HOME
IN THIS ISSUE

Welcome to Berkeley Rep!
To ensure the best experience for everyone:

You’re free to bring beverages in cans, cartons, or plastic cups with lids into the house.

Food is prohibited in the house. Because, eww!

Please keep Berkeley Rep’s outdoor and indoor spaces free of cigarette smoke, e-cigarettes, and vaping.

Phones that ring during the performance are a total bummer. For everyone. Ensure that phones and other electronic devices will not make noise. Video and/or photographs of the performance are prohibited.

Late seating is not guaranteed. If you are seated late, please follow the house manager’s instructions about where to sit. If you leave during the performance, you will be reseated at an appropriate break.

This is live theatre, and we’re all in this together. Join with your fellow theatregoers, and remember that people respond to the show in different ways. One of the joys of live theatre is the collective experience!

Enjoy the show!

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Cover: Photo by Hillarie Jason
Above left: Photo by Jacques-Jean Tiziou
Kimono Refashioned in co-organized by the Kyoto Costume Institute and the Asian Art Museum of San Francisco. Presentation is made possible with the generous support of the Bernard Osher Foundation; The Aiko Yamazaki and Jerry Yang Fund for Excellence in Exhibitions and Presentations: The Henri and Tamayo Takahashi Charitable Foundation; Kellas Foundation; Yuki and Sandra C. Wasserman: Michael and Joseph M. Arato; Joan L. Duford: Warner Falson and Lucy Sun, Fred Levin and Nancy Livingston, The Shenon Foundation, in Memory of Ben & A. Jess Shenon: Allison and Dan Rose, and Taka and Michael Stempel. This exhibition is a part of Today’s Asian Varies, which is made possible with the generous support of Sally C. Yoo and Jeffrey P. Gray. Image: Evening dress, Autumn/Winter 1991, by Yohji Yamamoto (Japanese, b. 1943) for Comme des Garçons Noir. Ss-butter with hand painting. Collection of The Kyoto Costume Institute. © The Kyoto Costume Institute, photo by Takashi Nakagawa.
Some things the word “home” means:
The place we were born.
The neighborhood we grew up in.
The place we sleep.
Where we dream.
Where we gather with our family.
The house of our ancestors.
The place we keep our stuff.
Where we arrange our space.
And rearrange our space.
Where we build things, fix things.
Where our private life happens.
Where we share our most intimate selves.
(Or not.)
Where we cherish our solitude.
(Or not.)
Where the kids were raised.
Where the dog died.
Where the reception took place and that crazy thing happened.
Where the car is parked.
Where we get ready to go out.
Where we keep coming back.
Where we can’t sleep but still dream of the world.
Where we grow, suffer, celebrate, get sick, get better, and maybe, if we’re lucky, leave this world.
The place of our deepest attachments.
And yet....
As I write this letter, I am suddenly overtaken by the awareness that for the last 33 years, the place I have spent the greatest percentage of my time is this theatre. I have spent more waking hours within the campus of Berkeley Rep than I have in any domestic dwelling. And while I have never slept at the theatre (nor have I ever wanted to), it is the home of my waking dreams where I have watched hundreds of imaginary worlds constructed, hundreds of “homes” built and then torn down. Where my life, both conscious and dreaming, has intersected with the lives of my fellow workers. My attachments here run very deep, into the wellspring of my past and the trajectory of who I aspire to be.
So it is with no small amount of wonder that we welcome the extraordinary Geoff Sobelle as he and his company invite us to celebrate our eternal yearning for home.

Thanks for letting me share the house with you.

As always,

Tony Taccone
Berkeley Rep creates ambitious work that strives to entertain and challenge our audiences, provokes civic engagement, and inspires people to see the world in new and different ways. That is Berkeley Rep's mission statement. Every word was crafted and honed to say exactly what and how and to what end we make the kind of theatre we make. I find it a helpful articulation of the diversity of our programming. It speaks to me in both the specific and the whole.

So when I watch HOME I love the way this piece speaks to so much of our mission. I am mesmerized by the ordinariness of the world that is being created on the Roda stage each night. I use the term ordinary not to minimize the piece but to glorify, through its elevation of the ordinary, the substance of our everyday human relationships. It is utterly straightforward and unselfconscious while being completely theatrical and, in some deep way, illuminating. It appears to be simple while being vividly theatrical. It offers opportunities for wonder, self-reflection, and new perceptions. It invites action without demanding it. In the end, I hope that you experience it as an invitation to consider what home means to you, and maybe also, what it means to others.

HOME joins the other productions we’ve asked you to share with us this season. Paradise Square just introduced us to “a future yet to be realized” set in 1863. Metamorphoses invited us to be moved and changed by love in all its complex manifestations. Fairview gave many of us a taste of what “otherness” really feels like and presented a familiar experience for many audience members of color. And A Doll’s House, Part 2 asked us to imagine how our modern sensibilities might shape the aftermath of one of the earliest statements of women’s rights to appear in the Western canon.

Each of these taken individually or as a whole is a reflection of our mission. And all of them together...their ideas pushing against each other or standing in contrast to each other. Each of them challenging different stylistic muscles. Each of them using their own magical, aesthetic tics and tricks to tell stories reminds us of the unlimited capacity that we as humans have to communicate with each other. Don’t you just love that? I know that I do.

If this is the only Berkeley Rep production you are seeing this year, I’m glad you came. But I can’t help telling you that you are missing out if this is all you see here this year.

Join us for all seven shows next year and get intellectually and visually jostled. Be provoked and inspired. Be entertained. And become part of this little community of thinkers, doers, and dreamers.

Come back for more.

Subscribe.

Warmly,

Susan Medak
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NOW I'M A REP TOO. JOIN ME—BE A REP!

JOHANNA PFAELZER’S INAUGURAL SEASON 2019–20
If you’ve seen any of Berkeley Rep’s ads this season, you’ve probably noticed an addition to our logo: the words “Be a Rep.” But what exactly does that mean?

At Berkeley Rep, we dedicate ourselves every day to the audacious belief that theatre can change the world. To achieve that vision, we strive for **excellence** in all that we do; we foster **relevance** by pursuing bold new work and mixing it with classics; we endeavor to reflect the **diversity** of the world on our stages; we believe that **risk** makes theatre compelling; and we promote sustainability and **stewardship** to ensure that we can keep doing what we do.

When you represent these values, whatever role you play, you’re a Rep. At Berkeley Rep, we’re filled with Reps: our artists, our staff, our volunteers, our students, and — most importantly — you.

Whether you’re a longtime subscriber or donor (or both!) or someone who attends from time to time, Berkeley Rep patrons are passionate, engaged, and thoughtful. You demand quality on stage, you care about the thorny issues our work raises, and you’re willing to take risks on new plays that stretch and sometimes break boundaries. **You’re a Rep.**

This summer, a new Rep comes to town. We spent a year searching for a new artistic director who embodies these values that motivate us, and we are thrilled to welcome Johanna Pfaelzer. For her inaugural season, Johanna is assembling a lineup that will thrill us, move us, challenge us, and entertain us.

We plan on announcing our 2019–20 season by April, and we want you, more than ever, to be the Rep you are and join us. Our subscribers are the most dedicated Reps of all: you believe in what we do, and you trust that when we put work on stage, we’re staying true to the values that make Berkeley Rep what it is.

**Be a subscriber. Be a Rep. Join us for all seven shows in Johanna’s inaugural season. Click berkeleyrep.org.**
HOME envisions the life of a house, but next door at Berkeley Rep’s School of Theatre, the staff is more interested in the life of a student, as they expand the School’s offerings to create pathways of connection to the Theatre. Their latest effort is a new curriculum designed to help kids use their creative powers to confront problems in their own lives.

The Change Makers curriculum combines civics, writing, and performance. Guest teaching artists visit fifth-grade classrooms and, over the course of 10 sessions, guide students in writing a play about an issue that they observe in the world around them. “It sounds daunting, to have fifth graders write plays, but they really don’t see it that way,” says Rebecca Longworth, one of the first guest teaching artists in the program.

First, the students are asked to brainstorm a problem or issue they have seen or faced, from gangs to bullying to racial profiling. At the Shu Ren International School, one of the schools in the pilot program, the students were passionate about the environment. They very quickly decided that that’s what they wanted to write about and then broke into small groups to tackle different aspects of the issue: deforestation, air pollution, electric cars. Once they have chosen a topic to focus on, they start to think about characters who would be involved on both sides of the issue and then create scenes around those characters and their conflicts. “It’s a great way of getting deeper into the issues,” says Rebecca, “because there’s an opportunity to envision the issue as more complex, imagining motivations for people both for and against the change.”

Rather than trying to come up with a perfect solution to a complex issue, the young playwrights are then invited to skip ahead 10 or 20 years to think about what the world would look like if the problem were solved. Once they have written these plays, they have a chance to perform them for their classmates. Are they sometimes nervous to perform? “Of course!” says Jackie Beutell and Anny Chen, grade 4/5 co-teachers at Shu Ren. But, Jackie adds, “A project like this, what makes it most effective is if they have an audience to share it with.” Rebecca also thinks that pushing past that stage fright is incredibly important: “Just doing it anyway, trusting that the audience doesn’t know if you made a mistake and that your cast mates are there to support you.”

The idea for this curriculum came as part of an expansion and shifting of focus on the part of the School of Theatre. Rachel Hull, the School’s director, explains that they wanted to create clearer pathways for students to continue to engage with Berkeley Rep throughout their academic careers and beyond. Before this, there was a similar curriculum for third graders that focused much more on the basics of plot and storytelling. “We wanted a bridge between that and the classes we offer at the School, which are mostly middle school, high school, and adult classes,” says Rachel. It also provides an opportunity to reach students who aren’t necessarily theatre students but can still benefit from the program. With that in mind, the School of Theatre created the Change Makers curriculum with support from the Koret Foundation and the Walter and Elise Haas Fund. This curriculum is currently in its pilot phase, and has been taught and workshopped at a few schools, with plans to teach it in 10 schools by the end of this year and reach around 300 students.
This curriculum is designed to integrate with the other projects and goals that fifth graders work on in the classroom: learning about civics, doing more complex writing, examining characters and conflict, and continuing to develop social skills. For Rachel, “It feels really connected to Berkeley Rep’s new mission statement. Just like the work you’ve seen on our stages this year, it’s ambitious theatre that entertains and challenges its intended audience, provokes civic engagement and inspires people to experience the world in new and surprising ways.”

Overall, the curriculum has been a great experience for all of the students involved. Rebecca says, “It’s exciting to see kids create in a way that they have lots to do even if they don’t necessarily think of themselves as a performer or a writer.” She was inspired by what the students came up with: “Kids are so creative. And they get to practice empathy, imagining who might be involved and what their stories might be. They really use their imaginations.”

Jackie and Anny were happy to see kids getting excited about the project, even creating props to add to their performance and practicing during recess. Jackie says, “It made a huge difference that they got to develop a performance that taught the audience about an issue they care about.”

Shakespeare’s\nJulius Caesar
Théâtre National de Bretagne
by William Shakespeare
Directed by Arthur Nauzyciel

French director Arthur Nauzyciel revives his production of *Julius Caesar*, highlighting the continuing relevance of Shakespeare’s great political tragedy—with costumes and design that evoke the era of JFK, a live jazz trio, and provocative staging.

“Visually stunning, musically moody, and unceasingly stylish.”
—*The Boston Globe*

April 26–28 ZELLERBACH HALL

Song of the Goat Theatre
*Songs of Lear*
Directed by Grzegorz Bral
Music by Jean-Claude Acquaviva and Maciej Rychly

This award-winning production retells the tragic king’s story as a dramatic oratorio blending Corsican folk music and Gregorian chant—a production the *New York Times* called “viscerally awe inspiring.”

May 11 & 12 ZELLERBACH PLAYHOUSE

Eifman Ballet
*The Pygmalion Effect* (US Premiere)

For 40 years, the defiantly controversial choreographer Boris Eifman has created productions punctuated by sumptuous costumes, exquisite dancing, and riveting drama. Here, the company presents the United States premiere of his brand new ballet, set to a score by Johann Strauss Jr.

“This Russian dancemaker and his dancers are among the most fascinating artists before the public today.”
—*San Francisco Chronicle*

May 31–Jun 2 ZELLERBACH HALL
calperformances.org/tickets
Home Brew

From its coffeebars to your kitchen table, Peet’s creates a welcoming vibe from Berkeley to Washington, DC

BY MADDIE GAW

What makes a home a Home? And how do you make a home a Home? These are some of the questions that infuse Geoff Sobelle’s captivating, dreamlike feat of engineering that is the performance of HOME you are about to witness. Geoff lasers in on the physical building often associated with home—a house—and how all the things that happen within its walls, be they mundane or momentous, help create the idea of Home.

Many of us define home not just by the building we live in, but by the city and region we live in, and Bay Area residents are no exception. Local businesses and establishments become part of our vital routines and define our experience of home as much as the style and color of the living room couch. For those who call the Bay Area home, it’s particularly hard to imagine things like studying for finals, embarking on your morning commute, or dishing with friends at your weekly get together without Peet’s Coffee.

Patrick Main, Beverage Innovator at Peet’s, was enamored with the quintessential Berkeley-born company long before he ever worked there. Growing up in a small agricultural town on the outskirts of the Bay Area, he considered both Peet’s and Berkeley to be exotic and exciting. “The first time I tasted Peet’s Coffee was as a young kid. It was literally a life–changing event for me,” says Patrick, who would go on to help develop every signature beverage on the Peet’s coffeebar menu over the past two decades. “It was something that I knew I wanted to be a part of my life.” Joining Peet’s as a barista in 1988, Patrick was able to learn from Alfred Peet himself, who was retired but still active with the company.

Now with just over 30 years at the company, Patrick says that the coffee routine he most looks forward to is weekends with his husband. “I brew a fresh pot and we drink it in bed with our dogs,” says Patrick, “who are totally psyched because they know we didn’t get up and stumble out the door in the dark like we do during the week.” After taking their time in the morning, the family will go for a nice hike in the Oakland hills. Patrick affirms that his work with Peet’s was fundamental to his decision to keep the Bay Area as his home.

For other people who hail from elsewhere but make their home in the Bay Area, Peet’s has served as a helpful constant. Berkeley Rep’s Managing Director Susan Medak moved here in 1990 from Chicago to begin her long career at another iconic Berkeley institution. She developed a routine with some of her favorite Peet’s dark roasts in the winter mornings.

“I’ll get up very early, put on the water, light the fireplace, and brew with my French press,” she says. “Then I’ll sit and read The New York Times and look out my window at San Francisco, and think to myself, there’s no reason to stay in...
bed.” Now, almost 30 years since moving here, Susan remains deeply active in the community not only as a member of the Theatre but also as a citizen of Berkeley. Patrick’s husband is another transplant, a born and bred New Yorker. “A big part of what makes the Bay Area home for him are places like Berkeley Rep and Cal Shakes,” says Patrick. “He looks at the local theatres with pride, and when people visit from the East Coast he always makes sure that they see a production.”

While Peet’s Coffee will always be a Berkeley hometown hero, the company has grown and expanded across the country. Community is one of the company’s core values. “When we move into a neighborhood, we want to recognize our patrons’ values and make sure the coffeebar reflects that,” says Elizabeth Ricardo, senior public relations manager at Peet’s. For example, a new Georgetown coffeebar is decorated with artwork that showcases Washington, DC, and the look and feel of new coffeebars in general match the neighborhood’s existing building style. Patrick emphasizes that the coffeebars “reflect the neighborhood that they are in,” and not every location in a region looks the same.

Besides the location-specific touches, Peet’s has renovated its coffeebars to evoke a home-away-from-home feeling. “The furniture isn’t matching — there are lots of unique pieces,” says Patrick. “It looks more like how someone decorates their home.” Elizabeth concurs, and says the coffeebars are “meant to have a living-room vibe.” It’s also a welcoming vibe, with friendly baristas you know by name. “We want to provide an atmosphere where you can relax, unwind, and stay for as long as you like,” says Elizabeth.

What makes a home a Home? When it comes to living in a community — in the Bay Area or anywhere else — locally oriented businesses like Peet’s Coffee help create the idea of Home for everyone.
In 2014, Geoff Sobelle’s one-man show The Object Lesson played at the Brooklyn Academy of Music (BAM) as part of the Next Wave Festival, which features avant-garde performance by international artists working across genres. Following the presentation, Joseph Melillo, BAM’s outgoing executive producer, invited him back to create a new work for their Harvey Theater, an 800-seat proscenium space. Thus an internationally minded co-commission with BAM, Arizona State University—Gammage, the New Zealand Festival, the Edinburgh International Festival, and Beth Morrison Projects was born.

Knowing that he was building a show for the Harvey Theater was essential to Geoff’s crafting of HOME, so much so that it often felt like “developing a site-specific piece for BAM.” This approach stood in contrast to his work on The Object Lesson, which featured the audience sitting on boxes in a giant installation, breaking us out of a traditional theatre space. Switching gears for HOME to create a piece of theatre for a specific theatre felt like “doing a 180 on that thinking, and asking what happens when we use the constraints of the theatre as artistic constraints.” Geoff knew he wanted the show to fit the rundown, majestic quality of that space — the Harvey’s 115-year-old façade still shows age-old water damage and scars from its time as a movie theatre. The history embedded in those walls lent a special resonance to Geoff’s theme of observing one home through time that remained an essential part of the piece.

In 2017, HOME was presented at BAM, following its premiere at FringeArts in Philadelphia. Berkeley Rep’s Resident Dramaturg Madeleine Oldham and Associate Director Lisa Peterson saw the production and fell in love with its inventive storytelling. They shared a video of the performance with Artistic Director Tony Taccone, who similarly saw something elusive and exceptional in the piece and decided to pursue it for our 2018-19 season as a stop on HOME’s international tour.

Geoff is no stranger to the Bay Area. He is a graduate of Stanford University and many of his family live or have lived in the South Bay. He’s also found a creative home here: Berkeley Rep presented all wear bowlers, a piece developed by his company rainpan43, in 2006 and The Object Lesson ran at The Curran in 2015. After playing in Australia and Hong Kong, HOME joins us for a month before jetting off to a run in Taiwan, inviting audiences all across the globe to ask what home means to them.
Dedicated to the “sublime ridiculous,” the creator of HOME, Geoff Sobelle, has a style grounded in physical theatre training from the Jacques Lecoq school in Paris, where he immersed himself in a technique that utilizes the body as a key theatrical tool. This focus on the physical shows up in every piece he’s worked on. Both in his independent shows and as co-artistic director of absurdist company rainpan43, his work encompasses everything from demonstrating elaborate magic tricks to dropping into the world of 1930s silent film. He was a company member with Philadelphia’s renowned Pig Iron Theatre Company from 2001 to 2012, where he also helped launch the Pig Iron school. In mid-January, he hopped on the phone with Literary Manager Sarah Rose Leonard right after the latest leg of HOME’s tour in Australia.

How did the theme of home enter your mind?

I am drawn to themes that are universal. Everyone needs to deal with shelter. And if you don’t have shelter, then you’re dealing with it even more. I was thinking about houses — acquiring and losing and buying and selling and renting and being taken advantage of and being evicted or looted or gentrified. There are these political and cultural forces at play, but then there’s also this very human aspect, which is this basic need for shelter and a personal history of how we think about the places we live. It’s very intimate; each person’s notion of “house and home” is so specific. It is a personal trace that makes each of us who we are.

What drew you to magic and illusion?

When I was very little, a favorite cousin showed me my first magic trick and I’ve been obsessed ever since. I didn’t have much formal training, mostly I learned from books, but I’ve met many teachers along the way. I joined two magic clubs when I was a kid in LA: The Magic Castle of course, and then another very special place — in the basement of a Home Savings and Loan on the corner of Sunset and Vine was a secret theatre/museum called the Society of American Magicians Hall of Fame and Magic Museum. This was the singular project of an amazing guy called John Zweers who put together a group for young magicians. Much later, as an “adult,” I met Steve Cuiffo (our illusion consultant), who has been a fantastic teacher. I think you never stop learning this stuff!

Much of your work is not plot based. What interests you about alternative narrative structures?

For me, the best theatre comes from watching people’s behavior. By and large, I am not terribly interested in “plot.” The theatre I end up making is more zoological than dramatic. I’m more interested in seeing people at a bus stop than I am in watching their assent to the throne.

We are drawn to stories because they are a digestible way to parse the chaos that is our lives. In general, we watch/write plays that follow Aristotle’s idea that a person follows a logical line of action that changes them in some way; person-A meets person-B, they fall in love or fight or fall in with the wrong crowd and they become person-C (often a dead person-C). I’m not sure the world works that way. I don’t know if people change. Maybe they do... But I’m a clown. And clowns don’t change. They are as stupid in the end as they are in the beginning. The world may change, but the clown is still sitting there, working out what they want for breakfast. So...there you have it. When we just watch people in their natural habitat, we can fill in the blanks for ourselves.

How did that observation of behavior find its way into HOME?

I remember being at a writer’s retreat in a neighborhood I didn’t know, looking out at an old house. It was a dilapidated house behind a fence. I’m not a visual artist, but I was thinking: if I were a painter, how would I paint that house? Do you paint the house first, and then the fence in front of it? Or do you paint the fence, and then the house behind it? Then I thought maybe you have to first paint all of the people inside of that house, maybe all of the people who have ever lived there and then paint the walls, and then the fence in front of it...

I thought about the many different portraits of a house composed one on top of another, because when you’re living in a house — especially if it’s an old house — you live with all of the marks and adaptations of the people that came before you. And you are changing it too, for the people that will come after you. These are physical traces of behavior of human animals.

I started thinking about a real situation that had happened to me. I, like many artists living in Philadelphia, have benefitted from the housing market in Philly. I bought an affordable
fixer-upper house a little over 10 years ago. I had to gut the kitchen, take it down to the dirt. I tore up the old linoleum tile, and underneath...was more linoleum tile. And under that linoleum tile was even more linoleum tile. I went down literally six inches deep in linoleum tile. I guess previous tenants had never undone the work that people before them had done; they tiled over it and kept shortening the doors. By the time I was done I had a core sample of this floor that looked like a deli sandwich—you could see all of the different colored layers of linoleum, like the striations in an archaeological dig.

I was fascinated, and thought, “Wouldn’t it be amazing to see all of these residents walking around on their original floors 1/16th of an inch away from another, fighting over the fridge.” I laid down the floor of my house. But they did the same. It was their house. It was their home. They couldn’t imagine me and I could barely imagine them. We can only see what’s right in front of us. But in many ways, we are always sharing space with the people who came before or will come after us. I thought it would be interesting to see all these people living as if time collapsed and you were watching everybody all at once, like an ant farm in time-lapse.

How did the lifecycle of a house come into play?

In my early ideas I imagined a crew of actors that were stagehands, but also contractors and carpenters and plumbers and electricians and housepainters. They’d do everything. They’d put up a fence and then another person would come and throw ivy over it. So it’s just messing with all of these theatrical conventions. As we talked about it and started getting more pragmatic, we were thinking, wait a second...how are we going to actually build this house? How are we going to build a second floor?

How did your devising process work?

It was a very collaborative process. Steven Dufala (scenic designer) worked closely with Steve Cuiffo to figure out illusion techniques with this house that we would be able to pull off in a way that’s satisfying. It would take too long if you're really nailing boards together. You’d get through a two-hour show and just have a room built. Julian Crouch (creative consultant) was key because he had worked as a designer on a grand scale before on Broadway and in the opera.

The actors I brought on are Swiss Army knife actors who can do anything. Two of them, Jennifer Kidwell and Justin Rose, I know from my days at Pig Iron. And then there’s Sophie Bortolussi, because I needed someone who is a phenomenal mover/dancer. I imagined this as a dance theatre piece. We were devising in this rehearsal room in Brooklyn with Steven and Steve huddled over a set. We had a few different technical directors coming in to build a little illusion space where we could start out working on some of these ideas. Everyone was up improvising/performing—even my sister Stef (dramaturg).

Where was your first home and what is your strongest memory from it?

Stef and I grew up in a house on 848 Leonard Road in Los Angeles, California. The house had a backyard with what I thought was a total jungle; there were plants and an ivy slope that I think I ruined. I was climbing up the ivy slope and swinging around on the vines and I remember at some point I really made it bare, because I would always slide down it.

My sister used to take me on jungle rides—we would perch on the fence that separated our house from the people who lived next door. And the people who lived next door were quite eccentric and had hundreds of birds. Like, a zillion birds...no joke! Which was incredible as a kid—I think that later other people who lived there were less excited about the birds, let’s just say. But for us, it was amazing. We would scoot along on our butts on this fence. My sister led me along like we were on the jungle ride at Disneyland, and so she assumed the role of tour guide and named the birds. There was lots of giggling.

What is home to you today?

The theatre is a kind of home. I think people who are sailors might have this with boats on the water, but I feel at home on tour and I feel at home in the theatre itself—doing all the rituals of putting on a show. I love the people that I perform with. We are a kind of family. But I live in Brooklyn. I have a little apartment there that more and more feels like home.

I don’t know if you have this, or if other adult people have this, but when Stef and I both talk about going to LA, which is where we grew up and our parents are still there—living in a different house, not the one with the birds—we’ll still say, “Are you going home?” Or “I’m going home to see Mom and Dad.” We still refer to being at home as that house and those people.
Lee Sunday Evans is known for marrying intricate choreography and detail-oriented direction. Like Geoff Sobelle’s, her plays are marked by playful physicality. Her breakout project featured actors in a series of configurations that brought to mind the hectic traffic of a basketball game. Her latest project focused on the life of teenage dancers and utilized abstracted movement as they described their dance experiences, evoking the characters’ inner lives more than outward appearances. As the artistic director of the New York downtown company Waterwell, she is part of a new generation of leaders in the theatre field. Literary Manager Sarah Rose Leonard talked to Lee on the phone in early January to discuss how she put together the dynamic puzzle that is HOME.

How did you and Geoff come together to work on this piece?

Geoff was an actor in a play that I did called D Deb Debbie Deborah by Jerry Lieblich, which has these slippery changes of identity. When we collaborated on that play he was in the thick of combining staging material from these residencies he’d had working on HOME. We found that D Deb Debbie Deborah had an eerie resonance to something Geoff was trying to explore in HOME. Because of that very particular connection between those two projects, it felt like Geoff and I already had this vocabulary about the theatrical fun of bodies switching out for one another, but also the spiritual idea that a home could actually be the home for so many different people at different times in their lives.

What was your generative process like when you were in rehearsals for HOME?

Geoff did these incredible storyboards. He and a few of the performers who had been working with him had developed different versions of material over the course of two years of development residencies. For instance, “we know there’s a kitchen dance here, it’s part of the morning sequence, so everyone gets out of bed, everyone’s in the shower, and then everyone’s in the kitchen.” And we know that that’s part of the piece. But taking those ideas and putting them into the final structure of how the whole thing was going to play out was something we found together during those final residencies. Geoff and I collaborated a lot like a writer and director, but he was writing in images and I was helping him create those images, helping him sculpt and, on a grander level, build choreography that would create those images in relationship to each other.

How did your choreographic ideas collide?

It’s a very deeply collaborative process; where one person’s ideas begin and end becomes very blurry. Since the performers were also creators, we were all thinking about writing with bodies in space. The dynamic of the HOME ensemble is incredibly playful and incredibly silly. Someone would do something and then the silliness of another person’s response would be informing—a little vaudeville would happen. For example, we discovered that there was this really fun game of everyone being in the bathroom at the same time. That just came from thinking about what it means to do a morning sequence. Because, to a certain extent, everyone does the same thing in the morning—everyone gets out of bed, you brush your teeth, you have to go to the bathroom, you take a shower, you drink whatever you drink in the morning: maybe it’s water, maybe it’s coffee, maybe it’s tea. But how do you activate the fun in that and what are the kind of vaudeville-y sequences we can develop out of the game we were playing?

There’s an ongoing complicated dialogue for this show because there are many moving parts and such a big part of it is activating this enormous character: this house, this set.
We’re looking for connecting moments. There’s this awesome moment where Sophie opens one door and Geoff opens the basement door. And I’m like, “It would be great if your doors could open at exactly the same time and then stop.” That’s almost happening right now, but it’s looking like Sophie is going just a little bit faster and I’m wondering if we can sync these up. And then we probably have a 10–or 15–minute discussion about how Geoff is getting a box that was left there by Jennifer because she had to get a pair of boots out of the box that are needed by the kid to get into so that he can make his entrance that’s based off of Justin’s timing—

There’s so much chaos! The fun is building the chaos so that it’s sturdy enough to be repeatable, but also building the chaos so that it’s really alive and has this wild streak running through it. If you go backstage before the play you’ll see shelves and shelves of prop racks that are brought on in a sequence that you have to plan. The challenge of HOME is balance: those really satisfying moments are rigorously timed, but from the outside your experience is that you’re watching something extremely organic and spontaneous.

*Where was your first home and what is your strongest memory from it?*

My first home was in Denver, Colorado. 725 South High Street in a neighborhood called Washington Park. It was this beautiful old red brick house. Back when the neighborhood was a lot less populated, it was one of the first houses that was built and it was used as a church for certain sections of its life because there were some moments when the neighborhood church had burned down. It’s not a church-like house, it’s just a regular house, but because it was the only house in that area, it was used in that way. Part of what was super special about that house was that it had what they call a double lot, so the house is long and skinny, but then right there next to it was basically the same amount of land that was totally open. There was this one enormous tree that had a huge branch that extended over that long piece of lawn. My grandfather made this incredible tire swing on that branch of that tree. The whole neighborhood would play on that tire swing.

I went back to see the house a while back. I took my grandmother and my boyfriend at the time (we’re now married). I was like, “Oh, let’s just drive by the old house, let’s drive by 725 South High Street.” We pulled up and there were kids playing on the tire swing! I just burst into tears. I was so moved. It was amazing to see that it was still there. That is a moment where you feel, oh, the cycle is continuing.

*What is home to you today?*

I feel very lucky to have an apartment in New York where I’m really comfortable and at home. It’s a very peaceful and rejuvenating place to be. But in a way I think my definition of home is very much connected to the people in my life. More and more as an adult, my sense of home is linked to my husband, Dan, my friends, and also those intimate collaborators that I have. I do love my physical home, but home also has to do with people.
Stefanie Sobelle, HOME’s dramaturg and creator Geoff Sobelle’s sister, studies the literature of houses and the poetics of architecture. An extended version of this essay was originally published online for Philadelphia FringeArts on September 11, 2017 (https://fringearts.com/2017/09/11/house-merely-container/). It also comprises part of the conclusion to Stefanie Sobelle’s book on the architectural novel, forthcoming from Oxford University Press.

HOME explores the relationship between thing and idea, between place and feeling, between what we control and what occurs in spite of us. For so many people, home is either untenable or a marker of incalculable loss. As current news continues to relay devastating stories of mandatory removals — removals caused by violent exiles, deportations, floods, earthquakes, and fires — we are reminded of the fragility and endurance of this irrevocable condition that we call home.

Over the last two years of working on this project, Geoff and I have turned often to Richard McGuire’s graphic book Here, in which each spread features the same corner of an ordinary living room in an ordinary New Jersey house, set over millennia (long before and long after the house’s construction). Here raises important issues regarding the relationship between an individual life and the vastness of deep time. One of its key features is that each spread is captioned with a year — 2014, for example — and then punctuated with boxes that open into other years, other centuries. McGuire’s dwellers make love, grow old, grow ill. New residents move in, not all human. As such, Here emphasizes the reiterations of living that occur within a house — the echoes of private lives with each other over time. We live with ghosts of the past and the future, McGuire suggests. We live with the mammals that we have displaced and the insects that remain. Domestic time transcends an individual’s lifespan entirely. Domestic time is not some rectilinear experience but rather an experiment in simultaneity and repetition, much like a dance — a tango, perhaps, with new dancers looping in and out of its choreography.

This notion of such “replacement” in and out of time is in the foundation of HOME, both in terms of the work’s form and its content. Performers replace each other. Objects replace each other. Characters replace each other. We are always re-placing, finding place again. We turn our dwelling places into something new, through construction, restoration, and destruction. Places are always fleeting. We are, in a sense, all guests in the residences we inhabit. And whether through imperialism, gentrification, migration, aging, death, et al, we take the places of one another, another takes the places of us, and for better or worse, we re-place.

HOME accommodates these life cycles. It meditates on the ways that home is deeply private — full of pain and beauty and banality and magic — and also is produced publicly — an interaction of community, friends, family, strangers, and even powers that are beyond our control. In this way, home is an experience generated by collaboration. That aspect of home feels particularly acute these days. We can open the door. If we do, will we say welcome?

We invite you to join us in this house that is theater. We invite you to collaborate with us in creating, for a little while at least, a condition of home.
Geoff Sobelle’s *HOME* uses the body, rather than words, to tell stories. Nonverbal performance focuses our attention on how we behave physically, causing us to read emotions as much as narratives. It is said that 55 percent of our communication is from body language. Performers utilize this notion by using their physicality to shape characters and convey emotion. When we watch actions happen in real time, we are in sync with a performer’s presence. Did you know when an actor takes a big breath onstage the audience takes a breath too? Part of what makes physical theatre so immediate is that we subconsciously tune in to the actor, taking in their experience as our own. In stripping away language, *HOME* follows in the footsteps of a rich history of predominantly wordless performance traditions.

Perhaps the best-known nonverbal acting genre is mime. The genre shifted over time, and its lineage shows up in physically oriented theatre to this day. Early Greek and Roman mimes consisted of a farce—an improbable plot marked by broad humor—alongside song. They were textless, and chronicles of those performances show that the topics covered scenes from daily life punctuated by mythological drama. Mime was a staple of the annual hypersexual Floralia festival (which celebrated the goddess Flora), in which festivities began with naked mime actresses.

The first known mime to give words to his performance was the Roman knight Decimus Laberius (105–43 BCE). When Julius Caesar prompted him to accept a challenge by his rival, Publilius Syrus, to appear in one of his own mimes, he delivered a barbed prologue to Caesar himself: “None the first place for ever can retain/But, ever as the topmost round you gain/Painful your station there and swift your fall.” Ouch. Needless to say, Caesar judged in Syrus’ favor. Syrus, a former Syrian slave who rose through the ranks thanks to his talent, became Rome’s new leading mime under Caesar’s watch. His maxims held through to our modern lexicon, including gems like “to do two things at once is to do neither” and “a rolling stone gathers no moss.”

Forty years after Syrus’ day, in the first century BCE, mime and pantomime reigned as the most popular forms of entertainment in Greece and Rome. Pantomime most closely resembles what we think of as mime today. It consisted of a solo dance with music and a chorus, using masks to tell mythological stories through gestures. Surviving texts from the era reveal that the typical mime plot centered mostly on adultery. Actors took this all the way, having real sex on stage. Yes, you read that right: in Roman times, mimes had sex on stage in front of hundreds of audience members. One emperor, in fact, ordered only realistic violence and sex onstage. Obeying his command, mimes incorporated real killings into performance as well. Performers were sometimes killed by bears, and real-life convicted criminals were put to death on stage. As Christianity gained influence, so did opposition to mimes and such entertainments. Mimes retaliated by mocking Christian sacraments, such as baptism, on stage. When Christianity
Theatre stripped of language asks us to use our intuition, rather than our logical brains, to feel out a story rather than comprehend one. Perhaps that is what makes wordless performance so timeless and accessible.

eventually became the official religion of the country, politics played a major role in the downfall of Roman theatre.

Roman forms of mime eventually evolved into what became commedia dell’arte, a Renaissance art form born in northern Italy in the 15th century. Commedia revolved around stock characters and scenes taken from traditional mime. While commedia did employ improvised dialogue — riffing on a known plot, usually involving, once again, adultery — actors’ body language made the form unique. Actors wore masks (in direct lineage from Roman pantomime) to show us which stock character they played. Because masks hid most of their faces, actors relied on exaggerated gesture to convey emotion. Commedia used nonverbal storytelling in its most heightened moments: physical comedy, music, acrobatics, and fighting generated laughter and awe for the audience who gathered in the streets to watch troupe of actors.

These outlandish physical grabs for an audience’s attention trickled into mass entertainment. Vaudeville, developed in France in the 1700s, quickly became the most popular form of entertainment when it made the jump to America. Vaudeville comprised a night of various acts: music, dance, trained animals, ventriloquists, magicians, acrobats, jugglers, puppets, and countless more entertainments packed an evening’s bill. American vaudeville itself developed from the spectacle-based forms of minstrelsy, freak shows, dime museums, burlesque, and concert saloons. Actors like Buster Keaton and Charlie Chaplin got their start in vaudeville, then transitioned into silent comedies, becoming masters of slapstick during the height of the silent film era (1900–1920s). They mastered the “prat fall:” getting soaked with water, slipping on a banana peel, getting a pie thrown in one’s face. We still see these types of gags reliably earning laughs today.

As Chaplin entered his later years as a film actor, across the pond the French performer Marcel Marceau was beginning his career as one of the world’s most celebrated silent mimes. Marceau shifted the definition of mime, calling it “the art of expressing feelings by attitudes and not a means of expressing words through gestures.” Rather than using the body to provide jokes or express a story, Marceau’s work dwelled in the inner life. Marceau became world famous, traveling the globe with his act and winning awards wherever he placed his feet. He even befriended Michael Jackson, who cited Marceau’s movements as inspiration for his dance moves. When you visualize a mime, you probably think of Marceau playing Bip the Clown in a striped pullover and white face paint with black eyebrows. Just as the “Little Tramp” became Chaplin’s alter ego, Bip became Marceau’s.

HOME creator Geoff Sobelle trained under another French influencer of physical performance: actor and teacher Jacques Lecoq. Lecoq, who established his own school in 1956, became one of the most influential theatre practitioners in the world. He blended elements of mime, commedia dell’arte, clown, and athletic training to create his own brand of highly physical acting training. Lecoq argued that all creative expression requires an available body, so movement became paramount in his classes. Mask work — a tradition of nonverbal performance from the heyday of Roman pantomime — is a foundation of Lecoq training, and remains his most widely exported methodology. An actor places a neutral mask on their face, which suddenly exposes their body. The actor’s fellow students notice physical posture, personal tics and gestures, gait, and breath. Striving to achieve a neutral base upon which to place a character, the actor is first aware of their own presence in their body. This presence breeds availability; by being hyper-aware of their body language an actor is able to spontaneously react to their scene partner or given circumstances, creating a liveness that draws an audience’s attention. Without this radical presence, an actor can become like anyone else on the street.

When you watch the actors in HOME, notice how their very presence communicates story and emotion. The focus they place on physical embodiment reorients our attention to our own corporal sensibilities. Theatre stripped of language asks us to use our intuition, rather than our logical brains, to feel out a story rather than comprehend one. Perhaps that is what makes wordless performance so timeless and accessible. Today, there is a renaissance of physically based theatre: from the hit Sleep No More, a site-specific dance riff on Macbeth in an abandoned hotel in Manhattan, to a nonverbal theatre festival in Croatia, new audiences are flocking to the form. Minimally verbal theatre is especially popular in the genre of theatre for young audiences, and in a growing movement of sensory-based theatre for individuals with cognitive differences. HOME — like mime, commedia, silent film, and contemporary physical theatre — appeals to a wide audience because it is so rooted in something everyone shares: these bizarre, communicative, beautiful bodies.
Hello and welcome back.

Have you been here before?
Does it feel familiar?

I hope that you’re making yourself comfortable and getting ready for this thing to begin. We are all very happy that you could make it — to come here, and make the time. That’s great.

Just sit comfortably. It’s a good seat, isn’t it? Sure — there may be better ones — every seat has its plusses and minus-es — but this place — your place — this is a good place! At any rate — it’s all yours — so just make yourself at home.

Feel your feet on the floor, your back against the backrest, maybe take a few deep breaths… Feels good! To have YOUR seat. It’s all yours! You have it all to yourself. You don’t even have to share! It’s just YOURS. There was someone here the other night… another person that came here before you and sat here… but no matter. It’s yours now. It used to be theirs — but not now. Now, it’s your place. ALLLL yours. Can’t even remember that other person! Oh — and tomorrow. Tomorrow it will be someone else’s. So I guess in a way, you are kind of sharing it, if we’re speaking frank. But don’t worry about that right now. That doesn’t concern you now — by the time they’re sitting here, you won’t even WANT this seat! Can you imagine? Right now. That doesn’t concern you now—by the time they’re sitting here, you won’t even WANT this seat! Can you imagine? Hard to believe—but it’s true! Trust me… You’ll gladly give it away and be happy to sit somewhere else. Maybe in a nice restaurant. Or on a park bench. A train maybe. Or at home, wherever that might be. But right now this seat — this place — this space — it’s all yours. Enjoy it.

But it IS funny, I suppose, this migration from one seat to another…

True story — there is a little crab, called a hermit crab, that makes use of other animals’ shells when they outgrow their own. They just move from shell to shell as it suits them and their lifestyle. Once they’ve outgrown a shell, they just find another one. Sometimes they don’t even use shells — they get super creative and use all kinds of things. Old camera lenses, bits of debris, whatever… Sound familiar? Just migratory animals looking for a place to eat and sleep and poop and call their own.

By the way Octopuses… (that is correct by the way — oc-topi is just a fancy Latinization, it’s not actually bona fide) Anyway, Octopuses are the only animal other than humans who put decorative things in their apartment for no other purpose than aesthetics. Not hugely important, but I thought I’d mention it since we were talking about interesting sea creatures. Is that what we were talking about?

OH! Your seat…. Yes — it’s a good one. I can’t remember—you’ve been here before? What were you seeing? It’s a good space isn’t it? They put on some great shows here. Can you remember any particular moments? It’s funny, isn’t it? When the show is really going, you kind of forget the space of the theater, don’t you. You get so drawn into the action that it’s kind of like the theater itself sort of vanishes. They call a theater a “house” by the way. Not to put too fine a point on it—but this is the HOUSE, and you are right now residing in this house for just a short while before some other body takes this same space and they claim it as theirs for a little while and they have their experience of pretty much the same thing, though completely different of course, and they bring all of their own stuff with them to this same space and it informs them of what they see… Anyway — I’m just stating the obvious since we have this time to kill before the show starts — but it’s great to have you here. Love talking about this stuff. Take a look around at all these people! Total strangers! For now — they’re your neighbors, and they’re having a similar experience to you. Reading this. Looking around…. Thinking about hermit crabs…

It will be a great feeling too when all of this is done and you can just unwind and head on back home again. Love that feeling. Where are you staying by the way? Are you living near here? Long commute? Funny isn’t it, how you can just head on home without really having to even think of it…. Un-less of course you’re not from here and you’re really working hard to navigate the area to make it back to a friend’s place or a hotel or some place that — try as it might — won’t ever really feel like home… But if you ARE heading home after this… well you barely even need think of how you’ll get there. You can just think about all of the events that have transpired in your day and before you know it, you’ll just be floating through your doorway and hanging your hat and haunting your haunt and flopping on your lily pad and whatever other adage comes to mind… Some internal compass will just unconsciously follow that trail of breadcrumbs and before you know it you’ll be snug up in your bed and dreaming once again… Dreaming of other homes you once made. Other dens. Other nests. Remember the feel? The light. The smell. The unnamable thing that turns a simple set of coordinates into some psychic shelter rooted deep inside of you. How will you find your way home? How will you know it once you’re there?
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The Good Book

BY Denis O’Hare and Lisa Peterson
DIRECTED BY Lisa Peterson

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HOME

CREATED BY
Geoff Sobelle

SCENIC CONCEPT BY
Steven Dufala

DIRECTED BY
Lee Sunday Evans

ORIGINAL SONGS BY
Elvis Perkins

MARCH 22–APRIL 21, 2019
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CREATIVE/PRODUCTION TEAM

Lighting Design
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Brandon Wolcott

Costume Design
Karen Young

Illusion Design
Steve Cuiffo

Dramaturg
Stefanie Sobelle

Choreography
David Neumann

Production Stage Manager
Lisa McGinn

Assistant Stage Manager
Kevin J.P. Hanley

Technical Director/ Production Manager
Chris Swetcky

Wardrobe Supervisor
Stephen Smith

CAST

Performer
Sophie Bortolussi

Performer
Ayesha Jordan (April 12-21)

Performer
Jennifer Kidwell (March 22-April 10)

Performer
Justin Rose

Performer
David Rukin

Performer
Ching Valdes-Aran

Performer
Geoff Sobelle

Performer
Elvis Perkins

Additional Vocals by The Crossing
Developed and Produced by Jecca Barry
Produced by Beth Morrison Projects

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Pennsylvania State University (State College, PA) and ArtsEmerson (Boston, MA).

HOME premiered at the 2017 Fringe Festival, presented by FringeArts, Philadelphia.
By Elvis Perkins

HOME INTRO
Your first loan will be your mother’s bones
Father will leave you in the dooryard alone
For a while as a whale you will swim through
the veil
The pre and the postman delivering the mail
You are the love letters
Dying to get out of the weather
An Icarus victorious
You will swim into the sun
And be glorious
And then the sun turns in to an ocean for one
From there you'll turn yourself into your
mother’s son
But not before you are a sea dinosaur
A bird of prey alighted from some other shore
You will unlearn all of your scales
You'll be trading your talons for nails
From stardust to house dust
You'll be swaddled in your crib as a chrysalis...

BIVOUC
And it’s straight into a go of chess
With severed Auntie Wilderness
A warning:
She always beats the computer
You build a bivouac
She builds for you a bear attack
Siccing wolves on our dear commuter
You file out your horsemen
She's hired four divorce men
To ride out and storm the castle
Your king and your queen
From all the magazines
Will be facing their own royal hassle
You raise an A frame
Auntie raises hurricanes
A sister to reign over brother
He cries “TORNADO”
She cries “TORNAHDO”
Turning lover against lover
One might fancy a sea cave
She craves the ice age
The coming sun only brings the flood
On Noah’s blueprints you’ll focus
While she invents the locust
And for the mobile home, the mud
Lay your foundations down
With every thought of safe and sound
Your only home is in and out your body
The little baby Moses
On his first day he was homeless

LANIAKEA
Peel the clothes of day off
See the Milky Way off
On a distant ceiling
One incommunicable feeling
Thank heavens for a roof overhead
Where will these stars make their own little beds?
On the front lawn lay by me
I’ll tell it like in Old Hawaii
Through the night and the day-yahh
It’s come and go what may-yahh
Through the night and the day-yahh
It’s come and go what may-yahh
Through the night and the day-yahh
It’s come and go what may-yahh

IN SECRET
In secret
In secret in truth
In the unforgiven mirror hangs loser youth
In order
In order in line
In this unrequited heaven you will do your time
In absence
In absence inside
In the unrecorded moments you will star in your own life
Oh the outside is all too wide
The night too nigh
The sun too high
The maws and the paws
With the fangs and the claws
Just beyond the front yard
There loom the in-laws
In love
In love all entwined
Should it spill into the daylight
They would call it a crime
In private
In private involute
In the rays of your maker you stand perfectly naked
In danger
In danger in time
In this four-walled manger you would stay it a while

HOME OUTRO
Well the heart
That is in me
So I guess I am home
In space and as space
For a ghost on the roam
When a hat is just that
It hangs plumb on me
So I guess I am home
In the same breath free
Sophie Bortolussi  
**PERFORMER**

Sophie has performed in Punchdrunk’s *The Drowned Man: A Hollywood Fable* (National Theatre, London) and *Sleep No More* (McKittrick Hotel, NYC); Martha Clarke’s productions of *Angel Reapers* (Signature Theatre, Joyce Theatre, Arts Emerson, national tour), *The Threepenny Opera* (Atlantic Theatre), *Garden of Earthly Delights* (Minetta Lane Theatre), and *Kaos* (New York Theatre Workshop); Lucidity Suitcase Intercontinental’s *Red-Eye to Havre de Grace* (Walker, NYTW, Live Arts Festival, Arts Emerson); and the Martha Graham Dance Company. Her choreographer/director credits include *One-In-Themselves* (LaMaMa), *The Day Shall Declare It* (Imperial Arts Studio, L.A./Marylebone Gardens, Bush Theatre, London), and Nu Dance Theater. She is the artistic director of McKittrick Hotel Special Events (McKittrick Masquerades & Super Cinemas parties). She also made a guest appearance on *Gossip Girl*. Sophie received the 2017 Stage Raw Theatre Award for “Best Choreography,” 2015 Ovation Award nomination for “Best Choreography,” 2013 UK Broadway World Award nomination for “Best leading actress in a new production of a play,” 2011 World Falstaff Award for “Best Principal Performance,” Lady Macbeth in *Sleep No More*. Please visit sophie-bortolussi.com.

Ayesha Jordan  
**PERFORMER**

Ayesha is a New York City-based multidisciplinary performer and creator. She most recently performed in *Failure Sandwich* by Aya Ogawa, as well as *Shasta Geaux Pop* at Under the Radar Festival 2018, which was also presented at the Segerstrom Arts Center for the Off Center Festival, La Jolla Playhouse’s 2017 Without Walls (wow) Festival, the Cincinnati Contemporary Arts Center, and at the Bushwick Starr (September 2016). Ayesha was part of the Broadway production of *Eclipsed* at the John Golden Theatre and returned to her role of The Girl at *The Curran* in San Francisco. She has also performed in *Ludic Proxy* by Aya Ogawa (*The Play Company*), *Platonov: Or the Disinherited* by Jay Scheib (*The Kitchen*), *Stairway to Stardom* and *Harold I Hate You* by Cakeface (#Here, Ars Nova & Triskelion). In 2015 she created *Come See My Double D’s* at Jack (NY).

Jennifer Kidwell  
**PERFORMER**

Jennifer is a performing artist. Recent projects include *Underground Railroad Game* (Obie Award, Best New American Theatre Work), *Home* (Bessie Award, Outstanding Production), *Demolishing Everything with Amazing Speed*, *I Understand Everything Better* (Bessie Award, Outstanding Production), *Antigone*, *Fire Burns Hot: Little Renol, I Promised Myself to Live Faster*, *99 Breakups*, *Dick’s Last Stand* (Whitney Biennial 2014, as Donelle Woolford), and *Zinnias*: the Life of Clementine Hunter. Jennifer is a Pig Iron Theatre and Lightning Rod Special company member, a Wilma Theater associated artist, and Jack co-founder. Jennifer is published in movement research *Performance Journal* 425 and hyperallergic.com, received a 2013 TCG/FOX Resident Actor Fellowship (with PITC) and a 2015 Leeway Foundation Art & Change Grant, and was a 2016 Pew Fellow and a 2017 Independence Fellow.

Justin Rose  
**PERFORMER**

Justin is a Philadelphia-based performer and director. Recent acting credits include *Complete Agent* (Theatre Exile), *The Dog See the Rabbit* (Lightning Rod Special), *Always Coming Soon: The Future* (Brat Productions), *99 Breakups* (Pig Iron Theatre Company), The Douglass/Poins in *Henry IV* (Shakespeare in Clark Park & Team Sunshine), and The Balladeer in *The West* (Alex Bechtel, producer/director). He was the assistant director on Geoff Sobelle’s *The Object Lesson* (BAM) and *An Oak Tree* (Theatre Exile). He directed Cirque du Soleil juggler Greg Kennedy’s *Theorem* (Philly Fringe). He was a co-founder and co-artistic director of The Candidatos, a two-man theatre company that performed their most popular show, “I’m Sorry & I’m Sorry,” at the New York Clown Theatre Festival, Dublin Fringe (runner-up for Best of Fest), and in St. Louis, Minneapolis (Best Show), and Philadelphia. He is a graduate of Pig Iron Theatre Company’s Advanced Performance Training Program and the University of Iowa. He is a certified yoga teacher and anatomy instructor specializing in movement analysis.

Jennifer Kidwell  
**PERFORMER**

David is an eighth grader at Willard Middle School and loves theatre, dance, cooking, and movies. He has played Michael in *Mary Poppins* and Schwartz in *A Christmas Story* at San Francisco Playhouse, and Michael in *Billy Elliot* (Theatre Bay Area Award nomination), Lost Boy Slightly in *Peter Pan*, and Young Shrek in *Shrek the Musical* at Berkeley Playhouse, where he also appeared in *Beauty and the Beast*, *Fiddler on the Roof*, *Mary Poppins*, and *The Music Man*.

Ching Valdes-Aran  
**PERFORMER**

Ching has worked on Broadway, off Broadway, off-off Broadway, and in numerous regional theatres in the U.S. She has also performed in many international festivals (Berlin, Caribbean, Edinburgh, France, Greece, Israel, Italy, Malaysia, New Zealand, Philippines, Romania, Thailand, and Brisbane, Australia). She has appeared in numerous films and on TV, including in *Laika’s spring 2019 stop-motion animated film, Missing Link*, with the voices of Hugh Jackman, Emma Thompson, Stephen Fry, Zoe Saldana, and Zach Galifianakis, among others. Awards include an Obie Award, a Ma-Yi Theatre Award for Artistic Excellence, the Spencer Cherashore Award, Charles Bowden Award (New Dramatists), and the U.S. Congressional Award in Arts and Culture, among others. She was a Fox Foundation Fellow and an Asian Cultural Council Fellow. Ching is also a director and a visual artist.

Geoff Sobelle  
**CREATOR/PERFORMER**

Geoff is an actor, director, and maker of absurdist performance works. His independent work includes *Flesh and Blood & Fish and Fowl* (Edinburgh Fringe First Award), *The Object Lesson* (Bessie Award, Edinburgh Fringe First Award, Carol Tambor Award, Total Theatre Award, New York Times Critics’ Pick), and *Home*. His work under the name rainpan43 includes *all wear bowlers* (Innovative Theatre Award, Drama Desk Award nomination) which played at Berkeley Rep in 2006, *Amnesia Curiosa*, *machines machines machines ma-
Elvis Perkins

**COMPOSER/PERFORMER**

Elvis has released three full-length collections of songs, two under his own name (2007’s *Ash Wednesday* with XL Recordings and 2015’s *I Aubade with Mir Records*) and one under the band name Elvis Perkins in Dearland (2009’s *Elvis Perkins in Dearland*, XL Recordings), the band with whom he has toured extensively also released the six-track *Doomsday EP* in 2009 (*XL Recordings*). In the past two years Elvis has made two film scores: *I Am the Pretty Thing That Lives in the House* (Netflix, 2016) and *The Blackcoat’s Daughter* (A24, 2017). A soundtrack album for the latter was released via Death Waltz Recording Co. in March 2017. He currently calls Hudson, NY and Cape Cod, MA home.

**Steven Dufala**

**SCENIC DESIGNER**

Steven is a multidisciplinary artist based in Philadelphia. While he works primarily in collaboration with his brother Billy as the Dufala Brothers, he also works on as many other projects in as many other fields as possible, being drawn in particular to works that explore overlapping concerns of various disciplines. He makes drawings, clothes, furniture, prints, music, sculpture, photos, books, and thinks an awful lot about what all these things have in common and what on earth people do with them. Steven has been working intermittently with dance and theatre as a designer for about 20 years, and over this time has worked with Pig Iron Theatre Company, BalletX, anonymous bodies, Geoff Sobelle, Thaddeus Phillips, and others. With his brother Billy, he received an Obie Award for design with rainpan43’s machines machines machines machines machines machines machines, and shared a Bessie Award with the entire design team for Geoff Sobelle’s *The Object Lesson* in 2015. Steven and Billy co-teach a sculpture at the Pennsylvania Academy of the Fine Arts and are represented by the Fleisher/Ollman Gallery in Philadelphia. Their work is in the collection of the Philadelphia Museum of Art, the Pennsylvania Academy of the Fine Arts, the West Collection, and many private collections.

Lee Sunday Evans

**DIRECTOR**

Lee is an Obie Award-winning director and choreographer. Her work has been seen at The Public Theater, Lincoln Center, the Play Company, the Bushwick Starr, Baryshnikov Arts Center, Hudson Valley Shakespeare Company, Humana Festival at Actors Theater of Louisville, Dallas Theater Center, Clubbed Thumb, Women’s Project, Sundance Theater Lab, Brooklyn Arts Exchange, Catch, Lower Manhattan Cultural Council, Robert Wilson’s Watermill Center, and Juilliard. She recently received the Susan Stroman Directing Award from the Vineyard Theater. She recently directed *Dance Nation* by Clare Barron at Playwrights Horizons.

Christopher Kuhl

**LIGHTING DESIGNER**

Christopher is a lighting, scenic, and installation designer for new performance, theatre, dance, and opera. Recent work includes *The Elephant Room* (St. Ann’s Warehouse), *Straight White Men* (Young Jean Lee’s Theater Company, The Public Theater, Kaaitheater, Centre Pompidou), *The Institute of Memory* (The Public, TBA Festival), *Citizen* (Reggie Wilson/ Fist and Heel Performance Group, BAM), *The Source* (BAM), *Dog Days* (Prototype Festival, REDCAT, LA Opera), *Abacus* (Early Morning Opera, BAM, Sundance Film Festival, EMPAC), *Quartier Libres* with Nadia Beugre (New York Live Arts, Walker Art Center), and *Cipher* (Samita Sinha, The Kitchen). He was also the production manager and lighting designer for Ralph Lemon’s *How Can You Stay in the House All Day and Not Go Anywhere?* He has also had the pleasure of working and making art at the Chocolate Factory, Fusebox Festival, On the Boards, San Francisco Symphony, Jacob’s Pillow, Carnegie Hall, Santa Fe Opera, Beijing Music Festival, Queer Zagreb, MAC France, Santiago a Mil Chile, and the Holland Festival. He has received two Ovation Awards and a Sherwood, Drama, and Horton Award. He also received a 2014 and 2015 Bessie Award for Outstanding Visual Design. He is originally from New Mexico, a graduate of CalArts, and an associate artist of Hand2Mouth Theatre.

Brandon Wolcott

**SOUND DESIGNER**

Brandon’s credits include *Dance Nation* and *The Profane* (Playwrights Horizons); *HOME and Good Swimmer* (BAM Next Wave); *The Fever and The Record* (600 Highwaymen, Under the Radar); *Counting Sheep* (3LD); *Signature Plays, Everybody, and Venus* (Signature Theatre); *The Nether* (mcc Theater); *The Good Person of Szechwan* and *Titus Andronicus* (The Public Theater); *After the Blast, Kill Floor*, and *Plot Points* (Lincoln Center); *Kansas City Choir Boy* (Prototype Festival, HERE Arts Center); *Kiss the Air and Habemas Corpus* (Park Avenue Armory); *The Tenant and Confidence Man* (Woodshed Collective); *A Great Wilderness* (Williamstown Theatre Festival); and *The Seagull* (Lake Lucille). Brandon has collaborated with Marina Abramovic, Laurie Anderson,
David Byrne, Faye Driscoll, Nicolas Jaar, Elizabeth Streb, Woodshed Collective, and many more.

Karen Young
COSTUME DESIGNER
Karen is a New York-based costume designer who has designed clothes for numerous dance, theatre, and video art projects. Her design work for performance has been seen on many international stages including Lincoln Center in New York, the Royal Opera House in London, the Herodion, Athens, and is included in the repertoires of the Martha Graham Dance Company, Alvin Ailey American Dance Theater, Kyle Abraham, Brian Brooks, Ballet Basel, Sidi Larbi Cherkouaui, Paul Taylor Dance Company, American Ballet Theater, Benjamin Millepied, Pam Tanowitz, Vanessa Walters, Elisa Monte, and Hubbard Street Dance Chicago, among many others. She designed the costumes of Third Rail Project’s highly acclaimed immersive shows Then She Fell and The Grand Paradise and Wendy Whelan’s shows Restless Creature and Some of a Thousand Words. Collaborations with contemporary visual artists include costume design for the video works of Eve Sussman, Matthew Barney’s Cremaster 5 and Cremaster 1, and David Michalek’s large-scale outdoor video installations Slow Dancing and Portraits in Dramatic Time (Lincoln Center Festival, the Venice Biennale). Please visit karenyoungcostume.com.

Steve Cuiffo
ILLUSSION DESIGNER
Steve creates unique performance, art, theatre, and magic. He is an actor and magician who makes solo as well as collaborative works with other artists and theatre companies. His work incorporates aspects of sleight of hand, misdirection, imitation, and re-enactment. Theatre credits include Queen of the Night (as Sarastro), Elephant Room (with Geoff Sobelle and Troy Lyford), Spirit Wife and Trey Lyford), Elephant Room Sarastro), The Theatre credits include misdirection, imitation, and re-enactment. Steve creates unique performance, art, the-

David Neumann
CHOREOGRAPHER
David’s Advanced Beginner Group’s original work has been presented in New York at ps 122, New York Live Arts, the Kitchen, Abrons Arts Center, Central Park Summerstage, Celebrate Brooklyn, Symphony Space, the Chocolate Factory, and the Whitney. ABG has also performed at the Walker Art Center, Alverno College, MASS MoCA, the Ringling Festival, and the American Dance Institute, among others. David was a performer for many years working with, among others, Mikhail Baryshnikov, Big Dance Theater, Doug Elkins, Doug Varone, and Sally Silvers. Other projects include: choreographer on Futurity (Ars Nova and Soho Rep), An Octoroon (Soho Rep), Hagonomo (BAM Harvey with Wendy Whelan and Jock Soto), and directing Geoff Sobelle in The Object Lesson at Philly Fringe, BAM, and New York Theatre Workshop. More recent projects include: Hastedown (NYTW), The Total Bent (The Public Theater), War (LCT III), and Annie Baker’s The Antipodes (Signature Theatre). Most recently, David’s work I Understand Everything Better received two NY Dance and Performance Bessie Awards ( Outstanding Production and Outstanding Sound Design/ Music). He was a 2016 artist in residence at the seti Institute and was awarded a Robert Rauschenberg Residency. Over the years Neumann has received three “Bessie” Awards, a Foundation for Contemporary Arts Award, an Asian Cultural Council Fellowship ( Noh immersive), and support from the Rockefeller Foundation, Creative Capital, NYFA, and National Dance Projects, among others.

Lisa McGinn
PRODUCTION STAGE MANAGER
Lisa’s recent credits include Geoff Sobelle’s Home and The Object Lesson, Underground Railroad Game (Jennifer Kidwell, Scott Sheppard, and Ars Nova), Ocean Filibuster (PearlDamour), Sleep (Ripe Time), Chimera and The Wholehearted (Stein | Holom Projects), This Is Reading (Lynn Nottage, lead artist, Kate Whoriskey, director), Jacuzzi and The Light Years (The Debate Society), Eager to Lose (Ars Nova), How to Build a Forest (PearlDamour and Shawn Hall), Revolt. She said. Revolt Again and Winners and Losers (Soho Rep), Remembrer and Open House (Steven Reker), Forbidden Creature Virgin Whore and From the Spot Where We/You/I Stand (Stood) (Miller Rothlein Dance), You, My Mother (Theatre of a Two-headed Calf), Card and Gift and Baby Screams Miracle (Clubbed Thumb), The Seagull and Ivanov (Chekhov at Lake Lucille), and The Room Sings, The Peripherals, and Hot Lunch Apostles (Talking Band). Regional credits include Trinity Repertory Company, Two River Theatre Company, George Street Playhouse, and Passage Theatre.

Kevin J. P. Hanley
ASSISTANT STAGE MANAGER
Kevin is a Boston-based stage manager, currently residing in coastal New Hampshire. Regional credits include New Repertory Theatre (We Will Not Be Silent, 1776, Still Standing), Actors’ Shakespeare Project (A Midsummer Night’s Dream), and Actors Theatre of Louisville as a member of the Professional Training Company in the 2017-2018 season (Angels in America Pt. I & 2, A Christmas Carol, 42nd Humana Festival of New American Plays). Kevin is a graduate of Suffolk University where he achieved his BA in Theatre.

Chris Swetcky
TECHNICAL DIRECTOR/ PRODUCTION MANAGER
Chris is the head of the Technical Direction program and technical director for the School of Theatre at Penn State University. In addition to his work at Penn State, Chris has worked at numerous venues across the country including most recently as production manager for Classical Theatre of Harlem’s First Noel at the Apollo Theater in Harlem. He was also technical director for the Ouroboros Trilogy, a compilation of three operas, Naga, Gilgamesh, and Madame White Snake, performed at the Majestic Theatre in Boston. Before coming to Penn State, Chris worked for American Repertory Theatre in Cambridge, Massachusetts as associate technical director. While at ART Chris worked on numerous productions including a few Broadway hits, such as Porgy and Bess, Pippin, All the Way, and most recently, Finding Neverland.

Stephen Smith
WARDROBE SUPERVISOR
Stephen is a New York-based costume designer and craftsman. Regional theatre and dance design credits include Tarzan and A Christmas Carol (Berkshire Theatre Group), Boys from Syracuse and The Most Happy Fella (42nd Street Moon), Nightmares in Neverland (Philly Fringe Festival), Napoleon/Napoleon and Slump (Ballet X). Dia-Monologues and Gran Partita (world premieres, Peridance Contemporary Dance Co), and A Lyrical Opera Made by Two (Philadelphia International Festival of the Arts). Stephen was the assistant costume designer for Philadelphia: The Great Experiment (History Making Productions) and Sunset: 0639 Hours (Ballet X). Stephen also regularly works as a draper and costume coordinator for Opera Philadelphia on productions such as
Carmen, Written on Skin, Breaking the Waves, and Elizabeth Cree. Stephen is the costume shop manager for the Berkshire Theatre Group summer season and holds a BFA in design from the University of the Arts.

Tony Taccone
ARTISTIC DIRECTOR
After more than 30 years at Berkeley Rep, Tony is celebrating his final season with the company. 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 these years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 24 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 Julia Cho, John Leguizamo, Daniel Handler, Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, and Itamar Moses. He directed the shows that transferred to London, Continental Divide and Tiny Kushner, and three that landed on Broadway: Bridge & Tunnel, Wishful Drinking, and Latin History for Morons. 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, Game On, written with Dan Hoyle, and It Can’t Happen Here, written with Bennett S. Cohen. 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.” Most recently, Tony directed the revival of Angels in America at Berkeley Rep, and this season he will direct the world premiere musical, Kiss My Aztec!, written with John Leguizamo.

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 (TCG), 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, she
is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust, and served on the board of the Downtown Berkeley Association. Susan serves on the faculty of Yale School of Drama and is a member of the International Women’s Forum and the Mont Blanc Ladies’ Literary Guild and Trekking Society. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund and the 2017 Visionary Leadership Award by TCG. During her time in Berkeley, Susan has been instrumental in the construction of the Roda Theatre, the Nevo Education Center, the renovation of the Peet’s Theatre, and in the acquisition of the Harrison Street campus. She also worked with three consecutive mayors to help create Berkeley’s Downtown Arts District.

Theresa Von Klug
GENERAL MANAGER

Before joining Berkeley Rep, Theresa had 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. Her previous positions include the interim general manager for The Public Theater; 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; production manager at the New Jersey Performing Arts Center and New York City Center, including the famous Encores! Great American Musicals in Concert; and 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.

Audrey Hoo
PRODUCTION MANAGER

Audrey is pleased to make her Berkeley Rep debut this season. Prior to this, Audrey served as the production manager at American Conservatory Theater in San Francisco. Highlights of her time there include A Thousand Splendid Suns (dir: Carey Perloff, by Ursula Rani Sarma), A Walk on the Moon (dir: Sheryl Kaller, by Paul Scott Goodman and Pamela Gray), and John (dir: Ken Rus Schmoll, by Annie Baker). Audrey has also served as the production manager at the La Jolla Playhouse. Highlights of her time there include working on Junk (dir: Doug Hughes, by Ayad Akhtar), Come from Away (dir: Christopher Ashley, by Irene Sankoff and David Hein), Hunchback of Notre Dame (dir: Scott Schwartz, by Alan Menken, Peter Parnell, Stephen Schwartz), and Up Here (dir: Alex Timbers, by Bobby and Kristen Lopez). Audrey was previously at the Brooklyn Academy of Music (2006–14). During her time at BAM, she had the pleasure of working with a wide range of international artists across all performing arts genres such as Robert Lepage, William Kentridge, Moïses Kaufman, Geoffrey Rush, Catherine Martin, Sam Mendes, Paul Simon, John Turturro, and Elaine Stritch. Audrey is also an alumni of the Weston Playhouse, Santa Fe Opera, and Williamstown Theatre Festival. Audrey holds an MFA in Technical Direction from the University of North Carolina School of the Arts.  

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 resident dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of Fairview, Aubergine, 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.

Lisa Peterson
ASSOCIATE DIRECTOR

Lisa is a two-time Obie Award-winning writer and director whose previous projects at Berkeley Rep include Office Hour (2018); Watch on the Rhine (2017); It Can’t Happen Here (2016); Madwoman in the Volvo (2016); An Iliad (2017); and a commission for McCarter Theatre Center titled The Idea of Order, (dir: Todd Almond called co-commissioned by La Jolla Playhouse, Berkeley Rep, and Seattle Rep. 

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John Turturro, and Elaine Stritch. Audrey is also an alumni of the Weston Playhouse, Santa Fe Opera, and Williamstown Theatre Festival. Audrey holds an MFA in Technical Direction from the University of North Carolina School of the Arts.
Amy Potozkin, CSA
DIRECTOR OF CASTING/ ARTISTIC ASSOCIATE
This is Amy’s 29th 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 Artios Awards for Excellence in Casting for The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures; One Man, Two Guvnors; and An Octoroon.

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 25th season as production stage manager. He has also worked with the Huntington Theatre (Boston), The Public Theater and New Victory Theatre (New York), La Jolla Playhouse, Yale Repertory Theatre, and many others. Internationally he has stage managed shows in Hong Kong, the United Kingdom, and Canada. Among his favorite Berkeley Rep productions are last season’s Angels in America, The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures, Eurydice, Fêtes de la Nuit, The Beaux’ Stratagem, and Mad Forest.

Beth Morrison Projects
PRODUCER
Since 2006, Beth Morrison Projects (BMP) has been a tastemaker at the forefront of musical and theatrical innovation by supporting living composers and their collaborators during the creation of groundbreaking new works in opera, opera-theatre, and vocal-theatre. BMP encourages risk-taking in all its artists, resulting in provocative works that represent a dynamic and lasting legacy for a new American canon. Over the past five years alone, BMP has produced works in 43 venues in 22 cities around the world. BMP’s commitment to cutting edge musical expression has created “its own genre” (Opera News) of originality. In 2013, Beth Morrison Projects and Here Arts Center co-founded the Prototype Festival, which showcases contemporary opera-theatre and music-theatre projects over 10 days each year.
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January. The New Yorker recently wrote that the festival is "Essential to the evolution of American Opera," and the New York Times called the festival "Bracingly innovative... a point of reference." The 2014 bi-coastal expansion to Los Angeles sprang from growing partnerships with institutions such as LA Opera, the LA Phil, Ford Theatres, and rvcc. BMP is a National Sawdust Artist in Residence.

Please visit bethmorrisonprojects.org and prototypefestival.org.

Jack & Betty Schafer
SEASON SPONSORS
Betty and Jack are proud to support Berkeley Rep. Jack just rotated off the Theatre’s board and is now on the boards of San Francisco Opera and the Straus Historical Society. He is an emeritus trustee of the San Francisco Art Institute and the Oxbow School. Betty is on the board of Earthjustice, the Jewish Community Center of San Francisco, and Sponsors for Educational Opportunity. In San Francisco, Betty is involved with Wise Aging, a program for adults addressing the challenges of growing older. They have three daughters and eight grandchildren.

Michael & Sue Steinberg
SEASON SPONSORS
Michael and Sue have been interested in the arts since they met and enjoy music, ballet, and live theatre. Michael, who recently retired as chairman and chief executive officer of Macy’s West, served on Berkeley Rep’s board of trustees from 1999 to 2006 and currently serves on the board of directors of the Jewish Museum. Sue serves on the board of the World of Children. The Steinbergs have always enjoyed regional theatre and are delighted to sponsor Berkeley Rep this season.

The Strauch Kulhanjian Family
SEASON SPONSORS
Roger Strauch has served on the Berkeley Rep board of trustees for the last 22 years as a member and as an executive officer, including president. He is chair of The Roda Group (rodagroup.com), a high technology venture development company based in Berkeley. Roda incubated the search engine Ask.com, now located in Oakland, and Cool Systems (gameready.com), a medical technology company recently acquired by Avanos Medical. He is currently on the board of three cleantech companies in which Roda is a major investor. Roger is chair of the board of the Mathematical Sciences Research Institute and leads the Mosse Art Restitution Project, which searches for family art illegally confiscated during Germany’s Third Reich. He is a board member of the Northside Center, a mental health services agency based in Harlem, NY, and a member of UC Berkeley Engineering Dean’s college advisory board. Roger is the founder and chair of The Paros Foundation (parosfoundation.com), a philanthropic organization serving thousands in the country of Armenia. His wife, Julie Kulhanjian, is an attending physician at Benioff UCSF Children’s Hospital, Oakland. They have three adult children.
Additional staff

**Creative consultant**
Julian Crouch

**Props designer**
Victoria Ross

**Lighting associate**
Devon Cameron

**Associate stage manager**
Rachel Gross

**Az/Deck electricians**
Cecilia Pappalardo
Courtney Jean

**Electricians**
Desiree Alcocer
Spencer Dixon
Zach Fischer
Ann Christine Hartzell
Francesca Muscolo-Art
Kathleen Parsons
Melissa Ramirez
Minerva Ramirez
Kathleen Parsons
Chase Potter
Melissa Ramirez
Sarina Renteria
Nathanel C. Schiffbauer
Kyle Slaght
Ericka Sokolower-Shain
Matt Sykes
Joshua van Eyken

**Deck crew**
Desiree Alcocer
Spencer Dixon
Bradley Hopper
Isaac Jacobs
Sofie Miller
Kourtney Snow

**Production assistant**
James McGregor

**Props**
Kaitlyn Fitt
Zoe Gopnik McManus
Garner Takahashi Morris

**Scene shop**
Jennifer Costley
Carl Martin
Sean Miller
Henry Perkins
Zach Wzientka

**Studio teacher**
Victoria Northridge

**Wardrobe crew**
Barbara Blair
Claire Griffith

**Special thanks:**

**For Beth Morrison Projects**
Beth Morrison, president and creative producer
Jecca Barry, executive director
Noah Stern Weber, director of development
Mariel O’Connell, associate producer
Christopher Mode, associate producer
Ashley Peters, finance director
Julie Hurley, company manager

**Board of Directors**
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**Medical consultation for Berkeley Rep**
provided by Cindy J. Chang, MD, UCSF
Clinical Professor, and Steven Fugaro, MD.
BERKELEY REP THANKS
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We thank the many institutional partners who enrich our community by championing Berkeley Rep’s artistic and community outreach programs. We gratefully recognize these donors to Berkeley Rep, who made their gifts between December 2017 and January 2019.

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