do more musicals. So I was thinking about what I could direct and if there were any musicals in the public domain. At that time, I came across Gilbert and Sullivan again and thought, “Well, maybe I should take a look at The Pirates of Penzance.” When I listened to the music and read the libretto, I fell in love. The music is so brilliant and the lyrics are so intelligent and respectfully subversive — they point out the faults of society without blaming or being mean-spirited. The piece just says, “Hey society, we have some problems — let’s talk about those. In catchy songs.”

I started thinking about how we could do it. I looked to the work of John Doyle, a great British director, who I had seen do Sweeney Todd on Broadway where the performers play their own instruments, so I thought, “I want to do something like that.” So we eliminated the orchestra and we reduced the cast size to 10 who all play their own instruments and then we just got to work.

This version of Pirates is delightfully fast paced. How did you approach making cuts to this seminal work?

Because we didn’t have an orchestra — we just had 10 jerks with guitars — we knew we couldn’t bring the beautiful music aspect to it. So we reduced some of the music: we took the vocal score, figured out guitar chords to support it, and then
went back to the original and pulled clarinet or violin parts and layered those in later. If you are looking at songs as events to propel the story along and for getting to know characters, then there are lots of verses that are wonderful writing, but you don’t need them to tell the story.

Have people been upset about that or have they been delighted?

That’s a really interesting question. I had been upsetting purists — like when I do Shakespeare, there is always someone mad at me — so I was expecting a lot of push back with my Gilbert and Sullivan adaptations, but actually, I experienced the opposite. These true Gilbert and Sullivan fans all know the songs because they’ve seen Pirates a hundred times and they’ve mostly seen it the same way, so it’s nice to see a new and relaxed interpretation. It’s like the karaoke version. They can go and sing along with their favorite characters and they really get into it. And then the next month they can go see a more traditional version of Pirates and they’ll enjoy that just as much. It’s just different. We offer up this material in a very loving way and a unique way that they haven’t seen before.

What led you to make whimsical design choices? I’m thinking about the ukuleles, beach balls, short shorts.

The short shorts! My costume designer is a longtime collaborator, and every time we work together we look at past productions and think, “We don’t want to do that.” We knew we didn’t want to do Pirates of the Caribbean puffy shirts and a lot of eye patches and stripes. We didn’t want the vocabulary that people have seen a hundred times. Where we actually landed was this 1982-inspired beach party that is very theatrical. I just want people to know they are in a theatre and they are always themselves. There is no magical transformation. You are 20 feet away from your car. And I want people to know that and still enjoy themselves. And I would like for people to think about their lives in a slightly different way when they leave. Even if it’s just, “Oh my God, I had the best 80 minutes of my week. Why can’t I have more experiences like that?” or anything that makes them question their lives in any way they find helpful.

You double-cast the older Ruth and ingénue Mabel. How does that shift affect how we take in this story?

I decided to do that because Gilbert and Sullivan’s women are terrible. They were progressive for their Victorian era, but some of the stuff makes me cringe and their female characters are horribly underdeveloped. So I thought if we cast the ingénue — which is a problematic character anyway — with the hag that he’ll never marry, that it would make a more interesting exploration of women than it would be necessarily on the page. The person our protagonist rejects is the same person that our protagonist desires.
I would like for people to think about their lives in a slightly different way when they leave. Even if it’s just, “Oh my God, I had the best 80 minutes of my week. Why can’t I have more experiences like that?”

—SEAN GRANEY

Why do you think melodrama and vaudeville — so present in Gilbert and Sullivan works — still resonate today?

Well, both vaudeville and melodrama are certainly connected and are important advents of theatre history. Melodrama is super exciting because it’s like, “We as performers are very much invested in the storytelling of the event, and we don’t want to bog it down with the psychology of it. You need to know this woman is sad, and you will buy into the fact that this woman is sad because of her gestures.” It’s a really generous performance style because it puts the audience at the center of the attention, versus the more naturalistic style that we know nowadays, where the actor is focused on their scene partner and their sphere of communication isn’t really necessarily about the audience. And that’s why I think melodrama and vaudeville are still so important: I love performance styles where the audience is at the center of the attention of the performer. That we are there doing a job for a group of people who have paid money and gathered for an exciting experience, and we will work our butts off to deliver that experience for that audience.

One of The Hypocrites’ goals is to re-introduce communal connection into contemporary theatre. How do you aim to make that happen in your work?

When I use the word “community,” I think of the group of people who walk through the door of a theatre. How does a group of strangers become a community over time? How do they come closer to each other? And how do they experience the same thing? How do you take care of that group of people once they walk through the door so that they coalesce once this ends?

With Pirates, people move around — so they think, “Oh, I’m standing in your way, I should move,” or “Oh, you are shorter than me, I can squat.” That’s what I think my job is: to coalesce this group of people into a community.

That explains why Pirates is staged immersively, with the performers in close contact with audiences. What’s the most memorable or unexpected interaction you or a company member has had with a patron?

It’s all wonderful, because it’s a live dialogue and you never know what people will do. Luckily, we’ve never had a negative response. It’s always exciting when little kids come because they don’t understand the prescribed pretense of theatre. So they don’t understand that you shouldn’t necessarily talk to the Major-General when he’s doing a scene. And I am so blessed that I get to work with these wonderful performers: when a kid talks to the Major-General, he’ll talk with them, and then get back to the scene. It’s so clear that this moment won’t be relived again. One of them is wearing a silly outfit and is 32, and one is 4, and it’s this amazing moment of connection between two people that everyone else in the audience gets to witness.

You started The Hypocrites in 1997. And here we are in 2015. How has the company changed?

I think we started as a company against a lot of things. We were like, “We’re not going to do that type of theatre.” There was a lot of early 20s angst at the beginning, and that made its way into the programming and how we treated people. Then we went through a cycle where we became known for higher-concept productions, and that was a rough time because there were some tensions that didn’t need to be there. I think we lost sight of our audience for a little bit while we explored what it meant for us to be theatre artists. Now we really think about: What event can we bring to our audiences that will hopefully enrich their lives and be unlike programming they can see in other places? We are trying to expand the scope of our audience beyond Chicago, hence our collaboration with Berkeley Rep and other theatres.
A brief history of Berkeley Rep’s performance spaces

BY SARAH ROSE LEONARD

Founded in 1968, Berkeley Rep was born in a moment when theatre artists were exploring ways to break down barriers between performer and spectator. We started in a small storefront, where the seats were practically on the stage. We grew and grew, and eventually needed to build a theatre of our own, but we wanted it to maintain the same kind of intimacy we had in our original space. When we built the Thrust Stage in 1980, we became part of a movement in regional theatre history that put the audience at the center of the experience, figuratively speaking. At the time, major companies such as the Guthrie Theater, Mark Taper Forum, and Lincoln Center also built thrust theatres to bring the audience closer to the action on stage. The thrust configuration is one of the oldest—Greek amphitheatres and Shakespeare’s Old Globe used a thrust—but it wasn’t until the regional theatre movement took hold that the configuration became popularized again. Thrusts give the audience full transparency about what happens onstage—you often feel as if the drama is happening in your lap. Our Thrust Stage protrudes much deeper into the house than many thrusts, and is designed with the same asymmetrical dimensions of the storefront we started in.

Developed in the 1990s and completed in 2001, the Roda Theatre, a proscenium stage, reflects the evolution of Berkeley Rep’s artistic vision. We craved a way to bring greater variety into our season programming and collaborate more with theatres across the country. Michael Leibert Artistic Director Tony Taccone explains, “We wanted to create the most dramatic contrast possible with the Thrust. We wanted a space that could afford artists varied visual and aural opportunities and one that would give audiences a very different experience.” The Roda presented us with the challenge of how to create a proscenium that still kept the audience close. Prosceniums usually maintain the fourth wall and keep the audience at a distance, causing a more presentational style. One change we made to the traditional proscenium shape was to create two aisles, instead of the traditional single aisle up the middle, so actors could move into the audience’s space if desired (those of you who shook in your boots in the orchestra during One Man, Two Guvnors know what we’re talking about). In addition, the most distance placed between an actor and an audience member is 45 feet in the Roda, compared with 35 in the Thrust. Although the Roda is much larger in scope than the Thrust, it maintains one essential trait of Berkeley Rep in its design: intimacy.

Lately, the theatre world has been experiencing a historic moment in which immersive theatre is on the rise. Immersive theatre demands flexible configurations so that designers and directors can shift the way artists and audiences interact. The Hypocrites’ Pirates of Penzance uses promenade seating, in which there is no distinction between the area some of the audience sits/stands in and the performance space. Increasingly, we are looking for ways to support these kinds of projects. Today you are sitting in the Osher Studio, a black box that offers a very close audience/performer relationship as it is the most flexible of theatre spaces, with no fixed seating. The renovation of the Thrust gave us an opportunity to present work in the Osher, a space that until now we have been using for Berkeley Rep’s School of Theatre activities and special events and renting to local artists. We knew this was a moment to see what opportunities this space opened for our community; The Hypocrites’ massively fun Pirates is a perfect fit.

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BY Ayad Akhtar

DIRECTED BY Kimberly Senior

STARTS NOV 6
Berkeley Repertory Theatre presents

THE HYPOCRITES’
PIRATES OF PENZANCE

Book by W.S. Gilbert
Music by Arthur Sullivan
Directed and adapted by Sean Graney
Co-adapted by Kevin O’Donnell
Co-directed by Thrisa Hodits
Music direction by Andra Velis Simon

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CAST
Pirate Mario Aivazian
Pirate Delia Baseman
Daughter Jenni M. Hadley
Major-General/Samuel Matt Kahler*
Pirate Royen Kent
Daughter Kristen Magee
Pirate King Shawn Pfaustch*
Daughter Becky Poole
Ruth/Mabel Christine Stulik
Frederick Zeke Sulkes

PRODUCTION STAFF
Choreography Katie Spelman
Set Design Tom Burch
Costume Design Alison Siple
Lighting Design Heather Gilbert
Sound Design Kevin O’Donnell
Properties Design Maria DeFabio
Stage Manager Miranda Anderson

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

Affiliations
The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local usa-829, iatse.
Mario Aivazian
PIRATE/Pirate King US

Mario is an American actor and musician proud to be working with The Hypocrites of Chicago. He is known for his work in the theatre and amateur opera scenes of Chicago. Recent credits include 20,000 Leagues Under the Sea (Strawdog Theatre Company), Cosi fan Tutte (Floating Opera Company), and Pagliacci (Cobalt Opera Company) as well as frequent collaborations with 906 Theatre Group. He currently resides in Chicago.

Delia Baseman
PIRATE, MABEL/Ruth US

Delia is very excited to be a part of this production. This is her Berkeley Rep debut. In Chicago, Delia was most recently seen in The Diary of Anne Frank at Writers Theatre. Other credits include Steppenwolf Theatre Company, Lookingglass Theatre Company, Eclipse, Collaboration, Remy Bumpo Theatre Company, the Strange Tree Group, and Backroom Shakespeare (to name a few). Delia was the proud recipient of the 2013 Acting Fellow at the Oregon Shakespeare Festival. Matt was a cast member of The Three Faces of Dr. Crippen, which took home Best Overall Play at the 2014 New York International Fringe Festival. Chicago credits include Steppenwolf Theatre Company, Victory Gardens, Lifeline Theatre, and many others.

Kristen Magee
DAUGHTER

Kristen is thrilled to make both her Berkeley Rep and Hypocrites debut with Pirates of Penzance. Regionally she has performed in New York in Pinocchio (Studio Theatre, Theatre Row), As Good As (Gene Frankel Theatre, audience award for favorite female lead), and Atlantic Theatre Company. Las Vegas: Seven Homeless Mammaths Wander New England (Cockroach Theatre) and at the Edinburgh Fringe Festival. In Chicago, she is a proud company member of Dog and Pony and has performed with American Theatre Company, Windy City Playhouse, Jackalope Theatre, Theatre Wit, and About Face Theatre. Her TV and film credits include As the World Turns. Kristen is a graduate of Ithaca College and is represented by Grossman & Jack Talent.

Matt Kahler
Major-General/Samuel

Matt is pleased to make his debut at Berkeley Rep. He has performed with The Hypocrites’ G&S productions at the American Repertory Theater and Actors Theatre of Louisville, and will be traveling to Olney Theatre Center next summer with Pirates and The Mikado. Matt is currently co-adapting and associate music directing The Yeoman of the Guard for production at the Oregon Shakespeare Festival in 2016. Matt was a cast member of The Three Faces of Dr. Crippen, which took home Best Overall Play at the 2014 New York International Fringe Festival. Chicago credits include Steppenwolf Theatre Company, Victory Gardens, Lifeline Theatre, and many others.

Becky Poole
Daughter

Becky is an actor, voice talent, comedian, and musician based in Los Angeles. She has toured with The Hypocrites’ production of Pirates of Penzance at the Actors Theatre of Louisville and Boston’s Oberon–American Repertory Theater, as well as its first run in Chicago. She was in the initial run of The Hypocrites The Mikado in 2012. Becky has worked with the Second City Hollywood and Chicago (Really Awesome Improv Show; Go Improv, Go!; and Improv Extravaganza Explosion), Chicago Children’s Theatre (The Elephant & The Whale, Goodnight Moon The Musical), Redmoon Theater (The Elephant & The Whale, Last of My Species), and the Red Kite Project, a program that creates theatre specifically for children with autism. She has written and performed sketch comedy at stages across the country including ucb (New York and Los Angeles), I/O Chicago, and Caroline’s on Broadway. Becky has done animated voice work for Nickelodeon, Nintendo, and Cartoon Network, and is represented by CESD in LA.

Shawn Pfautsch
PIRATE KING

Shawn is happy to be making his Berkeley Rep debut. As a member of The Hypocrites’ Gilbert & Sullivan Rep, he has performed at American Repertory Theater, Actors Theatre of Louisville, and Steppenwolf Theatre Company. Other regional credits include Steppenwolf (Theatrical Essays), Dallas Theater Center (SouthPacific), Michigan Shakespeare Festival (Hamlet, Cymbeline, Henry IV, A Midsummer Night’s Dream, The Rivals), the Adrienne Arsht Center of Miami (Death & Harry Houdini, The Sparrow), Chicago Children’s Theatre (A Year With Frog and Toad, Frederick), and Chicago Shakespeare Theater (Julius Caesar). On television, Shawn portrayed the recurring character of Alan Devlin on Fox/Sony’s The Mob Doctor. As a playwright, his works Season on the Line, Hatfield & McCoy, and The Attempters have all premiered at the House Theatre of Chicago, where he is a founding company member. Shawn holds a BFA in Theatre Studies (Playwriting) from Southern Methodist University.

Jenni M. Hadley
Daughter

Jenni is a New York–trained, Texas–raised, Chicago–based artist and performer, and she is thrilled and honored to be making her West Coast/Berkeley Rep debut. Jenni is a New York–trained, Texas–raised, Chicago–based artist and performer, and she is thrilled and honored to be making her West Coast/Steppenwolf debut with The Mikado. Currently living and performing in Chicago, recent highlights from her theatrical career include Bare: A Pop Opera (the Cuckoo’s Theater Project), Polaroid Stories (First Floor Theater), Tall — Mamie’s Story (Theater Wit), El Stories: Holiday Train (Waltzing Mechanics), and various interactive projects with Chicago’s famed Navy Pier. She is a proud Violet and alumnae of New York University where she received a BFA in Drama from NYU’s Tisch School of the Arts. She is a graduate of the Lee Strasberg Theatre & Film Institute and Tisch’s Experimental Theatre Wing. Please visit jennihadley.com.
Christine Stulik
RUTH/MABEL

Christine is very excited to be making her Berkeley Rep debut. A member of The Hypocrites’ Gilbert and Sullivan Rep since 2010, she has originated roles in Pirates of Penzance (American Repertory Theater and Actors Theatre of Louisville), The Mikado (Steppenwolf Garage), and HMS Pinafore (Art’s Oberon, spring 2016). In Chicago she has worked at Next Theatre, Steppenwolf Theatre, New Leaf Theatre, the Ruckus, and the Mill Theatre, and was most recently a part of The Hypocrites’ 12-hour epic All Our Tragic. She is a graduate of Northwestern University and the School at Steppenwolf, and will be relocating to NYC in the coming year.

Zeke Sulkes
FREDERICK

Zeke is thrilled to be making his Berkeley Rep debut. Regional credits include All Our Tragic (Getty Villa), Pirates of Penzance (American Repertory Theater/Actors Theatre of Louisville), Twelve Nights (Art), Romeo Juliet (ART), Story Pirates (Geffen Theatre), and The Mikado (Steppenwolf Garage).

Miranda Anderson
STAGE MANAGER

You may have seen Miranda previously with The Hypocrites stage managing (dressed as a Life Guard, Clown, or Teddy Bear) any of the company’s Gilbert & Sullivan shows in Chicago or elsewhere in the country. Other credits with The Hypocrites include 12 Nights, The Fall of the House of Usher, Romeo Juliet, Sophocles: Seven Sicknesses, and Oedipus, among others.

Sean Graney
DIRECTOR

Sean is the artistic director of The Hypocrites, which he started in 1997. Up next is Yeomen of the Guard at Oregon Shakespeare Festival, which is his fourth Gilbert & Sullivan project, having done Pirates of Penzance, The Mikado, and HMS Pinafore all with The Hypocrites and is now going to be touring around to various and exciting cities. He recently finished a yearlong fellowship at the Radcliffe Institute for Advanced Study at Harvard University, where he completed All Our Tragic, his 12-hour adaptation combining all 32 surviving Greek tragedies. His work has been seen at American Repertory Theater, Actors Theatre of Louisville, Chicago Shakespeare Theater, Goodman Theatre, Shakespeare Festival St. Louis, Court Theatre, Milwaukee Rep, Steppenwolf for Young Audiences, Children's Theatre Company in Minneapolis, and Chicago Children's Theatre. His adaptation Sophocles:
Seven Sicknesses had a successful run at the Flea in New York. Sean was a participant in the NEA/TCG Career Development Program for Directors, received the Helen Coburn Meier and Tim Meier Charitable Foundation for the Arts Achievement Award, and has won four Joseph Jefferson Awards.

**Thrisa Hodits**
**CO-DIRECTOR**

*Pirates of Penzance* is Thrisa’s debut with Berkeley Rep. She has co-directed alongside Sean Graney at American Repertory Theatre (*Pirates of Penzance/The Mikado*), Actors Theatre of Louisville (*HMS Pinafore/Pirates of Penzance*), The Hypocrites (*Pirates/Mikado/HMS Pinafore*) and will go to the Olney Theatre in 2016 (*Pirates of Penzance/Mikado* rep). In Chicago, Thrisa worked as the assistant director with the Lyric Unlimited on the world premiere of *Second Nature*, Matthew Aucoin’s opera for young people. She has been the second unit director on both the world premiere and the remount of the 12-hour *All Our Tragic* with The Hypocrites. Thrisa has directed with Strawdog Theatre Company, the New Colony, the Strange Tree Group, The Inconvenience, Jackalope Theatre Company, and First Floor Theatre, and is a proud member of The Hypocrites and the New Colony.

**Katie Spelman**
**CHOREOGRAPHER**

Katie is crazy happy to be playing with The Hypocrites again, where she also choreographed *Pirates of Penzance*, *The Mikado*, and *Into the Woods*. Other Chicago credits include James Joyce’s *The Dead* and *The Secret Garden* (Court Theatre); *Rent*, *In the Heights*, and *Hair* (Paramount Theatre); *Junii* (TimeLine Theatre Company); *Theories of the Sun* and *Idomeneus* (Sideshow Theatre Company); *Bellboys, Bears and Baggage* (Redmoon Theater); *Down and Derby* (the New Colony); *CPS Romeo and Juliet* (Chicago Shakespeare Theater); *The Fly Honey Show* (the Inconvenience); and *Cabaret*, *The 25th Annual Putnam County Spelling Bee*, and *The Who’s Tommy* (Northwestern University). She has also assisted and performed with the Goodman, Writers Theatre, the House Theatre, Drury Lane, and Marriott. Her New York credits include *Once* (associate movement director, Broadway and first national tour), *What’s It All About?* (associate director, New York Theatre Workshop), and *Brooklynite* (associate choreographer, Vineyard Theatre). Katie’s London credits include *What’s It All About?* (associate director, Menier Chocolate Factory).

**Andra Velis Simon**
**MUSIC DIRECTOR**

Andra has music directed and helped adapt The Hypocrites’ productions of *Pirates of Penzance*, *The Mikado*, and *HMS Pinafore*, which have been hits in Chicago and several cities across the country. Andra is the musical director for the Theatre Department at Columbia College Chicago, where she also teaches performance courses for musical theatre majors. A music director, vocal coach, arranger, and pianist, Andra has worked with Goodman Theatre, Theatre Wit, Chicago Children’s Theatre, Bailiwick, Storefront Theater, Signal Ensemble Theatre, Boho Theatre, Victory Gardens, and many others. Her next project is adapting *Yeomen of the Guard* with Sean Graney and Matt Kahler for Oregon Shakespeare Festival.

**Tom Burch**
**SET DESIGNER**

Tom’s other Hypocrites credits include *Frankenstein, No Exit* (Jefferson nominated), *Sophocles: Seven Sicknesses*, *Woyzeck*, and *Pirates of Penzance* (in Chicago, Boston, and Louisville), and *All Our Tragic*. Other Chicago credits include shows at Goodman Theatre, Chicago Shakespeare Theater, Northlight Theatre, Court Theatre, Strawdog Theatre Company, Lifeline Theatre, House Theatre of Chicago, and more.
and many others. He has four Jeff nominations and one win for his design work. Regional works include shows from NYC (off Broadway) to Arizona, but Chicago is still his favorite place. He teaches in the theatre department at UNC-Charlotte, and you can see his work online at tomburch.com.

**Alison Siple**
**COSTUME DESIGNER**

Alison's recent projects include *Angels in America* (Kansas City Rep); *HMS Pinafore, Pirates of Penzance, and The Mikado* (The Hypocrites); *Our Town* (Almeida, Kansas City Rep, the Huntington Theatre Company, the Broad Stage, Barrow Street Theatre, The Hypocrites); *Ask Aunt Susan* (Goodman Theatre); and *Lord of the Flies* (Steppenwolf TVA). Upcoming projects include *The Jungle Book* (Chicago Children's Theatre) and *The Yeoman of the Guard* (Oregon Shakespeare Festival). Alison was the first theatrical designer to receive a 2011 3Arts Grant. She won the 2010 Equity Jeff Award for *The Mystery of Irma Vep* (Court Theatre) and the 2011 non-Equity Jeff Award for *Cabaret* (The Hypocrites). Alison won non-Equity Jeff Awards for *Time and the Conways* (Griffin) in 2006 and *Leonce und Lena* (The Hypocrites) in 2005. Alison is a graduate of Northwestern University. She is a community member of The Hypocrites, an artistic associate with Lookingglass Theatre Company, and an associate company member of Steep Theatre. Visit alisonsiple.com.

**Heather Gilbert**
**LIGHTING DESIGNER**

Heather's credits with The Hypocrites include *Pirates of Penzance* (with Jared Moore), *The Mikado, HMS Pinafore, American Idiot, Cabaret,* and *Our Town.* Her Chicago credits include Goodman Theatre, Court Theatre, Steppenwolf Theatre Company, Steep Theatre Company, Victory Gardens Theater, Remy Bumppo, Chicago Children's Theatre, Writers Theatre, TimeLine Theatre Company, About Face Theatre, and countless storefronts all over the city. Regional credits include Oregon Shakespeare Festival, American Repertory Theater, Kansas City Rep, Milwaukee Repertory Theatre, the Huntington Theatre Company, Williamstown Theatre Festival, the Alley Theatre, Berkeley Rep, and Actors Theatre of Louisville. International credits include the Almeida in London and Singapore Repertory Theatre. Heather was a recipient of the NEA/TCG Career Development Grant and the 3Arts Award. Heather serves as the head of lighting design at Columbia College Chicago, and received her MFA at the Theatre School at DePaul.

**Kevin O'Donnell**
**CO-ADAPTER/SOUND DESIGNER**

Kevin is honored to be part of The Hypocrites and this production. Currently splitting time between Chicago and New Orleans, he has been teaching at Tulane University and designing for the New Orleans Shakespeare Festival. In Chicago his theatre work has been nominated every year he has worked, resulting in 20 Jeff nominations and 10 awards. Regionally he
has worked at American Repertory Theater, the Lambs Players Theatre (San Diego), the Arscht Center, Actors Theatre of Louisville, American Conservatory Theater, St. Anne’s Warehouse, Signature Theatre Company, 59E59, and the Cherry Lane Theatre. As a musician he frequently drums with multi-instrumentalist Andrew Bird and is on his recently re-issued *Weather Systems*.

Maria DeFabo  
**PROPERTIES DESIGNER**

Maria is so excited to be designing the props for another Hypocrites show, because telling stories with props is the best. Maria has made props with The Hypocrites for the past few years. Her favorite prop is the “glowing orb of garbage” from *Oedipus*, but the giant meat cleaver in *Sophocles: Seven Sicknesses* may give the orb a run for its money. Maria also enjoys making props with Lookingglass Theatre Company, Steep Theatre Company, the House Theatre, Rivendell Theatre Ensemble, North Park University, the New Colony, Congo Square Theatre Company, Next Theatre Company, LiveWire Chicago Theatre, Eclipse Theatre Company, and Strawdog Theatre Company. Maria would love to meet and talk about how props make the world a better place; check out her website and send her an email at mariadefabo.com

Tony Taccone  
**MICHAEL LEIBERT**  
**ARTISTIC DIRECTOR**

During Tony’s tenure as artistic director of Berkeley Rep, the Tony Award–winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 19 years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 23 shows to New York, two to London, and one to Hong Kong. Tony has staged more than 40 plays in Berkeley, including new work from Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, Itamar Moses, and Lemony Snicket. He directed the shows that transferred to London, Continental Divide and *Tiny Kushner*, and two that landed on Broadway as well: *Bridge & Tunnel* and *Wishful Drinking*. Prior to working at Berkeley Rep, Tony served as artistic director of Eureka Theatre, which produced the American premieres of plays by Dario Fo, Caryl Churchill, and David Edgar before focusing on a new generation of American writers. While at the Eureka, Tony commissioned Tony Kushner’s legendary *Angels in America* and co-directed its world premiere. He has collaborated with Kushner on eight plays at Berkeley Rep, including *The Intelligent Homosexual’s Guide to Capitalism*.
and Socialism with a Key to the Scriptures. Tony's regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, the Public Theater, and Seattle Repertory Theatre. As a playwright, he debuted Ghost Light, Rita Moreno: Life Without Makeup, and Game On, written with Dan Hoyle. In 2012, Tony received the Margo Jones Award for “demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre.”

Susan Medak
MANAGING DIRECTOR

Susan has served as Berkeley Rep’s managing director since 1990, leading the administration and operations of the Theatre. She has served as president of the League of Resident Theatres (LORT) and treasurer of Theatre Communications Group, organizations that represent the interests of nonprofit theatres across the nation. Susan chaired panels for the Massachusetts Arts Council and has also served on program panels for Arts Midwest, the Joyce Foundation, and the National Endowment for the Arts. Closer to home, Susan serves on the board of the Downtown Berkeley Association (DBA). She is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. She was awarded the 2012 Ben Id Wheeler Medal by the Berkeley Community Fund. Susan serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society. She lives in Berkeley with her husband.

Theresa Von Klug
GENERAL MANAGER

Theresa joined Berkeley Rep at the beginning of the 2015–16 season. She has over 20 years of experience in the New York not-for-profit performing arts sector where she has planned and executed events for dance, theatre, music, television, and film. Most recently she was the interim general manager for the Public Theater and general manager/line producer for Theatre for a New Audience, where she opened its new state-of-the-art theatre in Brooklyn, and filmed a major motion picture of the inaugural production of Julie Taymor’s A Midsummer Night’s Dream, released June 2015. Theresa has worked as a production manager at the New Jersey Performing Arts Center and New York City Center, including the famous Encores! Great American Musicals in Concert, and as a field representative/lead negotiator for the Association of Theatrical Press Agents and Managers. She holds a MS in Labor Relations and Human Resources Management from Baruch College.

Madeleine Oldham
RESIDENT DRAMATURG/ DIRECTOR, THE GROUND FLOOR

Madeleine is the director of The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work and the Theatre’s resi-

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dent dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of The House that will not Stand, Passing Strange, and In the Next Room (or the vibrator play), among others. As literary manager and associate dramaturg at Center Stage in Baltimore, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman Theatre in Seattle. Madeleine served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire, the Eugene O’Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

Amy Potozkin, CSA
DIRECTOR OF CASTING/ARTISTIC ASSOCIATE

This is Amy’s 26th season at Berkeley Rep. Through the years she has also had the pleasure of casting plays for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for various independent films, including Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and Love & Taxes, both by Josh Kornbluth; and Beyond Redemption by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist in residence. She has been an audition coach to hundreds of actors and a presentation/communication coach to many businesspeople. Amy taught acting at Mills College and audition technique at Berkeley Rep’s School of Theatre, and has led workshops at numerous other venues in the Bay Area. Prior to working at Berkeley Rep, she was an intern at Playwrights Horizons in New York. Amy is a member of CSA, the Casting Society of America, and was nominated for an Artios Award for Excellence in Casting for The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures.

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 22nd year as production stage manager. Some of his favorite shows include 36 Views, Endgame, Eurycle, Hydriotaphia, and Mad Forest. He has also worked...
with the Barbican in London, the Huntington Theatre Company, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, the Public Theater and Second Stage Theater in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

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Betty and Jack are proud to support Berkeley Rep. Jack just rotated off the Theatre’s board and is on the boards of San Francisco Opera and the Straus Historical Society. He is vice-chair of the Oxbow School in Napa and an emeritus trustee of the San Francisco Art Institute where he served as board chair. Betty is on the boards of Earthjustice, Coro Foundation, Brandeis Hill Day School, Sponsors for Educational Opportunity (SEO), San Francisco Community College Foundation, and Brandeis Hillel Day School. They live in San Francisco.

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Roger Strauch is a former president of Berkeley Rep’s board of trustees and is currently vice president of the board. He is chairman of the Roda Group (rodagroup.com), a venture-develop company based in Berkeley focused on cleantech investments, best known for launching Ask.com and for being the largest investor in Solazyme, a renewable oil and bio-products company (Nasdaq: SZYM, solazyme.com). Roger is chairman of the board of CoolSystems, a medical technology company, and a member of the UC Berkeley Engineering Dean’s college advisory board. He is chairman of the board of trustees for the Mathematical Sciences Research Institute; a member of the board of Northside Center, a mental-health services agency based in Harlem, New York City; and a co-founder of the William Saroyan Program in Armenian Studies at Cal. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three children.

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This exhibition is organized by the Fine Arts Museums of San Francisco, President’s Circle: Lisa & Douglas Goldman Fund; Benefactors Circle, National Endowment for the Arts, Supporter’s Circle: Marianne H. Peterson. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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Arthur Frank Mathews, The Victory of Culture over Force (Victorious Spirit) (detail), 1914, Oil on canvas, San Francisco War Memorial
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For more information on becoming a member, visit our website at berkeleyrep.org/mls or contact Daria Hepps at 510 647-2904 or dhepps@berkeleyrep.org.

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A THEATRE
FOR THE
21ST CENTURY

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Place your name in our constellation of supporters in the Thrust lobby.

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GIFTS OF $3,000+
Name a refurbished seat in the Thrust.

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GIFTS OF $10,000+
Place your personal dedication on a square in the Narsai M. David Courtyard.

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Latecomers
Please arrive on time. Late seating is not guaranteed.

Connect with us online!
Visit our website berkeleyrep.org
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Tickets/box office
Box office hours: noon–7pm, Tue–Sun
Call 510 647-2949
Click berkeleyrep.org anytime
Fax: 510 647-2975

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

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.

Group tickets
Bring 10–14 people and save $5 per ticket; bring 15 or more and save 20%. And we waive the service charge.

Entourage tickets
If you can bring at least 10 people, we’ll give you a code for 20% off tickets to up to five performance dates. Learn more at berkeleyrep.org/entourage.

Student matinee
Tickets are just $10 each. Learn more at berkeleyrep.org/studentmatinees. For group, Entourage, and student matinee tickets, please call us at 510 647-2918. 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 loss. Assistive listening devices are available at no charge in both theatre lobbies. Scripts are available in the box office.

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

Ticket exchange
Subscribers may exchange their tickets for another performance of the same show — for free! Online or by phone.
Nonsubscribers may also exchange their tickets, but an exchange fee and reasonable restrictions will apply, by phone or in person only.
All exchanges can be made until 7pm the day preceding the scheduled performance. All exchanges are made on a seat-available basis.

Request information
To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email info@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Gmail, Yahoo, or other online email accounts, please authorize patronreply@berkeleyrep.org.

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

No smoking
The use of e-cigarettes is prohibited in Berkeley Rep’s buildings and courtyard.

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

Phones/electronics/recordings
Please make sure your cell phone or watch alarm will not beep. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

Please do not touch the set or props
You are welcome to take a closer look, but please don’t step onto the stage.

Bringing children to the Theatre
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre. All attendees must have a ticket: no lap-sitting and no babes in arms.

Theatre maps

RODA
THRUST
OSHER
STUDIO
SEATING SECTIONS: • PREMIUM • A • B
Pack your wallet before you travel abroad.

It’s a smart idea to arrive at your foreign destination ready for fun, with local money in your pocket. That way, you can easily pay for taxis, tips, and meals without the hassle of exchanging currency.

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Smarter Sizing His LIFESTYLE

Living larger starts by thinking smaller. And downsizing just seemed to fit better. Just ask Howard, an accomplished former pilot and current aviator buff. He'll tell you “the sky is the limit” when describing St. Paul’s Towers, the East Bay’s most appealing senior living community. He appreciates the spacious, maintenance-free apartment homes, wonderfully prepared menu options in our lovely dining room, Wi-Fi, and an expanding choice of amenities. See why 94% our residents highly recommend living here. To learn more, or for your personal visit, please call 510.891.8542.

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