WHEN I FIRST came to the Bay Area, I was told that this community consumes more literature per capita than anywhere else. I don’t know if this is actually true or even really what it means. (More books per person? Per year? How could this be tabulated?) But I do know that this is a town passionately committed to storytelling in all its forms. I am so proud to bring the groundbreaking Elevator Repair Service, and this extraordinary interpretation of one of my favorite novels, to Berkeley Rep.

When I had the good fortune to see Gatz in 2012 at the McCarter Theatre Center, I was completely enthralled. The experience of watching this story unfold in a theatre is in some ways a throwback to the way you could lose yourself in a novel, before the distractions of the internet made that particular kind of immersion feel almost decadent. I was surprised to realize how different it was than the romantic novel I fell in love with in high school, full of silk shirts and love affairs. Encountering this favorite work of literature in a very different moment in my life allowed me to see it anew, with all its complexities of class, politics, ambition, and loss. Another pleasure of a truly great piece of writing is the way in which it reveals facets of itself over time, as the reader (or theatregoer) revisits and views it from different perspectives and experiences.

This production has been lauded in cities around the world, from New York to London to Sydney. I am delighted to now have the opportunity to share this epic experience with you.

Johanna Pfaelzer

APART FROM HAVING the longest running time of any Elevator Repair Service (ers) show, Gatz has the longest history, too.

We started working with The Great Gatsby in 1999. Back then we had a very different idea about how to stage the show. We didn’t imagine we’d actually stage the entire book and in the earliest workshops, some characters were played by crude puppets we made by attaching eyes to various household objects. (One of these has survived to make a brief appearance in Gatz.)

Still, the idea to perform every word of the book did come to us early in the process. We knew we were interested in the writing, not just the story, and we quickly found that the elegant efficiency of Fitzgerald’s style was compromised when we tried to edit or condense his words. The prose is so delicately and expertly constructed that even the omission of a single adjective is rhythmically disappointing.

Often, ers shows begin with a proposal to do something difficult or impossible and almost always we look for a way to bring non-theatrical material to the stage. When editing The Great Gatsby started to feel problematic, one simple, obvious, and thrillingly challenging idea occurred to us — do the whole thing. Treat the novel as a novel and don’t try to make it into a play. And so we set about devising ways to make the novel work on stage in its entirety, keeping every ‘he said’ and ‘she said.’ Here was an enticing “impossible” task to work on and an inspiring non-theatrical text.

The absurdity of the idea was not lost on us. Only a few years before, we’d made a show about the comedian Andy Kaufman. In one of Kaufman’s more infamous bits, he would take the stage at a comedy club and, sporting a smoking jacket and a cartoonish upper-class accent, begin reading The Great Gatsby. He threatened to read the whole book, cover to cover, and it provoked both disbelief and fury in his audiences. Kaufman clearly aimed to provoke his comedy club fans with an outlandish stunt. We saw a more intriguing possibility; we suspected a different version of this stunt might actually make powerful theater. After moving on to other projects, I came back to Gatsby in 2003, meeting informally with Scott Shepherd (who plays Nick) and another actor in a cramped office above a small theater. Working in that space is what gave us the idea that eventually became the frame story for Gatz — an employee in a grungy office reading the book out loud at his desk.

By the spring of 2004, more actors had joined the effort and, over the course of several weeks of workshops, we created staging for the first half of the book. Now we were starting to understand the longer rhythms that would become fundamental to the event we hoped to create, with the imaginative focus sometimes plunging completely into Fitzgerald’s story, and then resurfacing into the more mundane reality of the low-rent office. Over the next few months, we expanded the piece and developed staging for the entire novel.

Things stalled as we attempted unsuccessfully over a number of years to secure the rights from the Fitzgerald estate to perform the show in New York and London. Gatz premiered in Brussels in May 2006 and went on to play more than 25 venues in cities in the U.S. (beginning with its American premiere in Minneapolis), Australia, Asia, Europe, and The Middle East. Then at long last, after over a decade of brainstorming, rehearsing, performing all over the world, negotiating and waiting, Gatz finally premiered in New York in 2010. It took another year, but in 2011 we had a final breakthrough and the estate cleared the way for a West End run in London.

Gatz has been a lesson in patience, persistence, and drive. There were certainly times of intense frustration along the way, but in the end I wouldn’t have it happen any differently. Even with all this time spent traveling the world and performing this show for so many different audiences, I am still discovering new evidence of F. Scott Fitzgerald’s genius. And luckily for all of us involved, thanks to the richness of this text and the boundless resourcefulness and curiosity of this ensemble, Gatz doesn’t get old.

John Collins
BERKELEY REPERTORY THEATRE
JOHANNA PFAELZER, ARTISTIC DIRECTOR · SUSAN MEDAK, MANAGING DIRECTOR
PRESENTS
GATZ
CREATED AND PERFORMED BY
ELEVATOR REPAIR SERVICE
TEXT: THE GREAT GATSBY BY F. SCOTT FITZGERALD
DIRECTED BY
JOHN COLLINS
ASSOCIATE DIRECTOR
STEVE BODOW
FEBRUARY 13–MARCH 1, 2020
RODA THEATRE · SPECIAL PRESENTATION
 Approximate running times:
 Chapters 1–3: 2 hours
 Intermission: 15 minutes
 Chapters 4–5: 1 hour and 10 minutes
 Dinner break
 Part 2 resumes at 7:30pm
 Chapters 6–7: 1 hour and 25 minutes
 Intermission: 15 minutes
 Chapters 7–9: 1 hour and 25 minutes

Gatz is made possible thanks to the generous support of
SEASON SPONSORS
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Jack & Betty Schafer
Michael & Sue Steinberg
The Strauch Kulhanjian Family

ASSOCIATE SPONSORS
Dugan & Philippe Lamoise

CAST
Nick Scott Shepherd
Jay Jim Fletcher
Lucille Maggie Hoffman
Jordan Susie Sokol
Daisy Annie McNamara*
Tom Robert M. Johanson
George Frank Boyd*
Myrtle Laurena Allan*
Catherine Lindsay Hockaday
Chester Vin Knight*
Michaels Ben Jalosa Williams*
Ewing Gavin Price*
Henry C. Gatz Ross Fletcher

PRODUCTION STAFF
Producer Ariana Smart Truman
Associate Producer Lindsay Hockaday
Set Designer Louisa Thompson
Costume Designer Colleen Hockaday
Lighting Designer Mark Barton
Sound Designer Ben Williams
Stage Manager Maurina Lioce
Production Manager Liz Nielsen
Technical Director Dans Maree Sheehan
Sound Engineer Jason Sebastian
Company Manager Hanna Novak

*The Actor appears through the courtesy of the Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Performances of Gatz are made possible with funding from the following agencies and institutions, as well as many generous individual contributors:
New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature
New York City Department of Cultural Affairs in partnership with the City Council
The Andrew W. Mellon Foundation
New York Theater Program
The Dorothy Strelsin Foundation
Edward T. Cone Foundation
Emma Sheafer Trust
The Fan Fox and Leslie R. Samuels Foundation for Contemporary Arts
The Harold and Mimi Steinberg Charitable Trust
Howard Gilman Foundation
Jockey Hollow Foundation
Lucille Lortel Foundation
Scherman Foundation
Select Equity Group Foundation
Shubert Foundation

CAST NOTES
The role of Lucille was created by Kate Scelsa, Catherine by Annie McNamara, Daisy by Tory Vazquez, Ewing by Ethan Lipton, George by Aaron Landsman, and Tom by Robert Cucuzza. The Gatz ensemble also includes Sarah Hughes, Mike Iveson, Sibyl Kempson, Lucy Taylor, April Matthis, Greig Sargeant, Kristen Sieh, Pete Simpson, Matt Tierny, and Gary Wilmes. Additional artists who contributed to the creation of Gatz (1999–2006): Paul Boocock, Sue Dennis, Rinne Groff, James Hannaham, Leah Rudick, Jay Smith, James Urbaniak, and Daya Wolterstorff.

Gatz was commissioned in part by the Walker Art Center (Minneapolis, MN).
Elevator Repair Service is a member of the Alliance of Resident Theatres/New York

Elevator Repair Service is a member of the Alliance of Resident Theatres/New York
Lauren has performed in all full production runs of Gatz, as well as Fondly, Collette Richland (written by Sibyl Kempson). New York stage credits include the The Sasquatch Rituals (Sibyl Kempson) at The Kitchen; House (writer/director Richard Maxwell); Hello School (writer/director Christina Masciotti); The Fabulous Johnny Cash Show and Gravel's Spine (Ontological-Hysteric Theater); Laguna Beach (Here Arts Center); Vincent 1979 (Ensemble Studio Theatre); Pericles (Workhouse Theatre) and Lauren's Pancake Party (creator and performer). Films include Blue Jasmine and Silent Love of the Fish. She was the Executive Producer of “Whereabouts Unknown” by Mojo Nixon.

Frank is an actor and writer whose original works include The Holler Sessions, Patti & The Kid, and an upcoming piece about baseball set in post-apocalyptic Iowa. Most recently, he has been touring with Half Straddle's Is This a Room. Frank has also performed with ERS in The Select (The Sun Also Rises) and with Young Jean Lee’s Theater Company in Straight White Men.

Jim has performed in all full production runs of Gatz for ERS. He is a founding member of New York City Players theatre company, and he often performs with The Wooster Group, most recently in A Pink Chair (In Place of a Fake Antique). He was a 2012 recipient of the Obie Award for Sustained Excellence in Performance. His recent (2019) productions include Bro-Tox (La MaMa, dir. Sean Lewis) and Pollock (PS21 Chatham, NY, dir. Paul Desveaux).

Dr. Ross Fletcher is the Chief of Staff Emeritus of Washington, DC's VA Medical Center. He has played the role of Henry C. Gatz since 2005.

Lindsay is an ERS ensemble member and Director of Education Programs. As a performer she has been in Gatz; Shuffle; Fondly, Collette Richland; The Select (The Sun Also Rises) (tours); and Measure for Measure. She also performs with Sibyl Kempson’s 7 Daughters of Eve Theater & Performance Co. She runs an interdisciplinary arts program in a New York City public school via The Kitchen.

Maggie is a founder of the avant-punk performance ensemble Radiohole and the artist-run venue The Collapsible Hole in New York City. She has performed in a number of ERS productions and designs graphics for ERS, Clubbed Thumb, and Target Margin Theater, among others.

Robert is a freelance performer/composer/director in New York City. He is a founding member of Nature Theater of Oklahoma and has performed with them in No Dice; Poetics: a Ballet Brut; Romeo and Juliet; and No President. Robert also composed music for and performed in Nature Theater’s epic cycle Life and Times: Episodes 1-9, part of which won an Obie Award in 2013. Robert has worked with many other companies both in New York City and abroad, including Elevator Repair Service, 7 Daughters of Eve Theater and Performance Co., Radiohole, Witness Relocation, Jim Findlay, The Civilians, Von Krahi, Lithuanian National Drama Theatre, and Spreaftco Eckly.

With ERS Vin has performed in Everyone’s Fine with Virginia Woolf; Measure for Measure; Fondly, Collette Richland; Shuffle; The Select (The Sun Also Rises); The Sound and the Fury; No Great Society; and Gatz. Other stage credits include The Music Man (Sharon Playhouse), Spam (JACK), Our Man in Havana (Portland Stage), Cat on a Hot Tin Roof (2013 Broadway revival), Marie Antoinette (American Repertory Theater and Yale Repertory Theatre), The Temperaments (The Barrow Group), and U.S. Drag (Clubbed Thumb). Film and TV credits include Orange & the New Black, Unbreakable Kimmy Schmidt, Succession, Bully, The Blacklist, Homeland, Younger, and Robot Stories. He is a graduate of Yale University.

Annie has performed in Everyone’s Fine with Virginia Woolf, Gatz, and The Sound and the Fury. Selected theatre: Iowa (Playwrights Horizons, Lucille Lortel nomination); We’re Gonna Be Okay (Human/Actors Theatre of Louisville); Map of Virtue (13P); That Pretty Pretty (Rattletick); Rapture, Blister, Burn (Huntington). Film & TV: Blue Jasmine, Orange is the New Black, The Knick, Mozart in the Jungle. With Clubbed Thumb, where she is an affiliated artist: The World my Mama Raised; Tomb of King To; 41-Derful; Crumble (Lay Me Down, Justin Timberlake); U.S. Drag.

Gavin has performed with ERS in Gatz; Everyone’s Fine with Virginia Woolf; Measure for Measure; The Select (The Sun Also Rises); The Sound and the Fury; Arguendo; Fondly, Collette Richland; and A Sort of Joy (MoMA). His film performance credits include Boccaccamozz ConSTRUCTION, Noah, and Facebiters. His other projects include The Return of Adam (Metropolitan Museum of Art); XX-ID (New Museum); Merce Cunningham Retrospective (mca); Face the Music (Kaufman Center); Saint Fortune, co-founder. He has also performed and designed with Cabin Fever, Sibyl Kempson, Moises Kaufman, Mabou Mines, and Target Margin. Listen to his bands on Spotify & iTunes: The Witch Ones, The Tender Band, Black Elk Speaks, Cabin Fever.
Wormwood
Blood Knot
Jason Bourne
The Report
Village Bike
Straight White Men
Theater in over a dozen pieces including
Mind on Heaven
Dance Theater, Spiegelworld, and many others.
video in the 2014 Whitney Biennial exhibition.
visual artist Sara Greenberger Rafferty's short
Sibyl Kempson, and Tina Satter, and appeared in
Tour. benwilliamsdotcom.com

SCOTT SHEPHERD
NICK
Scott has performed with Elevator Repair Service since 1994, in Measure for Measure, No Great Society, Gatz (Obie Award), Total Fictional Lie, Cab Legs, Shut Up I Tell You, and McGurk. He has been a performer with The Wooster Group since 1997, appearing in over a dozen pieces including The Town Hall Affair, Cry Trojan, Vieux Carré, Hamlet, Poor Theater (Obie and Bessie Awards), North Atlantic, and To You the Birdie! His other theatre credits include Young Jean Lee's Straight White Men, The Village Bike with Greta Gerwig, Athol Fugard's Blood Knot, and his own three-person Macbeth which will premiere in May at the Malthouse Theater in Melbourne. His films include First Cow, The Report, El Camino, Dark Phoenix, Hostiles, Jason Bourne, and Bridge of Spies. He has played recurring roles on Bull City Law, True Detective, Wormwood, and The Young Pope.

SUSIE SOKOL
JORDAN
Susie is a second-grade teacher at St. Ann's School in Brooklyn where she has taught since 1996. She began performing with ERS in 1992. Since then, she has appeared in all ERS productions. She has also worked with theatre artists Katherine Profeta, Sibyl Kempson, and Tina Satter, and appeared in visual artist Sara Greenberger Rafferty's short video in the 2014 Whitney Biennial exhibition.

BEN JALOSA WILLIAMS
MICHAELIS AND SOUND DESIGNER
Ben is an award-winning sound designer, actor, and director who has worked with ERS since 2004 on numerous productions. Other collaborators include minor theater with Julia Jarcho, Christina Masciotti, The Wooster Group, nycPlayers, Big Dance Theater, Spiegelworld, and many others. His original show Mind on Heaven continues to tour. benwilliamsdotcom.com

Creative & Technical Team Bios

AARON AMODT
TECHNICAL DIRECTOR
Aaron has been involved with a number of ERS productions including tours of Gatz; Everyone’s Fine with Virginia Woolf; The Select (The Sun Also Rises); Fondly, Collette Richland. In New York City he has worked with New York Theatre Workshop on Slave Play; What the Constitution Means to Me; Othello; Hadestown; and Lazarus. He has been involved with tours such as A Billion Nights on Earth (Lucidity Suitcase Intercontinental) and Ringling Brothers And Barnum And Bailey Circus. Outside of theatre Aaron collects personal ephemera and makes ghost photographs which you can find on IG @amodtech.

MARK BARTON
LIGHTING DESIGNER
Mark has worked with ERS on many productions including Measure for Measure (with Ryan Seelig); The Select (The Sun Also Rises); The Sound and the Fury; and Gatz. His work on Broadway includes Amelie (with Jane Cox), The Real Thing, and The Realistic Joneses, and off Broadway he has worked with The Public, New York Theatre Workshop, Soho Rep, and many others. An Obie Award winner, he has worked extensively in New York City and regionally for companies including Center Theatre Group, Yale Rep, Actors Theatre of Louisville, and many others.

STEVE BODOW
ASSOCIATE DIRECTOR
Steve is an ERS co-founder and board member who, along with John Collins, was Artistic Director of the company from 1996–2004, co-directing pieces including Language Instruction, Total Fictional Lie, Cab Legs, and Room Tone. A four-time Emmy-winning television writer/producer, he was most recently Executive Producer and showrunner of Netflix’s Patriot Act with Hasan Minhaj, EP for The Daily Show with Trevor Noah and, prior to that, EP and head writer for The Daily Show with Jon Stewart.

JOHN COLLINS
DIRECTOR
John founded Elevator Repair Service in 1991. Since then he has directed or co-directed all of the company’s productions while also serving as the company’s Artistic Director. ERS productions directed by John include Cab Legs (1997), Room Tone (2002), Gatz (2006), The Select (2011), Arguedo (2013), and 14 others. Recent projects include ERS’s production of Kate Scelsa’s play Everyone’s Fine with Virginia Woolf and Studio Crèole for The Manchester International Festival. In 2011, John received a Lucille Lortel Award and Boston’s Elliot Norton Award for Outstanding Director for Gatz. He is the recipient of a Guggenheim Fellowship, a United States Artists Fellowship and a Doris Duke Performing Artist Award. John was born in North Carolina and raised in Georgia and holds a degree in English and Theater Studies from Yale.

MAURINA LIOCE
STAGE MANAGER
Maurina has worked with ERS on The Sound and the Fury; Arguedo; The Select (The Sun Also Rises) (tours); Gatz (tours); Fondly, Collette Richland; Measure for Measure; and Everyone’s Fine with Virginia Woolf. Other New York City Stage Management credits include Half Straddle, Adrienne Truscott, Jim Findlay, David Byrne, Sibyl Kempson’s 3 Daughters of Eve Theater & Performance Co., Andrew Ondrejcaj, Mike Iveson, Erin

LIZ NIELSEN
PRODUCTION MANAGER
Liz has worked with ERS on Everyone’s Fine with Virginia Woolf and Gatz. Her New York credits include productions with Object Collection, Mason Holdings, minor theater, Clubbed Thumb, Soho Rep, Bushwick Starr, and Half Straddle.

HANNA NOVAK
COMPANY MANAGER
Hanna is a playwright and director living in New York. With ERS: Fondly, Collette Richland and Gatz (tours). Hanna’s plays have been presented at the New Ohio Theatre, The Frederick Loewe Theatre at Hunter College, and the Performing Garage in New York City. Her work has been supported by residencies through The Wooster Group and the Ucross Foundation. Hanna has been a member of Elevator Repair Service since 2015.

JASON SEBASTIAN
SOUND ENGINEER
Jason has worked with ERS on the off-Broadway, national, and international tours of The Select (The Sun Also Rises), Gatz, Arguedo, and Measure for Measure. In New York he has been involved in projects with Radiohole, Young Jean Lee’s Theater Company, MVWorks, and Tara O’Con, and has worked as a designer, engineer, and composer for several other New York–based and international theatre and dance companies for 20 years. He teaches at Miami University, Oxford and was an adjunct faculty/staff for the College Conservatory of Music’s Sound Design program.

DANS MAREE SHEEHAN
ASSOCIATE LIGHTING DESIGNER
Dans has worked with ERS for over 10 years across a number of projects and, having returned to her home town of Melbourne, is excited to meet up again with her theatre family here in California. She is now having a great time as the Production Manager and Creative Producer at Circus Oz.

LOUISA THOMPSON
SET DESIGNER
Louisa is a designer and a creator of theatrical work for young audiences. As lead artist she created Washeteria, a site-specific all-ages event. Her other off-Broadway credits include [sic] and the Obie and Hewes Award–winning Blasted at Soho Rep. As well as working with ERS on Gatz, her New York credits include Signature Theatre, The Play Company, Theatreworks USA, Playwrights Horizons, and The Foundry Theatre Company. Regionally she has worked with Berkeley Repertory Theatre, The Kirk Douglas Theatre, The Papermill Playhouse, and The Children’s Theatre Company of Minneapolis, amongst others. A Yale School of Drama (MFA) and Rhode Island School of Design (BFA) graduate, she is an associate professor in the Hunter College Department of Theatre.
ARIANA SMART TRUMAN
PRODUCER
Ariana has worked with ERS since 2003; as the Producing Director she shepherds the presentation and development of the company’s work. She most recently produced ERS’s production of the original play *Everyone’s Fine with Virginia Woolf* at Abrons Arts Center. In her twenty-plus years as a producer of multi-disciplinary performing arts, she has collaborated with individual artists, ensembles, and institutions including Mike Iveson, Yehuda Duennes, Collapsible Giraffe, Radiohole, The Wooster Group, HERE Arts Center, and Soho Rep. For ART/NY she teaches workshops on touring theatre, and in 1996 with Kate Valk she co-founded The Wooster Group’s Summer Institute, a free performance workshop for NYC youth, which she directs.

COLLEEN WERTHMANN
COSTUME DESIGNER
Colleen is an original member of ERS, having performed in and/or designed nearly every show in the company’s first 18 years. She is also an Emmy-nominated comedy writer and an accomplished off-Broadway, TV, and film actor.

F. SCOTT FITZGERALD
WRITER

ELEVATOR REPAIR SERVICE
Elevator Repair Service (ERS) is a New York City–based company that creates original works for live theater with an ongoing ensemble. The company’s sources range from found material (transcripts of trials, old movies, YouTube videos) to literature and conventional plays (both classical and contemporary). Founded in 1991 ERS has authored an extensive body of work that includes 19 original theatrical productions. These have earned the company a loyal following and made it one of New York’s most highly acclaimed experimental theater companies. *Gatz* (2006), along with *The Sound and the Fury* (2008) and *The Select (The Sun Also Rises)* (2010), form a trilogy of work based on great American novels from the early 20th century. ERS productions share a commitment to risk-taking and reinvention, blending unusual texts with innovations in theatrical form. The finished works feature the company’s signature dynamic performance style and playful sense of humor coupled with a rigorous commitment to psychologically complex performances. ERS has received numerous awards and distinctions.

BERKELEY REPERTORY THEATRE
Berkeley Repertory Theatre has grown from a storefront stage to an international leader in innovative theatre. Known for its ambition, relevance, and excellence, as well as its adventurous audience, the nonprofit has provided a welcoming home for emerging and established artists since 1968. Over 5.5 million people have enjoyed nearly 500 shows at Berkeley Rep, which have gone on to win six Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, one Pulitzer Prize, and many other honors. Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. To formalize, enhance, and expand the processes by which Berkeley Rep makes theatre, The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work was launched in 2012. The Berkeley Rep School of Theatre engages and educates some 20,000 people a year and helps build the audiences of tomorrow with its nationally recognized teen programs. Berkeley Rep’s bustling facilities—which also include the 400-seat Peet’s Theatre, the 600-seat Roda Theatre, and a spacious campus in West Berkeley—are helping revitalize a renowned city. Be a Rep.

ACTORS’ EQUITY ASSOCIATION
Actors’ Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors’ Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

Additional staff
Deck crew
James McGregor

Elevators
Tait Adams · Desiree Alcocer · Richard Fong · Ann Christine Hartzell · Jacqueline Holm · Bradley Hopper · Jacob Joseph · Camille Kelly · Mi Le · Kathleen Parsons · Melissa Ramirez · Minerva Ramirez · Orly Raveh · Chloe Schweizer · Caitlin Steinmann · Kourtney Snow · Matthew James Sykes · Joshua van Eyken

Production liaison
Sofie Miller

Props
Tait Adams · Katelyn Fitt · Erin Gallagher · Garner Takahashi Morris

Scene shop
Jennifer Costley · Bradley Hopper · Isaac Jacobs · Carl Martin · Sean Miller · Henry Perkins · Kourtney Snow · Zach Wziontka

Stage carpenter
Gabriel Holman

Wardrobe
Barbara Blair · Claire Griffith

Special thanks to California Shakespeare Theater

Elevator Repair Service Staff
Artistic Director: John Collins
Producing Director: Ariana Smart Truman
Director of Development: Marilyn Haines
Manager of Finance: Hanna Novak

Berkeley Repertory Theatre
Known for its ambition, relevance, and international leader in innovative theatre. Berkeley Repertory Theatre has

Elevator Repair Service
Special thanks to California Shakespeare Theater
(STILL) IN AMERICA

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