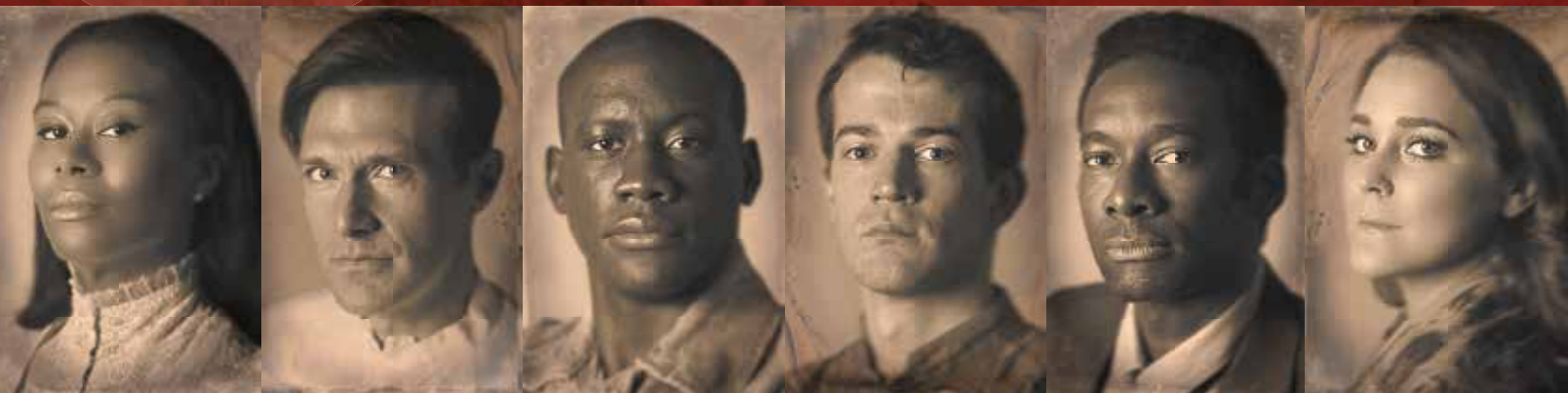


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## THE BERKELEY REP MAGAZINE

2018-19 • ISSUE 3



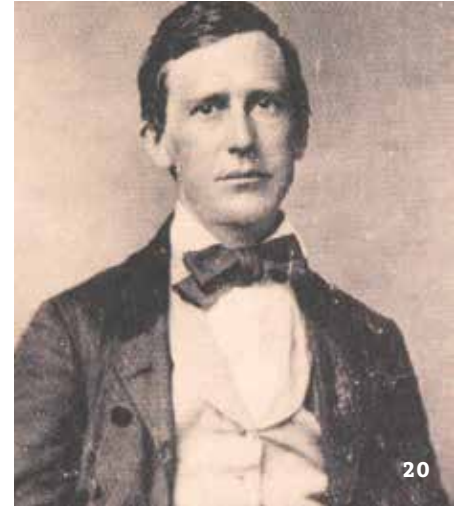
# PARADISE SQUARE

A NEW MUSICAL



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

You're free to bring beverages in cans, cartons, or 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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## PROLOGUE

from the Artistic Director



**My father was** a student of history. He loved to make us think about how different our lives might have been if certain battles had been lost, if important legislation hadn't been passed, if key decisions hadn't been made. "What if Hitler had decided to invade England in 1942?" he'd ask us. "What if Lincoln had not been able to get the votes for the Thirteenth Amendment or Roosevelt the New Deal?"

He was trying to show us how fragile democracy is, how critical every choice we make, how painstaking the measure of all progress. And conversely, how advanced our society might be if regressive forces had not destroyed certain movements...

The fragility of freedom is on full display in *Paradise Square*, an exciting new musical that dares to embrace a complicated moment in our nation's history. The play is set during the Civil War, an unlikely time for the nation's first experiment in volitional racial integration. But alliances sometimes form in the least likely places, among the least likely tribes. Irish immigrants and African Americans, thrust together in the poverty-stricken, disease-riddled slum known as Five Points in New York City, formed a combustible, passionate relationship expressed in language of every variety, and most exuberantly in music and dance. Spontaneous competitions between the two groups broke out in bars and spilled into the streets. The cross-pollination of high-stepping Irish jigs and African-American shuffles resulted in astonishing combinations that would form the bedrock of tap dance and foreshadow both jazz and rock 'n' roll. It was an extraordinary cultural melting pot, one that ended when the demands of the war pitted the two sides against each other and which decimated Five Points.

*Paradise Square* tries to capture the spirit and truth of the people of that time. Using the music and character of Stephen Foster as its rallying cry, it is a seminal American event, reclaiming the struggle embedded in a forgotten part of our history.

This is an important story, and the creative team has applied their formidable talents to do it justice. Led by the intrepid Moisés Kaufman, it includes the luminous choreographer Bill T. Jones, musical savants Larry Kirwan and Jason Howland, and wordsmiths Nathan Tysen, Marcus Gardley, and Craig Lucas. The 32-member cast and eight-piece band make this the biggest show in the history of Berkeley Rep. Master Producer Garth Drabinsky has been the key figure in bringing it to life. Together with our staff of seasoned theatre makers, we once again try to produce theatre that diverges from an easy formula for success. Stretching everyone's boundaries for the chance to create something special...that's our thing.

Thanks for being part of it all.

As always,

A handwritten signature in black ink that reads "Tony Taccone". The signature is fluid and cursive, with a large, sweeping "T" and "C".

Tony Taccone

## PROLOGUE

from the Managing Director



**Those of you** who exercise with any regularity already know the value of stretching. (And those of you who don't exercise actually do know the value of it as well, I'm sure!) It helps keep you limber. It makes you capable of bending, running, swimming, or just doing more. It ultimately makes you able to do things you couldn't otherwise do.

So when we talk about a play or a project stretching us, you automatically know something about what that means to us. For us, as a theatre, it means that some productions make us more limber, more flexible. And it makes us able to do some things that are hard to do.

*Paradise Square* is a production that has stretched us in a way that few shows have. In obvious ways it has challenged us with its size and physical complexity. The ambition of this creative team has demanded that all of us reach for solutions that push everyone into new places. All of that is hard but also fantastically good.

Yet the hardest part of this project and the one that has stretched us all the most has been our shared commitment to tackling these most difficult of all American topics: the history and legacy of slavery, racism, and class in America.

Looking back at the circumstances that gave us the biggest race riots in the history of this country demands that we look at who tells the story. Through whose eyes are we experiencing the world of this play? Who owns the narrative and what do they want you, the audience, to take away from all this? Marcus Gardley, Craig Lucas, Moisés Kaufman, Bill T. Jones, Jason Howland, Nathan Tysen, and Larry Kirwan ask something big of us and of you. They ask that we all stretch. They ask us to do so to melodies both familiar and new, listening to stories we feel we know as well as many that are new.

We do it with the faith that by stretching, we will all — artists, artisans, and audiences — become better than we were before.

Warmly,

A handwritten signature in black ink, appearing to read 'Susan Medak', written in a cursive style.

Susan Medak



Left to right Chic Street Man and Ann Duquesney in *Spunk* (photo by Jay Thompson); The cast of *American Idiot* (photo by Alessandra Mello); Caliaf St. Aubyn in *Ain't Too Proud — The Life and Times of The Temptations* (photo by Kevin Berne)

## REPORT

# Celebrating our 50th: Musicals at Berkeley Rep

BY KATIE CRADDOCK

**Like the moment** when a character breaks into song and dance, musical theatre is high-stakes. As a form, it requires serious resources to create and produce, but carries the potential of global recognition and substantial profit. Creators and producers of new musicals with their sights set on Broadway find it helpful to premiere shows outside New York City; this gives them a chance to finesse the material, gauge audience response, and build momentum. Berkeley Rep has made a name for itself as an ideal theatre for premiering musicals, offering our audiences the opportunity to be the first to see exciting new world-class productions. As we prepared to start rehearsals for *Paradise Square*, our largest new musical yet, I asked Artistic Director Tony Taccone about how we came to produce these pieces.

### How did you first get excited about programming musicals at Berkeley Rep?

I loved two Zora Neale Hurston musical adaptations we produced. The first was in the 1991–92 season, while Sharon Ott was artistic director—we did a production of *Spunk* by George C. Wolfe that was unbelievably good. Then once I became artistic director, I programmed *Polk County*, which Kyle Donnelly adapted and directed. It was a fantastic, music-dominated event—and didn't bend to a formulaic concept about how a musical should work; it invented its rules according to the dramatic needs of the text.

People of my artistic generation started to make musicals

out of the music I grew up with. Des McAnuff did *Big River* and *Tommy*; these pieces used musical genres I hadn't previously thought could be part of theatre. When I started to see some of my colleagues using music in dynamic ways with material that I felt was substantial, with emphasis on content as opposed to just form, I became interested.

### When did we begin producing pre-Broadway musicals in earnest?

Our first big foray into the whole megillah was *Passing Strange*. I was serving as a mentor at the Sundance Theatre Lab, and saw a workshop of it there. I was absolutely knocked out by it. I loved the music instantly, by Stew and Heidi Rodewald. My friend Oskar [Eustis, The Public Theater's artistic director] was there, and we literally went straight up to Stew as soon as the workshop ended and said, "Stew, we want to do this." *Passing Strange* doesn't function like a traditional musical—there are very few places built in for the audience to clap. The music was woven in and out of Stew's narrative, more like a troubadour in a cabaret setting telling you his story.

### What was it like for Berkeley Rep to produce something like that for the first time?

It was exciting. It's always hard doing something new, because you're breaking the formula and learning to provide new resources, so there was a learning curve. It helped that *Passing*

CONTINUED ON NEXT PAGE





Clockwise from top left Colman Domingo, Rebecca Naomi Jones, Chad Goodridge, de'Adre Aziza, and Daniel Breaker in *Passing Strange* (photo by Kevin Berne); The cast of *Polk County*; The cast of *Monsoon Wedding* (photo by Kevin Berne); Samantha Barks and the cast of *Amélie* (photo by Kevin Berne)

**CONTINUED FROM PREVIOUS PAGE**

*Strange* has a relatively small cast and band, for a musical. But then we jumped off the cliff with *American Idiot*.

**How did we come to produce *American Idiot*?**

My appetite had been whetted by *Passing Strange*, which won the Tony Award for Best Book of a Musical. *Passing Strange*'s trajectory was unexpected and thrilling—it went from here to The Public to a workshop to Broadway. I started actively looking at producers—people I thought would be interesting to work with—because the thing about musicals is, we can't often do them on our own. They're very expensive for a nonprofit theatre to produce. I read an article about *Spring Awakening* and Tom [Hulce, Broadway producer] was quoted, and I was literally looking up his phone number when he called me. He said he and Michael Mayer, a friend whose work I admired, wanted to come to Berkeley and pitch some projects. We met at the Hotel Shattuck and they shared a few ideas; one was *American Idiot*. I don't think I even let them get the full title out before saying, "We're doing that." Oddly enough, years before this, my son Jorma had said, "Dad, you guys should do a musical version of the album *American Idiot*." I knew it was a great album—I didn't totally know how we'd make a story out of it, but it seemed so right to me. Green Day is from Berkeley. They found this story inside the songs about three guys faced with the decision of whether to go off to war; it spoke to a generation of kids facing a certain American reality. I had been wondering: how do we enter into this field with as much originality and beauty as *Passing Strange*, and thought—this is it.

**How did we manage to produce something so unprecedentedly large?**

We worked with Tom and Ira [Pittelman, Broadway producer], who were willing to go the extra mile with us. We loved working with them; when you have that support, you can conquer a lot of challenges. Michael was a great director for the project. The Roda Theatre was critical in all this. Once we had the Roda [which opened in 2001], we suddenly had a Broadway-viable space. A lot of people started reaching out to us because we had a space like that—we built the space with that in mind; it was conceived to handle big projects. And the audience here is the best audience in the country. They're so damn smart. This audience is not afraid to think in metaphor. New work needs incubation; our audience supports the time it takes for artists to dig deep and figure out what story they're trying to tell and how best to tell it.

**Did *American Idiot* change what our audience expected from us?**

No doubt about it. It was an ecstatic experience. That was the first time I can remember that we had adolescents bringing their parents to a show. It was a monster success. It blew the roof off the Roda, and put us on the map as a place where you could do original musicals well.

So I thought, "These are fun." They're challenging, but worthwhile. We started doing about one a season. We did *Amélie*, *Monsoon Wedding*, and *Ain't Too Proud*. They kept getting bigger, and this season we're doing two, which is ridiculous. And exciting.



Asya (left), Anna (center), and Josh (right), attend a Rough Draft playwriting workshop

## REPORT

# Diamonds in the rough

## School of Theatre adds Rough Draft to its plethora of teen programming

BY MADDIE GAW

**Two seasons ago**, the Berkeley Rep School of Theatre launched the Young Writers of Color Collective (YWoCC), an intensive year-long playwriting apprenticeship for emerging writers of color in grades 9–12. The program was created in partnership with 2015 Theatre Communications Group Fox Fellow Reggie D. White, who performed in Berkeley Rep’s productions of *The Last Tiger in Haiti* and *Party People*. Reggie was motivated to create YWoCC after the audience at a student matinee for the hyperkinetic play-with-music *Party People* told him they “didn’t know theatre could look like that.”

YWoCC brings access, mentorship, and artistic training to Bay Area teens of color and is born from the belief that getting a diverse and young audience to

the theatre is only possible by making that audience truly believe there is a place for them at theatres like Berkeley Rep. In Reggie’s words, YWoCC “opens the doors of theatre to those who never saw themselves as theatregoers or theatre makers.”

Each year, YWoCC student playwrights workshop their plays during the Summer Residency Lab, a program of The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work. They present a final reading that is attended by Berkeley Rep’s staff, the Summer Residency Lab’s visiting professional artists from around the country, and the students’ communities at large. The student playwrights collaborate with professional actors, directors, and a dramaturg during the process, giv-

ing them a truly immersive experience of the new play development process at a regional theatre.

“The most exciting part about the Summer Lab workshop was the amount of support from other writers that was available,” says Fidela, who presented her work last summer. “I learned how to hear my writing out loud and how to share it with others, which I didn’t have a platform to do before.”

After the success of the program’s first year—and with full funding from donors Barry Williams and Lalita Tade-my through the 2018–19 season—the School of Theatre committed to making YWoCC a part of its Teen Council, a program designed by Bay Area teens for Bay Area teens. As a result, two former

CONTINUED ON NEXT PAGE





“I learned how to hear my writing out loud and how to share it with others, which I didn’t have a platform to do before.”

—FIDELA,  
2018 YWOCC WRITER

*Top* 2018 Young Writers of Color Collective Playwrights and Acting Ensemble  
*Bottom* Playwright Min Kahng leads a Rough Draft playwriting workshop

**CONTINUED FROM PREVIOUS PAGE**

YWoCC students have joined the Teen Core Council—the leadership team that creates programming for the Teen Council—for the 2018–19 season, continuing and deepening their relationship with Berkeley Rep.

The School of Theatre staff realized they now offered two dynamic playwriting programs for teens that emphasized different aspects of putting up new work: YWoCC, which offers an immersive new play development workshop with teens of color working alongside professional artists, and the Teen One-Acts Festival, which offers teens the chance to write, perform, direct, design,

and produce a full production of a new play themselves, with mentorship from Berkeley Rep professionals.

But something was missing. Anthony Jackson, the community and training programs manager, explains, “The education staff wanted to create a program that would offer consistent training to our YWoCC students but also allow other Teen Council students to drop in at any time and take a free playwriting workshop and not have to commit to a yearlong program.”

Anthony and the education staff launched Rough Draft in the 2017–18 season. It is a monthly writing workshop open to all Teen Council members and is required for YWoCC students. Each workshop in the 2018–19 season is led by a professional playwright or dramaturg, who each bring their own instruction style. “By providing different paths to approaching the work,” says Anthony, “we hope to help everyone feel like they can leave one, three, or all 10 workshops and know how to write a play.”

Anna and Noé, two members of the 2018–19 Teen Core Council, both value the Rough Draft workshop for offering scheduled creative time. “It’s hard to start doing something creative on your own, when you could be working on SAT Prep, or the Common App,” says Anna. “It’s good that we can write about anything,” says Noé, who, being new to writing, enjoys the freedom to explore. Noé cites the workshop’s length—90 minutes—as a benefit, stating that if it were longer it might not be feasible for his schedule. Anna agrees: “I know I’ll have time to go home, do homework, eat dinner, and still get this experience.”

“It is our hope that by offering consistent workshops,” Anthony says, “we will also be furthering the development quality of the work of our young playwrights.” Rachel Hull, director of the School of Theatre, concurs: “I hope this will create a culture for our teens to continually work on their pieces even after a submission or presentation.” Playwright Eugenie Chan, who taught this year’s second Rough Draft workshop, adds, “It’s vital to nurture young theatre artists. These are the artists who will keep American theatre vital, fresh, and alive. If I had access to a program like Rough Draft, I would have had the confidence to start writing earlier.”

# THE ORIGIN STORY

**Novelist, playwright**, and musician Larry Kirwan reimagined the music of America's first great songwriter, Stephen Foster, when he dreamed up a musical about Foster's time in New York City's Five Points neighborhood. In Five Points, known as the slum of America, a short-lived alliance between newly arrived Irish immigrants and free Blacks created a melting pot of identities. A version of the piece ran off Broadway in an intimate theatre that transformed into the show's saloon, with tattered flags hanging and burlap draped along the walls to evoke the feel of 1863.

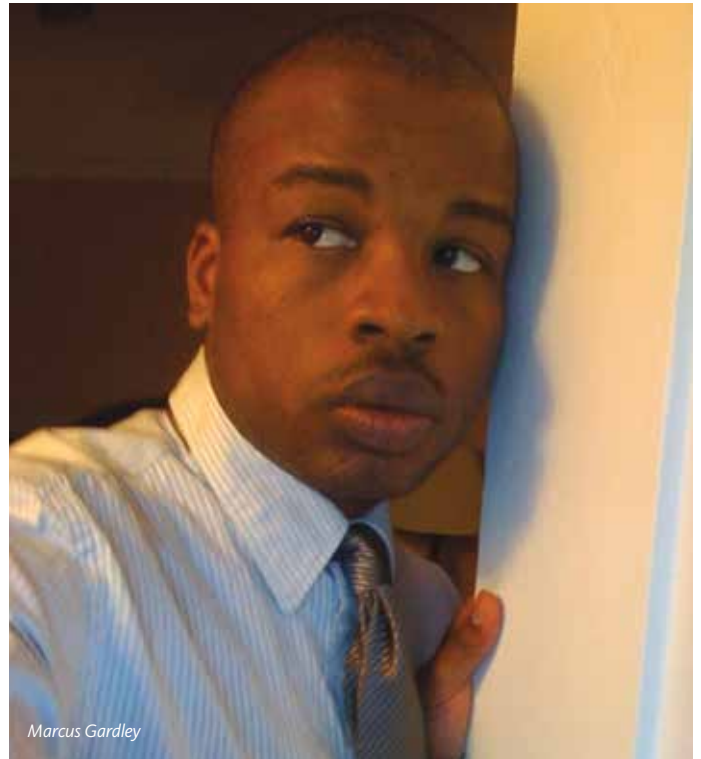
Producer Garth Drabinsky was excited by Larry's concept and Larry sold him the rights to the musical. Garth began developing the Five Points story nearly six years ago, aiming to take it to the next level by securing financial support for the project, hiring members of the creative team, and supervising the musical's evolution on its path to production. Often, a producer will seek to collaborate with a nonprofit theatre like Berkeley Rep as a partner in developing the work. Members of the creative team reached out to Artistic Director Tony Taccone, whose interest in the story of Five Points and the artists behind it sparked a collaborative partnership.

Tony admired the artists creating *Paradise Square*: Moisés Kaufman, the director of Berkeley Rep's productions of *The Laramie Project* and *Master Class*; Nathan Tysen, the lyricist of *Amélie*; Jason Howland, the musical arranger and orchestrator behind *Beautiful: The Carol King Musical*; and the famed choreographer Bill T. Jones. The musical continued to evolve from rewrite to rewrite, and the story deepened, finding its current form as the artistic team cohered. In early 2018, book writer Marcus Gardley, Moisés, Garth, Tony, and dramaturg Thulani Davis gathered to hash out each moment of the play, generating ideas for the next iteration. Later that year, the creative team led separate two-week and three-week workshops, both in Toronto, to rehearse new text and test staging and choreography. The next stop would be Berkeley Rep.





Moisés Kaufman



Marcus Gardley

# Questioning and embracing Stephen Foster's music:

**An interview with Director Moisés Kaufman and  
Book Writer Marcus Gardley**

**BY SARAH ROSE LEONARD**

**While Marcus Gardley** and Moisés Kaufman—two heavyweights in the theatre world—are masters of their craft, mounting a musical adds even more complications to an already complex art form. When writing the book for a musical you have to reveal character, move plot forward, and let the emotional high points be captured in the existing (and usually changing) music, all in support of a singular artistic vision. It's like writing a haiku with room for someone to burst into song. And the director's job is to make that haiku, song, and dance work together to tell a clear, compelling story. Here, Literary Manager Sarah Rose Leonard interviews Marcus and Moisés about their experience stepping into these multifaceted roles and how they make a historic moment resonate for contemporary times.

**The musical's title changed during its development process. How did you find the new one?**

**Marcus Gardley:** The original title was *Hard Times*, which is a song in the musical. And we didn't want people to think of the musical as a hard time! I believe it was our lyricist, Nathan Tysen, who came up with *Paradise Square* because it was the name of an actual park in the Five Points neighborhood at the time.

**Marcus, the book went through many iterations before you came on board. How did you go about making it your own?**

**MG:** Many of the characters were already there in previous drafts, so one of my tasks coming in was to make them my own. I really got a sense of the period through the drafts, and filled that in with my own research. Bill T. Jones and Jason



“  
**AS A WRITER I SEE HOW THERE’S SO MUCH GOING ON POLITICALLY IN  
OUR COUNTRY AND IN THE WORLD AND I’M NOT TRYING TO RUN FROM IT.  
I’M TRYING TO USE IT.**

—MARCUS GARDLEY

Howland inspired me to take a deeper dive into the history when I began. What’s great about this project is that there’s a lot of archaeology. There’s a lot of digging. What I’ve been trying to do is bring my own knowledge and poetic sensibility to it.

**How did you approach the character of Stephen Foster, a notoriously difficult person to get a clear picture of? What role does his biography play in the shaping of his character?**

**MG:** What’s interesting about Stephen Foster is that his music is also a character. All the songs in *Paradise Square* are either inspired by pieces he wrote, or versions of his songs that have been arranged. And Stephen Foster the character is just as present as his music. I read some of his writing and loved looking at the language he used. I let that define the character. But also, a lot of the fun for a writer is fictionalizing what he might have spoken like, and how he would have walked through the world. People grapple with some of his music because of the racial connotations. We don’t shy away from that. You could argue that some of it is questionable, especially the lyrics, but the music has endured. I love that question of how art can make us grapple with a period, but also make us look at its beauty and its quality.

**Five Points is sometimes considered the original melting pot, consisting primarily of free-born and emancipated Black people and newly immigrated Irish. How did you decide to include the intersections between these two cultures via dance?**

**Moisés Kaufman:** One of the things that struck us from the beginning was how little we know about Five Points in this period and this, as you say, original melting pot. In the bars, in the apartments, in the tenements, all of these differ-

ent races were mixing together, drinking together, working together, dancing together. It was a collection of otherness. In the creating of this piece we have tried to tell that story that hasn’t been told enough. That there was a place, in Manhattan in 1863, where immigrant Irish women were marrying African American merchants and there was an influx of Chinese, Jewish, Italian immigrants as well. The question for us was: how do we show that theatrically?

Tap dance was born there out of the mixture between African rhythm and Irish step dancing. And so we thought, “Oh, this is emblematic of what’s happening.” Theatrically, we can portray these two dance vocabularies coming together into one. We try to show that over the course of the play.

**How did you think about the mixing of the dance styles as it relates to present-day conversations about cultural appropriation?**

**MG:** There’s no way to avoid it. As a writer I see how there’s so much going on politically in our country and in the world and I’m not trying to run from it. I’m trying to use it. We see in the African American history of music that songs have been appropriated in different ways. It’s interesting now to see how a younger generation goes against it. For example, after Bruno Mars won the Grammy, there was an African American activist who said that he was appropriating African American music. Nevertheless, the music he made is his own, so the question becomes, if you do a cover of a song, or if you take a style that might have come out of African American culture, does it belong to the culture? All of these are really profound questions that we’re always grappling with. I think the real issue previously was that African American art and music were taken and African Americans were never given appropriate credit. The art that you make defines who you are as an artist,

“ **IN THE BARS, IN THE APARTMENTS, IN THE TENEMENTS,  
ALL OF THESE DIFFERENT RACES WERE MIXING TOGETHER,  
DRINKING TOGETHER, WORKING TOGETHER, DANCING TOGETHER.  
IT WAS A COLLECTION OF OTHERNESS.  
IN THE CREATING OF THIS PIECE WE HAVE TRIED TO TELL  
THAT STORY THAT HASN'T BEEN TOLD ENOUGH.**

—**MOISÉS KAUFMAN**”

and if done right your name should be attached to it, but the art belongs to everybody. It's for everybody to take and do what they will, as long as people get the proper credit.

What's interesting about what we're doing, in terms of appropriation, is that we're taking Stephen Foster's music and rearranging it so that it is more comfortable for the contemporary ear. That way, we can talk about why it's problematic. If I were to be writing a musical and every song has a lyric that makes people uncomfortable because it's racist, then I would be shut down. There's something about Stephen Foster's melodies that does qualify, in my mind, him as a great artist.

**MK:** The play explores appropriation in many different ways. When you have different races or different cultures in a bar and they are dancing together, taking dance moves from each other, and then together coming up with new movement vocabularies, they are doing it *together*. What I find fascinating about this is you can call it cultural appropriation but I think it is the right way of cultural appropriation, where people are using the inspiration from the other to do something together.

**MG:** That's right.

**MK:** So in a way, the play talks about how that phenomenon occurs. Stephen Foster was witnessing all of this. The big question of the piece is, can we use his music and at the same time question his character for writing that music?

**In a way what you are saying is meta-theatrical, because we're talking about people who are very different from each other creating something new together. Your creative team comes from different cultures and corners of the performance world. I'd love to hear a little about what that collaboration has been like.**

**MG:** We're trying to figure that out!

*Laughter*

**MG:** This has been the most exciting collaboration I've ever had because all the artists bring an immense amount of wit and brilliance. The energy in the room is always palpable. If the slightest thing feels dishonest or inauthentic, someone will say, "Oh no that's not right. What about this?" In meetings when we're grappling with the story, I get energized because I'm used to having to come up with the answers myself, but with *Paradise Square* there's always like 13 ideas! Picking the best one is really exciting.

I love that we have artists from different age groups. We have artists from different parts of the planet. We have artists who have worked in different forms of theatre. When all of these different people collide, the story becomes richer.

When I first started studying musical theatre, my teacher said that if it doesn't have equal parts dance, music, and book, you're dealing with something that's not a true musical. I don't know if I fully agree with him, but that's what's really wonderful about working on this musical. Each part is doing its own storytelling. And when they come together, it's theatre at its highest.

**MK:** I think the thing that's amazing about this team is it's a group of artists who are at the top of their game and who are coming together at a very difficult moment in history.

Does that sound self-congratulatory when I say we're all at the top of our game? Maybe I shouldn't say that.

**MG:** No, it's true!

**MK:** Okay, well, let's put it this way. We're a group of artists who have a great deal of talent and experience and we are tackling a very interesting and complicated moment in American history. Of course there are butting heads in the rehearsal room and you're like, "This is a mad endeavor!"

*Laughter*

# A SENSE OF PLACE IN FIVE POINTS

BY SARAH ROSE LEONARD



**The land under our feet** always carries more stories than we know. The musical *Paradise Square* places location at the center of its story, taking its name from a park in the historic Five Points neighborhood in New York City. Today, where Five Points once flourished, Chinatown's flurry of activity swirls and a plethora of municipal and federal buildings cast their shadow. A little digging is required to reveal the life that once infused this neighborhood.

The earth itself shifted as Five Points changed. There used to be a hill hovering over Collect Pond, a modest body of water right next to what would become Paradise Square, in the 1700s. The pond provided clean drinking water for grazing cattle from nearby farms. As industrialization emerged, tanneries and slaughterhouses took over the farmland. Pollution from manufacturing poured into the pond. The City obliterated the hill to fill in Collect Pond in 1813, attempting to end the cesspool that had formed.

However, the earth is not so easily manipulated. As the population of New York expanded in the early 1800s, hasty construction of houses began on the landfill. Due to the rush of construction, the land hadn't fully settled, causing the homes to shift and tilt just a few years after their creation. Additionally, an underground spring kept feeding water into what was essentially a steaming mud pit. Mosquitoes swarmed in, and disease spread. The middle-class occupants fled, and the population shifted. Many immigrants and other less-privileged tenants moved into these misshapen houses and polluted land. Soon, sex work and crime began to rise and liquor stores cropped up throughout the neighborhood. The combination of diseases swirling around the locale and the poor inhabitants gave the neighborhood its reputation as America's first slum by the middle of the century.

Yet a silver lining shone in the newly undesirable 20-block neighborhood: ostracized populations, such as recently arrived Irish immigrants and free-born and newly emancipated African Americans, found themselves at home in Five Points. While the Emancipation Proclamation was not issued until the 1860s, slavery in New York ended in 1827, and the number of free Blacks in the city rose. The population boom in Five Points reached a peak in the 1840s, when large numbers of Catholics fled Ireland's Potato Famine. The populations lived side by side in relative peace.

This coexistence of cultures resulted in a unique hotbed of creativity: new dance and music forms blossomed in Five Points. Dance hall competitions in basement bars sprang up as popular forms of entertainment. During one of these competitions, William Henry Lane, a free-born African-American teenager, combined elements of the Irish jig and African-American shuffle to create tap dance. His fame grew as patrons wrote about his talent, and he eventually went on European tours with his newly minted dance form.

Five Points earned an international reputation, thanks to sensationalistic writing by journalists and novelists alike who were obsessed with how such a poverty-stricken place could exist in one of the most prosperous countries in the world. It was dangerous to walk at night in the neighborhood, which was rare at the time. The term "slumming" came into usage in the 19th century, used to describe a trendy pastime for upper-class people in which they ventured into the area as tourists, as spectators of poverty. English author Charles Dickens requested a visit to Five Points during a trip to America. In 1842, he wrote in his *American Notes* that Five Points was "reeking everywhere with dirt and filth," and "all that is loathsome, drooping and decayed is here." Indeed, he further



noted that Five Points was comparable to impoverished areas of London's East End in its population density, disease, infant and child mortality rate, unemployment, and violent crime.

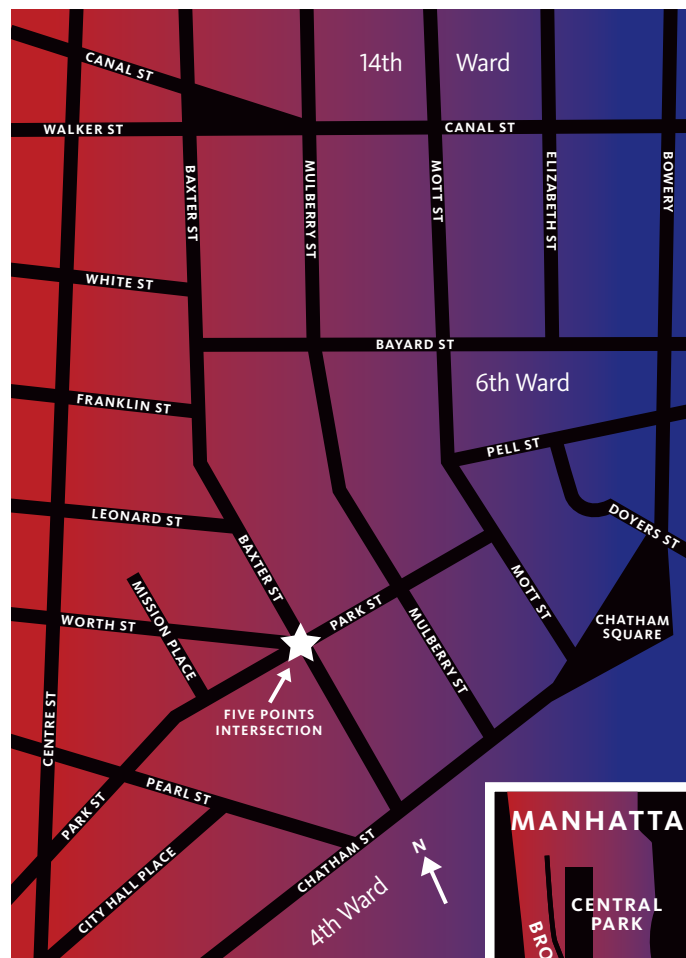
The tabloids helped publicize the crime in the neighborhood and demonstrated a particular obsession with the comingling of the races. Journalists scoured police reports and court cases for evidence of interracial socializing and sex. Incidents involving prostitution or domestic violence between mixed-race couples received prominent coverage. Journalists often linked the increasing poverty and crime of New York City to race mixing. To the native-born white population, Five Points served as both a warning about the dangers of amalgamation and a threat to New York's racial and social order.

The neighborhood had long been a destination for those helping the city's disenfranchised population. Long before the riots, Christian missionaries operated alongside abolitionists, founding churches in the area, opening up job training, and providing free food. Abolitionists also took up residence alongside preachers. Churches such as the Mother African Methodist Episcopal Zion (Sojourner Truth was a member) and the African Bethlehem Church worked in the Underground Railroad. People opened their homes as safe havens as well. The David Ruggles Boarding Home, located at 36 Lispenard Street, provided shelter for some 600 runaways, including Frederick Douglass. In 1835, Ruggles helped found the New York Committee of Vigilance, a group focused on protecting runaways and confronting slave catchers. A few blocks away at 42 Baxter Street, the African Society for Mutual Relief offered Black people health insurance, life insurance, and assistance with burial costs. The Society also served as a school, meeting house, and a stop on the Underground Railroad.

In January of 1863, Abraham Lincoln issued the Emancipation Proclamation. In March, he ordered a Federal Draft. And in the sweltering summer of that year, the Five Points neighborhood changed fundamentally as the New York Draft Riots unfolded. The riots broke out when angry working-class New Yorkers, most of them Irish, reacted to Lincoln's draft. Some of the Irish had just moved there, and didn't identify as American. Why would they be subject to the draft when African Americans born on American soil were not required to serve? They also feared that freeing more slaves would mean that they had to compete with African Americans for work, which was already scarce. Businessmen and politicians with financial ties to the South stoked these fears. The rioters attacked property and tenement housing, reserving the brunt of their anger for African Americans. They burned down an orphanage, lynched Black men, and attacked interracial couples. The death toll reached about 500, left 3,000 of the city's Black population homeless, and caused millions of dollars in property damage. The New York Draft Riots remain the deadliest riots in U.S. history, worse than the 1967 Detroit Riots or the 1992 Los Angeles Riots.

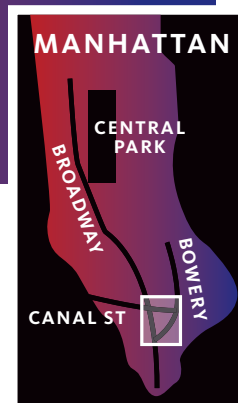
At the time that Five Points thrived, no one chronicled the lives of the population at large. We know about big events, but the more personal, intimate stories of Five Points have been lost. New knowledge arrives in bits and pieces, and

## FIVE POINTS, 1863



*This page* Map drawn from Five Points by Tyler Anbinder

*Left page* An engraving depicting looting during the draft riots of 1863



often by surprise. In 2006 construction workers found historic artifacts while constructing a new federal courthouse within the neighborhood boundaries. 850,000 items highlighted a less lurid side of Five Points, including thimbles, marbles, a toy teacup, combs, and medicine bottles. Archeologists housed the artifacts in the basement of 6 World Trade Center as they awaited transfer to a permanent home at the South Street Seaport Museum.

On September 11, 2001, falling debris tore a hole through the eight-story building and obliterated the collection. Miraculously, the Archdiocese of New York had borrowed 18 pieces from the collection for a 2001 exhibition, including a Staffordshire china teacup with a portrait of Father Mathew, leader of a temperance movement. The Archdiocese returned the goods to the Seaport Museum, where you can visit the physical memories of America's first slum today.



Stephen Foster circa 1860



# STEPHEN FOSTER:

## *Father of American popular music*

BY MADELEINE ROSTAMI

**Stephen Foster fundamentally** shaped the American music canon in the late 1800s and forward, penning songs that reached the masses. He built the foundation of American popular music as a genre; his songs reached larger audiences than any composer ever had before, and his melodies endured long after his death. Behind those famous melodies, however, Foster himself was an incongruous figure with many talents and flaws. By piecing together his few surviving personal letters and manuscripts and connecting these dots with remarks from Foster's few friends, we can begin to paint a picture of the man. The creative team behind *Paradise Square* embraced this challenge, creating a musical that highlights both his demons and his unwavering desire to bridge together Americans from across the country during a time of deepening political and social strife.

Stephen Foster was born on July 4, 1826: it seems inevitable that an attachment to the idea of American brotherhood would one day find itself at the core of much of his music. The Fosters, a family of Scots-Irish descent, settled in Pennsylvania. The Fosters remained intent on upholding their status in the community and searched for ways to bring joy into their household of nine children, with Stephen himself as the youngest. Stephen and his siblings created their own backyard minstrel show when he was just 9 years old. They would perform for neighbors, sparking his interest in entertaining. In one of his few surviving letters, a 10-year-old Stephen wrote to his father, asking for blank sheet music and black ink so that he might begin transcribing the songs he performed.

The unbridled optimism that ran through the Foster family's veins informed Stephen Foster's own choice to leave



behind formal schooling, instead choosing to settle in Pittsburgh to follow his childhood passion to be a songwriter. There, his greatest influences were Henry Kleber, his music tutor who immigrated from Germany, and Dan Rice, a traveling comedian who made his living performing in blackface minstrel shows. This eclectic pair of mentors shaped Foster's own sensibility as he left Pennsylvania for Ohio in 1846. In Cincinnati, Foster began working as a bookkeeper for the Irwin and Foster Steamboat Company (managed by one of his brothers), and soon found himself artistically inspired by the industrial spirit of the local dockworkers and the convergence of cultures across the city. In 1848, Foster wrote "Oh Susanna" and soon after negotiated his first deal with New York publishers.

The next decade saw Foster's peak, both creatively and personally. He married Jane Denny McDowell, the muse behind his acclaimed "Jeanie with the Light Brown Hair," in 1850. Around this time Foster left behind the business world to pursue music professionally through minstrel shows. Our contemporary understanding of minstrelsy acknowledges its racist roots: This musical style perpetuated harmful stereotypes with blackface performance. But in the 1800s, travelling minstrel troupes were popular among the working and middle classes, bringing musical performances to audiences across the country. Foster joined Christy's Minstrels, the most popular troupe of the 1840s and 1850s, as their primary songwriter, living on the road and crafting new melodies and lyrics which he sold for profit. Deviating from other minstrel troupes at the time, Foster penned lyrics that were populist, stripping away the hypersexuality and politically suggestive materials that other songwriters used. By blending more contemporary arrangements with the traditional jigs and reels that had long served as the inspiration for minstrel music, his compositions similarly appealed to a broad range of audiences, welcoming the genteel to the minstrel aesthetic and proving popular beyond the stage.

Stephen Foster mastered existing forms and innovated his own styles as one of the most prolific writers of the mid-1800s. In less than 20 years, Foster had written 286 songs. Much of his music felt idealistic and nostalgic, painting a picture of a carefree America in which the plantation was the center of peace and virtue; the fictional slaves at the core of many of his songs were happy-go-lucky — a naïve perspective, and one that provided white audiences with a sense of escapism. While the roots of this music and of blackface performance are inarguably based in racist stereotypes, Foster, in his own words, sought to create new form of music that united all citizens "in every effort to encourage a taste for this style of music." In this way, his music offered the public, grappling with the deep-seated racism and political turmoil that gave way to the Civil War, a path to escape that difficult reality in favor of an idealized version of their country.

As his minstrel career began to slow, Foster left his wife and child behind to continue writing in Manhattan, looking for a new sound inspired by the music and culture of immigrant communities living there. He settled quickly into the downtown music scene, composing for the bars that lined the streets of neighborhoods like Manhattan's Five Points. The campy style of songs he wrote during his last years would eventually give rise to the vaudeville sounds of the early 1900s,

further solidifying his position as a key voice in American popular culture. But his last four years were also marked by personal darkness for Foster who, separated from his family, notoriously abused alcohol and became a recluse.

In 1863, chaos overcame the Five Points neighborhood just as Foster's health began its rapid decline. As the Civil War intensified, Abraham Lincoln mandated a draft. Men could buy themselves out of serving, so the effects of the order disproportionately affected the poorest communities in Five Points. Anger over the draft quickly turned into a racist fervor as the Irish fought against their Black peers, who were excluded from the draft (see pg. 19 for more information on the 1863 Draft Riots). In many ways, this was the beginning of the end for Stephen Foster. In the words of biographer Ken Emerson, "the vast popular audience his work had inspired and united, were dividing and destroying each other: South against North, poor against rich, white against black." Although minstrel shows were rooted in racism, some argued that Foster's music had encouraged sympathy for the hardship that Black individuals faced across the country. Abolitionist Frederick Douglass once wrote that Foster's music "awakens sympathies for the slave, in which antislavery principles take root, grow, and flourish" and the violence of the riots worked against that aim.

As the world around him delved into violent chaos, Foster's dreams of a more united America felt increasingly unattainable. While it's impossible to know the exact circumstances of his passing, most accounts suggest that Foster found himself alone at the North American Hotel in the Bowery, battling a stomach illness. While trying to stand to get a drink of water, he fell, cutting his neck on a porcelain washbasin. A maid discovered Foster lying in a pool of his own blood and immediately called for his friend and writing partner George Cooper. Cooper took Foster to the nearby Bellevue hospital where he survived a few more painful days before dying on January 13, 1864, alone and penniless at the age of 37. When his family came from Pennsylvania to retrieve his body and few belongings, they worked diligently to conceal records of his time in New York, ashamed of the lifestyle he led.

The destruction of nearly all of Foster's personal artifacts renders it impossible to create a robust timeline of his life or a clear picture of his character, and this was further complicated by Foster's aloof personality. Even one of Foster's most intimate acquaintances wrote, "He would talk, eat, and drink with you, and yet always seem distant.... Whether it was a natural bashfulness, or a voluntary reserve, I cannot say, but those who knew him most intimately were never familiar."

Since his lifetime, Stephen Foster's name and music have been widely recognized by Americans. Songs like "Oh Susanna" feel so intrinsically linked to the American psyche that they became regarded as folk songs. But today, it is impossible to separate the dark side of Foster from the lasting resonance of his music. Our task in the 21st century is to reconcile his personal history and the harm perpetuated by the minstrel aesthetic with the fact that his work did shape the landscape of American music. As the United States continues to find itself deeply divided, just as it did at Foster's peak, the team behind *Paradise Square* seeks to do just that, reinventing his melodies for a contemporary audience, using music to offer a portrait of a man whose work reached the masses.



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**JASON HOWLAND AND LARRY KIRWAN**

LYRICS BY  
**NATHAN TYSEN**

BASED ON THE SONGS OF  
**STEPHEN FOSTER**

CONCEIVED BY  
**LARRY KIRWAN**

SCENIC DESIGN  
**ALLEN MOYER**

COSTUME DESIGN  
**TONI-LESLIE JAMES**

LIGHTING DESIGN  
**DONALD HOLDER**

SOUND DESIGN  
**JON WESTON**

HAIR/WIG DESIGN  
**MATTHEW B.  
ARMENTROUT**

DRAMATURGY  
**SYDNE MAHONE AND  
THULANI DAVIS**

ARRANGEMENTS  
**JASON HOWLAND AND  
LARRY KIRWAN**

CASTING  
**STEWART/WHITLEY**

ASSOCIATE CHOREOGRAPHER  
**DELL HOWLETT**

IRISH AND HAMMERSTEP CHOREOGRAPHY  
**GARRETT COLEMAN AND  
JASON OREMUS**

PRODUCTION STAGE MANAGER  
**CRYSTAL MacDONELL**

MUSIC SUPERVISION, MUSIC DIRECTION, AND ORCHESTRATIONS BY  
**JASON HOWLAND**

CHOREOGRAPHY BY  
**BILL T. JONES**

DIRECTED BY  
**MOISÉS KAUFMAN**

DECEMBER 27, 2018–FEBRUARY 17, 2019 · RODA THEATRE · MAIN SEASON  
*This show includes a 15-minute intermission.*

## CAST

Ensemble	<b>Karen Burthwright</b>
Janey Foster/Ensemble	<b>Kennedy Caughell</b>
Swing	<b>Tiffany Adeline Cole</b>
Ensemble	<b>Garrett Coleman</b>
Ensemble	<b>Colin Cunliffe</b>
Ensemble	<b>Chloé Davis</b>
Mike Quinlan	<b>Kevin Dennis</b>
Camp Butler/Ensemble	<b>Bernard Dotson</b>
Ensemble	<b>Jamal Christopher Douglas</b>
William Henry Lane	<b>Sidney Dupont</b>
Ensemble	<b>Sam Ederly</b>
Stephen Foster/Milton Moore	<b>Jacob Fishel</b>
Ensemble	<b>Shiloh Goodin</b>
Levi Butler/Ensemble	<b>Jacobi Hall</b>
Rev. Samuel E. Cornish	<b>Daren A. Herbert</b>
Swing	<b>Erin Lamar</b>
Angelina Baker	<b>Gabrielle McClinton</b>
Provost Marshal/Ensemble	<b>Ben Michael</b>
Ensemble	<b>Jason Oremus</b>
Ensemble	<b>Bridget Riley</b>
Ensemble	<b>Clinton Roane</b>
Swing	<b>Celia Mei Rubin</b>
Annabelle "Nelly" Freeman	<b>Christina Sajous</b>
Owen Duignan	<b>A.J. Shively</b>
Ensemble	<b>Erica Spyres</b>
Annie O'Brien	<b>Madeline Trumble</b>
Elmer Woods	<b>Mark Uhre</b>
Ensemble	<b>Lael Van Keuren</b>
Willie O'Brien/Ensemble	<b>Brendan Wall</b>
Ensemble	<b>Sir Brock Warren</b>
Patrick Murphy	<b>Chris Whelan</b>
Ensemble	<b>Hailee Kaleem Wright</b>
Stage Manager	<b>Chris Waters</b>
Assistant Stage Manager	<b>Betsy Norton</b>

## BAND

Conductor/Keyboard 1	<b>Jason Howland</b>
Conductor/Keyboard 1 as of 1/5	<b>Kevin Ramessar</b>
Associate Conductor/Guitar 1	<b>Kevin Ramessar</b>
Assistant Conductor/Keyboard 2	<b>Ryan Touhey</b>
Associate Conductor as of 1/5	<b>Ryan Touhey</b>
Guitar 1 as of 1/5	<b>Derek Brooker</b>
Drums	<b>Lane Sanders</b>
Violin/Fiddle	<b>Lee Corbie-Wells</b>
Percussion	<b>Greg Messa</b>
Guitar 2	<b>Steve Danska</b>
Bass	<b>Daniel Fabricant</b>
Contractor	<b>Sean Kana</b>
Copyist	<b>JoAnn Kane Music/Russell Bartmus</b>

Supplemental Lyrics by **Larry Kirwan** and **George Cooper**

The actors and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Musicians in this production are members of Musicians Union Local 6, American Federation of Musicians.

### Affiliations

The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.



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## MUSICAL NUMBERS

### **ACT ONE**

PREMONITIONS  
SOME FOLKS DO  
WAS MY BROTHER IN THE BATTLE  
THE FIVE POINTS  
CAMPTOWN RACES  
WE WILL KEEP A BRIGHT LOOKOUT  
AH, MAY THE RED ROSE LIVE ALWAYS  
NELLY WAS A LADY  
OH, SUSANNA  
GENTLE ANNIE  
I WILL NOT DIE IN SPRINGTIME  
I'D BE A SOLDIER  
SOMEONE TO LOVE  
ANGELINA BAKER  
HARD TIMES COME AGAIN NO MORE

### **ACT TWO**

WE ARE COMING FATHER ABRAHAM  
JANEY WITH THE LIGHT BROWN HAIR  
I'M NOT THAT MAN  
RING, RING THE BANJO  
I WILL NOT DIE IN SPRINGTIME (REPRISE)  
ANGELINA BAKER (REPRISE)  
PARADISE CHORALE  
LET IT BURN  
BEAUTIFUL DREAMER



**Karen Burthwright**

ENSEMBLE



Karen is making her Berkeley Rep debut. Her Broadway/off-Broadway credits include *Jesus Christ Superstar* (2012 revival), *Disenchanted* (Westside Theatre), *Tango Rose* in *Storyville* (York Theatre Company), and *Play Like a*

*Winner* (New York Musical Festival 2017). Her national tours and regional and Canada credits include *Dirty Dancing*, *Hairspray*, and *Mamma Mia* (Toronto and first national tours); Gala Celebration 2018 (Transcendence Theatre Company); Rosie in *Mamma Mia* (Neptune Theatre); Woman 2 in *I Love You, You're Perfect, Now Change* (George Street Playhouse); *Cabaret* (Cape Playhouse); Brenda in *Smokey Joe's Café* (Florida Studio Theatre); *Jesus Christ Superstar* (La Jolla Playhouse/Stratford); Nickie in *Sweet Charity* (Writers Theatre); *Ragtime*, *Hot Mikado*, and *Aida* (Drury Lane Oakbrook); *Sousatzka* (Elgin Theatre); Pilar in *Legally Blonde* (Drayton Entertainment); and *Rocky Horror* (Canadian Stage/Manitoba Theatre Centre). She'll be playing Shug Avery in *The Color Purple* at the Neptune Theatre in 2019. Visit [karenburthwright.com](http://karenburthwright.com).

**Kennedy Caughell**JANEY FOSTER/ENSEMBLE/  
FIGHT CAPTAIN

Kennedy is thrilled to be making her Berkeley Rep debut! Kennedy was most recently seen as Betty in *Beautiful: The Carole King Musical* on Broadway. Kennedy was also part of the Broadway cast of *Natasha, Pierre & The*

*Great Comet of 1812*. She has been seen in the national tours of *Wicked* (Elphaba standby) and *American Idiot* (Heather). Her other NYC credits include *Chix6* (Katie) at LaMaMa Theatre and *Bernstein's Mass* at Lincoln Center. She has performed regionally at the Engeman Theater in *White Christmas* (Betty) and at New London Barn Playhouse in *Guys & Dolls* (Sarah Brown). Her film/TV credits include Katya in *The Outlier*. She is a graduate of Elon University. Insta/Twitter: @KennedyCaughell. Please visit [KennedyCaughell.com](http://KennedyCaughell.com).

**Tiffany Adeline Cole**

SWING



Tiffany is thrilled to making her Berkeley Rep debut in *Paradise Square*. She recently made her Broadway debut in *Escape to Margaritaville* as swing, pit singer, and principle understudy. Regionally she performed in *Dreamgirls*

(Theatre Under the Stars) and *Rock of Ages* (Las Vegas), her first show, as swing, assistant dance captain, and principle understudy. Tiffany was most recently seen in the live televised production of *A Capitol Fourth: A 4th of July Spectacular* with Jimmy Buffet and the cast *Margaritaville* at Capitol Hill in Washington, DC. A California native, Tiffany received her BA in Theater Arts from California State University, Fullerton in 2010.

**Garrett Coleman**

ENSEMBLE



Garrett is a two-time solo World Champion in Irish dance and has won 17 other national and international titles. Garrett toured professionally with *Riverdance*, Trinity Irish Dance Company, Cherish the Ladies, The Chieftains, and others.

He performed at the Kennedy Center in 2006 as a Presidential Scholar in the Arts, is a Young Arts award winner (top 2% of artistic talent in the U.S.), and has twice been named one of the "Top 100 Irish Americans" by *Irish America Magazine*. He is the co-founder of Hammerstep, a NYC-based dance company fusing Irish step with hip hop, stepping, and martial arts. Garrett has starred in Hammerstep performances worldwide from NYC's Lincoln Center to London's West End Palace Theatre to NBC's *America's Got Talent*. Garrett is the co-creator of the sci-fi theatre drama *Indigo Grey*, a narrative universe presented as episodic content including an award-winning film and a sold-out live immersive experience. His work has received critical acclaim from publications such as *Rolling Stone*, *Billboard*, *Huffington Post*, and *Wired Magazine*. @gcoleman412

**Colin Cunliffe**ENSEMBLE, U/S ELMER WOODS,  
U/S WILLIE O'BRIEN, U/S PATRICK  
MURPHY

Colin is beyond thrilled to be making his Berkeley Rep debut. He was seen on Broadway in *Cats* (revival) as well as the original Broadway companies of *Finding Neverland*, *Pippin* (2013 Tony Award, best revival), *Evita* (revival),

*The Addams Family*, and John Waters' *Cry-Baby*. National tours include *Sweet Charity* starring Molly Ringwald, *The Boyfriend* directed by Julie Andrews, *Fame*, and *Cats*. Other favorites include *How to Succeed in Business Without Really Trying* at the Kennedy Center, *West Side Story* (Philly Award nomination), and *I Am Harvey Milk* at Avery Fisher Hall. Film credits include *Do I Sound Gay?*, *Tales of Poe*, *Sensei Do Right*, and *Folsom Street* directed by Aron Kantor. BLM.

**Chloé Davis**

ENSEMBLE/DANCE CAPTAIN



Chloé is excited to make her debut at Berkeley Rep. She is a proud St. Louis native and received her BA from Hampton University and MTHM from Temple University. Her favorite regional credits include

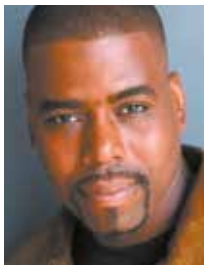
*Memphis* (Theatre Under the Stars), *Hello, Dolly!* (Riverside Theatre), and *All Shook Up* and *The Wiz* (Muny). Her favorite off-Broadway credits include Randy Weiner and Ryan Heffington's immersive show, *Seeing You* and NY City Center Encores *Cabin in the Sky*. Chloé has also worked with Broadway Dance Lab under the artistic direction of Josh Prince, *American Dance Spectacular* directed by Daniel Levine, the Philadelphia Dance Company (Philadanco!) under the artistic direction of Joan Myers Brown, and is a current company member of Camille A. Brown & Dancers under the artistic direction/choreography of Camille A. Brown. Chloé's favorite TV/film credits include *Jesus Christ Superstar Live* (NBC), *Tell Me a Story* (CBS Demand), and *Transmission Jazz Documentary*.

### Kevin Dennis MIKE QUINLAN



Kevin is a Toronto-based actor and is honored to be making his American theatre debut at Berkeley Rep. He has appeared on stages across Canada, including three seasons at the Shaw Festival. His favorite roles include Frederick in *Young Frankenstein* (Stage West — Calgary), Zangara in *Assassins* (Talk Is Free Theatre/Royal Manitoba Theatre Centre — Toronto/Winnipeg), Pirelli in *Sweeney Todd*, Benvolio in *Romeo and Juliet* (Neptune Theatre — Halifax), Touchstone in *As You Like It* (Citadel Theatre — Edmonton), Snail in *A Year With Frog and Toad* (Young People's Theatre — Toronto), Geoffrey in *The Beard of Avon* (Canadian Stage — Toronto), and Jewell in *Floyd Collins* (Shaw Festival). Kevin's American screen credits include *The Artful Detective* (Ovation), *11.22.63* (Hulu), *Reign* (CW), *Orphan Black* (BBC America), *The Strain* (FX), *Warehouse 13* (Syfy), *Flashpoint* (CBS), *Air Disasters* (Smithsonian), and *Queer As Folk* (Showtime). Twitter/Insta: @GottaBeKDee

### Bernard Dotson CAMP BUTLER/ENSEMBLE, U/S REV. SAMUEL E. CORNISH



Bernard is thrilled to be making his Berkeley Rep debut in *Paradise Square*. Bernard's Broadway credits include *Finian's Rainbow* (George/First Goscopeer, original revival cast); *Chicago*, *The Musical* (Billy Flynn); *Imaginary Friends* (Leo, original cast); *Sweet Smell of Success* (Club Zanzibar Singer, original cast); *Jesus Christ Superstar* (original revival cast); and the Tony Award-winning musical *Ragtime* (original cast). Some of Bernard's national, international, touring, and regional credits include *Elf* (Store Manager), *Joseph and the Amazing Technicolor Dreamcoat*, *Sophisticated Ladies* (Gregg Burge role), *A Chorus Line* (Richie), *Five Guys Named Moe* (No Moe), *Victor/Victoria* (Jazz Singer), *Kiss Me, Kate* (Paul), and *Smokey Joe's Cafe*. Bernard received a MAC Award nomination for his critically acclaimed one-man show, *Unexpected Songs*. Bernard can be heard on six cast albums, including the live recording of *Dreamgirls* for the Actors Fund.

### Jamal Christopher Douglas ENSEMBLE



Jamal is thrilled to be making his Berkeley Rep debut. His previous credits include *His Girl Friday*, *A Little More Alive* (Barrington Stage Company), and *A Wall Apart* at New York Musical Festival. Thanks to God, my amazing mother, agent, and the Berkeley Rep company. Proud Pace University MT alumnus! @iamlamaj

### Sidney Dupont WILLIAM HENRY LANE



Sidney is excited to be on the West Coast at Berkeley Rep. He made his Broadway debut with *Beautiful: The Carole King Musical* back in 2015, and since then has gone on to join both the first national tour and the Australian company, respectively. Some other favorite national tours include *Memphis: The Musical* and *A Chorus Line*. Sidney has also performed in regional productions all around the country including *Man of La Mancha* (the Shakespeare Theatre Company), *In the Heights* (Geva Theatre Center), *Gypsy* (North Carolina Theater), and *Hairspray* (Crown Uptown Theatre). Sidney is currently represented by BLOC Talent Agency. For more exciting news and updates, look for Sidney on instagram: @SidneyDuPont.

### Sam Edgerly ENSEMBLE, U/S OWEN DUIGNAN



Sam is making his Berkeley Rep debut. His New York credits include *A Bronx Tale* (Broadway) and *The Wild Party* (Barrow Street Theatre). He toured nationally with the first national tour of *Dirty Dancing*. His regional credits include *Ordinary Days* (Round House Theatre, Helen Hayes Award nomination), *Saturday Night Fever* (Merry-Go-Round Playhouse), *My Fair Lady* and *Orphe and the Book of Heroes* (the Kennedy Center), and *Gypsy* (Signature Theatre). Sam's TV credits include *Law @ Order: svu*. He is a graduate of American University with a BA in Musical Theatre. @samthebellhop

### Jacob Fishel STEPHEN FOSTER/MILTON MOORE



Jacob made his Broadway debut in David Leveaux's revival of *Fiddler on the Roof*. His off-Broadway credits include *King Lear* and *The Broken Heart* (Theatre for a New Audience), *The Common Pursuit* (Roundabout Theatre Company), *Titus Andronicus* (The Public Theater), *Women Beware Women* (Red Bull Theater), and *Macbeth* (New York Shakespeare Festival/Shakespeare in the Park). Regionally, Jacob performed in *Henry V* and *As You Like It* (Two River Theater), *Our American Hamlet* (Commonwealth Shakespeare Company), *Sense and Sensibility* (Folger Theatre), and *The Real Thing* (Intiman Theatre). His television appearances include *Elementary*, *Cold Case*, *Medium*, *Without a Trace*, and *Numb3rs*. His films include *A Night Without Armor*, *Across the Sea*, and *How I Got Lost*. Jacob is a graduate of The Juilliard School where he received the John Houseman Prize for Excellence in Classical Theatre. In 2013, he received the Linda Gross Playing Shakespeare Award from the New York Shakespeare Society.

### Shiloh Goodin ENSEMBLE



Shiloh hails from Yosemite, CA. Most recently, she played Cassie in *A Chorus Line* (Gallery Players). In NYC, she co-starred in *The Screwtape Letters* (Pearl Theatre) and joined the ensembles of *Anthem* (Lynn Redgrave Theatre) and *Babes in Toyland* (Lincoln Center). Shiloh often works on creative teams, and was recently associate choreographer on *Twelfth Night* (The Public Theater), *Chess* (the Kennedy Center), and *To Wong Foo* (American Academy of Dramatic Arts). Other favorites include world premiere of *Sousatzka* (Elgin Theatre), *Rigoletto* (Santa Fe Opera), *South Pacific* (Riverside Theatre), the national tour of *Camelot*, *A Funny Thing Happened on the Way to the Forum* (Bay Street Theater), *Hairspray* and *Gypsy* (Sacramento Music Circus), and *Dead End* (Ahmanson Theatre). Shiloh is an adjunct faculty member at AMDA, and earned her degree at USC. @shilohlovesyou



## Jacobi Hall

LEVI BUTLER/ENSEMBLE



Jacobi is delighted to be making his debut with Berkeley Rep. Most recently Jacobi appeared as Nick and Billy Ivy Zippers in the world premiere of *Pamela's First Musical* at Two River Theater. Prior to that Jacobi was a nominee for the Connecticut Critics Circle Award (*Trav'lin*) and winner of the Kennedy Center American College Theater Festival Musical Theatre Award (*Single Girl's Guide*). Blessed to be at Berkeley Rep, Jacobi is determined on breaking into show business and leaving a mark on the arts and entertainment industry forever. @jacobihall

## Daren A. Herbert

REV. SAMUEL E. CORNISH



Daren is making his Berkeley Rep debut. He recently appeared as Harold Hill in *The Music Man* at the Stratford Festival of Canada. He played Stephen in the national tour of *If/Then*, and selected regional credits include *The*

*Wild Party* and *Hotel C'est L'amour* (the Blank Theatre); *Onegin* (National Arts Centre), *The Wild Party* and *Once on this Island* (Musical Stage Co.); *The Toxic Avenger Musical* (Dancap Productions); *St. Joan*, *Clybourne Park*, and *Intimate Apparel* (Arts Club Theatre); *Floyd Collins* and *The Light in the Piazza* (Patrick Street Productions); *Father Comes Home from the Wars I,II,III* and an upcoming appearance in *The Brothers Size* (Soulpepper Theatre). TV credits include *Designated Survivor*, *Baroness Von Sketch*, *Falling Skies*, and *Private Eyes*, with film roles in *This Means War* and *Dreamgirls*. Awards include a Dora Mavor Moore Award, LA Drama Critics Circle Award, and a Toronto Theatre Critics Award. Training: University of California, Irvine, MFA Drama and a BFA from The University of the Arts, Philadelphia.

## Erin Lamar

SWING



Erin is ecstatic to be working at Berkeley Rep! A University of the Arts 2012 graduate (BFA Theater Arts) and NYC-based actor, Erin has had the privilege of working with some of the industry's most innovative and inspired creators, such as Andy Blankenbuehler, Alex Lacamoire, Graciela Daniele, Ben Vereen, and Christopher d'Amboise. Since graduating he has performed and created in over 26 countries; favorites include Japan, Germany, England, Sweden, and Canada. Some shows include but are not lim-

ited to *Sousatzka*, *Bring It On*, *Songs for a New World*, *Lippa's The Wild Party*, *Marcus*; or *The Secret of Sweet*, *Shakespeare's R&J*, *A Free Man of Color*, August Wilson's *Gem of the Ocean*, *Five Points*, *Dessa Rose*, and many more. Many thanks to the casting, cast, crew, and creatives for their relentless dedication to storytelling and the magic of theatre!

## Gabrielle McClinton

ANGELINA BAKER,  
U/S / PERFORMS THE ROLE OF  
ANNABELLE "NELLY" FREEMAN ON  
1/20 2PM, 1/22, 1/29, 2/5, 2/13



Gabrielle is making her Berkeley Rep debut. Previous credits include the Broadway productions of *Pippin* and *Chicago*. First national Broadway touring credits include the Leading Player in *Pippin* and *Whatsername* in Green Day's *American Idiot*. Regional credits include Molly in *Peter and the Starcatcher* at South Coast Repertory and numerous productions at the Oregon Shakespeare Festival, Alliance Theatre, the Muni in St. Louis, and Pittsburgh Civic Light Opera. Gabrielle's TV and film credits include *The Mentalist*, *Won't Back Down*, and *Fun Size*. BFA Carnegie Mellon School of Drama.

## Ben Michael

PROVOST MARSHAL/ENSEMBLE, U/S  
STEPHEN FOSTER/MILTON MOORE



Ben is making his Berkeley Rep debut. Last year he played Henri in the first national tour of *An American in Paris*. Other regional credits include *The Beast in Beauty and the Beast* at North Carolina Theatre, *Jervis in Daddy Long Legs* at George Street Playhouse, *Cable in South Pacific* at Walnut Street Theatre, and *Giorgio in Passion* with Arden Theatre Company. He is the host of the podcast "So Now What?," which has its first season on iTunes, and is a graduate of Syracuse University.

## Jason Oremus

ENSEMBLE



Former lead of *Riverdance*, co-creator of the award-winning dance company Hammerstep, and five-time solo National Irish Dance Champion, Jason is originally from Sydney, Australia. His choreography and creative work have

received critical acclaim from publications such as *Rolling Stone*, *Billboard*, *Huffington Post*, and *Wired Magazine*. Jason toured with *Riverdance* as principal lead dancer for over eight years, performing in over 40 countries

at venues such as London's Hammersmith Apollo, Palais des Congrès de Paris, and the Kremlin State Palace in Moscow, and for notable leaders including the Empress of Japan and Australian Prime Minister Julia Gillard. Jason has produced and starred in international Hammerstep appearances at New York City's Lincoln Center and on London's West End. Jason is the co-creator of sci-fi theatre drama *Indigo Grey*—a fictional universe with episodic content including an award-winning film and sell-out live immersive experiences. He is also a former resident artist at Nokia Bell Labs and New Museum's New Inc.

## Bridget Riley

ENSEMBLE/DANCE CAPTAIN



Bridget is thrilled to join the company of *Paradise Square* in her Berkeley Rep debut. She was seen off Broadway in *The Scarlet Letter* and *Freckleface Strawberry*. She toured the country with the national tours of *West Side Story* and *Seussical*.

Her international credits include *Nine* (Stadsschouwburg Opera, Brugge, Belgium). Regional credits include *Camelot* (Shakespeare Theatre Company); *Pajama Game* and *Carousel* (Arena Stage); *110 in the Shade* (Ford's Theatre); *West Side Story* (Studio Tenn); *Peter Pan* (LMM Musicals); and *Les Misérables*, *All Shook Up*, and *The Producers* (Maine State Music Theatre); among others. Her film and TV credits include *Nurse Jackie*, *Something Borrowed*, and *East of Eden*. She has also performed at Carnegie Hall and at the Ted Shawn Theatre at Jacob's Pillow. Bridget received a BFA in Musical Theatre at Pace University and trained at Jacob's Pillow School for Dance. Please visit @missbridgetriley.

## Clinton Roane

ENSEMBLE, U/S WILLIAM  
HENRY LANE



Clinton is excited to return to Berkeley Rep after appearing in *The Last Tiger in Haiti*. He made his Broadway debut in *The Scottsboro Boys*. Clinton originated the role of Roy Wright in the UK premiere of the show at the Young Vic

Theatre and he received a Barrymore Award nomination for his portrayal at the Philadelphia Theatre Company. Regionally, he's also worked at American Conservatory Theater, La Jolla Playhouse, Center Theatre Group, Geva Theatre Center, Alabama Shakespeare Festival, Arena Stage, Cleveland Play House, North Shore Music Theatre, Marriott Lincolnshire, Goodspeed, and Radio City Music Hall. He was also a background vocalist on Jason Mraz's *Mr. A-Z*. Clinton holds a BFA from Howard University and also trained at CAP21. @IAmClintonian. Visit clintonroane.com.

## Celia Mei Rubin

### SWING



Celia is making her Berkeley Rep debut! Her Broadway credits include *Natasha, Pierre & The Great Comet of 1812* and *Matilda*. West End credits include *Parade*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Candide*. She appeared in the national tours of *Chicago*, *West Side Story*, *Guys and Dolls*, and *Miss Saigon*. Her regional credits include *Waterfall* (5th Avenue Theatre/Pasadena Playhouse) and *Dirty Dancing* (Flat Rock Playhouse). For Royal Caribbean: *Saturday Night Fever*. She is on the original Broadway cast recordings of *Natasha, Pierre & The Great Comet of 1812* and *Matilda*, and she's also on the original London cast recording of *Parade*. Celia has appeared in numerous Tony Awards and Olivier Awards shows, as well as on *Good Morning America* and *Late Show with David Letterman*. She is a recipient of the Chita Rivera Award for Outstanding Ensemble in a Broadway show for *Natasha, Pierre & The Great Comet of 1812*. Proud Actors' Equity Association member. @celia\_mei

## Christina Sajous

### ANNABELLE "NELLY" FREEMAN



Christina is honored to be back at Berkeley Rep, where she made her debut as the "aerialist" (Extraordinary Girl) in Green Day's *American Idiot*. Her Broadway credits include *SpongeBob SquarePants* (Sandy Cheeks), *Spider-Man: Turn Off the Dark* (Arachne), *American Idiot* (Extraordinary Girl), *Baby It's You!* (Shirley), and *Tupac Shakur's: Holler If Ya Hear Me*. Regionally she performed in *The Prince of Egypt* (TheatreWorks), *Carmen: An Afro Cuban Jazz Musical* (Tectonic Theater Project) directed by Moisés Kaufman, *Romeo & Juliet* (Baltimore Symphony Orchestra), and *Disgraced* (Denver Center for the Performing Arts). She most recently appeared in this season's Emmy Award-winning *Jesus Christ Superstar Live* (NBC) starring John Legend and Sara Bareilles. Her other TV and film credits include *Alpha House* (Amazon), *One Life to Live* (ABC), *Broadway Idiot* (Netflix), and *Brazzaville Teenager* directed by Michael Cera. Christina attended New York University's Tisch School of the Arts and the International Theatre Wing in Amsterdam.

## A.J. Shively

### OWEN DUIGNAN



A.J. is making his Berkeley Rep debut. On Broadway, he originated the roles of Billy in *Bright Star*, for which he received a Drama Desk nomination, and Jean-Michel in *La Cage Aux Folles* opposite Kelsey Grammer. Off

Broadway he has starred in *February House* at The Public Theater, *Brigadoon* at the Irish Repertory Theatre, *The Suitcase Under the Bed* with Mint Theater Company, *Unlock'd* with Prospect Theater Company, *Things to Ruin* at Second Stage Theatre, and *Little Airplanes of the Heart* at Ensemble Studio Theatre. In the Bay Area, A.J. recently reprised his performance in *Bright Star* at The Curran, and starred in TheatreWorks Silicon Valley's production of *Marry Me A Little*, for which he received a Theatre Bay Area Award nomination. A.J. has been seen on television and film in *Homeland*, *Madam Secretary*, *The Blacklist*, *Younger*, *From Nowhere*, *Nobody Walks in LA*, and *HairBrained*. He received his BFA from The University of Michigan.

## Erica Spyres

### ENSEMBLE, U/S ANNIE O'BRIEN



Erica is making her Berkeley Rep debut. She was recently seen in the Broadway production of *Carousel*. She has performed throughout the U.S. and abroad, appearing in the first national tour of *Once*, in the Parisian

premiere of Sondheim's *Passion* opposite Natalie Dessay conducted by Andy Einhorn (Théâtre du Châtelet), and on tour as a soloist with the Boston Pops. Regional credits include *Who's Afraid of Virginia Woolf?*, *Company*, *Peter and the Starcatcher*, *Into the Woods*, *Avenue Q* (IRNE Award), *Time Stands Still*, *The Mikado*, *Big River*, and *Nicholas Nickleby* (Lyric Stage Company of Boston); *Tribes* (Elliot Norton Award) and *The Light in the Piazza* (SpeakEasy Stage, IRNE Award); *Camelot* (IRNE Award), *Marry Me a Little*, and *Master Class* (New Repertory Theatre); and *Pirates!* (Huntington Theatre). Erica is also a singer and fiddler in the foot-stomping bluegrass band The Typsy Spyres. Visit ericaspyres.com.

## Madeline Trumble

### ANNIE O'BRIEN



Born and raised in Berkeley and an alumnus of its public schools, Maddy is so happy to be home! She made her Berkeley Rep debut at the age of 10 in *The Life of Galileo*. Now a resident of New York City, Maddy has been on

Broadway in *Newsies* and in the national tours of *Wicked*, *The King and I*, and as Mary Poppins in *Mary Poppins*. Other theatre credits include: Theatre Under the Stars, the Muny, Zach Theatre, and the Sundance Theatre Lab. She is a graduate of the University of Michigan's musical theatre department.

## Mark Uhre

### ELMER WOODS, U/S PROVOST MARSHAL, U/S STEPHEN FOSTER / MILTON MOORE



Mark is thrilled to be making his Berkeley Rep debut. Selected theatre credits include Enjolras in the 25th anniversary production of *Les Misérables* (Broadway), Sky in *Mamma Mia!* (Mirvish/Toronto), Tom Watson in *Parade* (Musical Stage Company/Studio 180), Marcellus Washburn in *The Music Man*, Benny Southstreet in *Guys and Dolls*, Ralph Rackstraw in *H.M.S. Pinafore*, and *Julius Caesar* (Stratford Festival of Canada). As a company member with the Shaw Festival of Canada for seven seasons, Mark's credits include *The Lady from the Sea*, *Sweet Charity*, *Trouble in Tahiti*, *The Millionairess*, *My Fair Lady*, *The Cherry Orchard*, *Sunday in the Park with George*, *Star Chamber*, *A Little Night Music*, *Follies: In Concert*, *Overruled*, *Mack and Mabel*, and the world premiere musicals *Maria Severa* and *Tristan*. Also a published illustrator, Mark's paintings and illustrations can be found at markuhre.com.

## Lael Van Keuren

### ENSEMBLE, U/S JANEE FOSTER, U/S ANNIE O'BRIEN



Lael is delighted to be making her Berkeley Rep debut. She was last seen starring as Sylvia Llewelyn Davies on the first national tour of *Finding Neverland*. Lael made her Broadway debut in the original cast of *Sister Act*, and

later went on to open the first national tour as Sister Mary Robert. Select regional credits include *Mary Poppins* and *Dirty Rotten Scoun-*



*drels* (North Shore Music Theatre), *The Will Rogers Follies* (Maltz Jupiter Theatre), *True Love* (Sharon Playhouse), *Hello, Dolly!* and *Cinderella* (Paper Mill Playhouse).

## Brendan Wall

WILLIE O'BRIEN/ENSEMBLE, U/S  
MIKE QUINLAN



Brendan is an actor and musician based in Toronto, Canada and very excited to be making his Berkeley Rep debut. He has appeared off Broadway in *Spoon River* and *Of Human Bondage* (Signature Theatre/Soulpepper on 42) and performed on London's West End in *Warhorse* (National Theatre). Back home in Canada, some credits include Pilate in *Jesus Christ Superstar* (Confederation Centre for the Arts) and *A Misfortune* (world premiere), *Once* (Mirvish Productions), and *River: Joni Mitchell* (Grand Theatre), as well as seven seasons with Soulpepper Theatre. A few of Brendan's film and television credits include *Boondock Saints II*, *Chicago*, *Hairspray*, *Orphan*, *Hollywoodland*, *Suits*, *Reign*, *Flashpoint*, *Murdoch Mysteries*, and *Degrassi*. Brendan trained at York University and was a member of the Soulpepper Academy.

## Sir Brock Warren

ENSEMBLE



Sir Brock is making his Berkeley Rep debut. He has performed in the *The Radio City Christmas Spectacular* for four seasons. His regional credits include *The Wiz* (the Mundy), *In The Heights* (American Stage Theatre Company), and *After Midnight* as The Mooche (Norwegian Cruise Lines). He is a Doris Duke Charitable Foundation grant recipient through Project Gen Yes.

## Chris Whelan

PATRICK MURPHY



Chris has appeared in the national tours of *Flashdance* (C.C.), *Mamma Mia* (Sam), *Dirty Rotten Scoundrels* (Lawrence Jameson), *Aida* (Zoser), *Ragtime* (Willie Conklin), and *Camelot* (Sir. Lionel). Off-Broadway credits include *Trolls* (Actors Playhouse) and *Ministry of Progress* (Jane Street Theatre). Regional theatre credits include *Rock of Ages* (Casa Manana), *Mamma Mia* (Pittsburgh CLO), *The Little Mermaid* (Tucahna Center for the Arts), *Oliver* (Paper Mill

Playhouse), and *Little Shop of Horrors* (John W. Engeman Theater). Chris has also appeared on *The Young and the Restless* (CBS, recurring), *Guiding Light* (CBS, recurring), and *All My Children* (ABC, guest star). Chris received a BFA from the Acting Conservatory at USC.

## Hailee Kaleem Wright

ENSEMBLE,

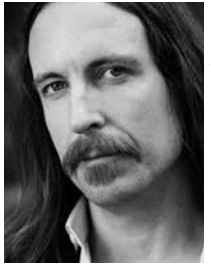
U/S / PERFORMS THE ROLE OF  
ANGELINA BAKER ON 1/20 2PM, 1/22,  
1/29, 2/5, 2/13



Hailee is making her Berkeley Rep debut. Her regional credits include *The Black Clown* (American Repertory Theatre) and *Hairspray* (Jersey Shore Productions), and her international credits include *Rent* (Sekaikan Theatre, Japan), *RnB The Mix*, *Universal Monsters Live* (Universal Studios Japan), *Elyria*, *Land of Make Believe* (Celebrity Cruise Line). Her TV/film credits include *True Life* (MTV) and *Don't Forget the Lyrics*. Hailee trained with Mary Rodgers (voice) and Jen Waldman Studio (Acting). All my love to my Mother and Joey. @sapphire\_hart

**Derek Brooker**

GUITAR 1 AS OF 1/5



Derek is a San Francisco-based guitar player with roots in jazz, blues, and rock and roll. He's been playing music professionally for two decades. Derek has a Bachelor of Arts in Music from San Francisco State University. He has

supported pit orchestras for musicals in San Francisco, San Jose, and the greater Bay Area, and has shared the stage with renowned artists including but not limited to John Popper, Leo Nocenteli, George Porter Jr., Bill Kreutzman, and Roosevelt Collier. He has played at many festivals up and down the West Coast, including High Sierra Music Festival, Desert Rocks, Guitarfish, and For the Funk of It. Derek has been lucky enough to be included in the New Orleans Jazz and Heritage Festival activities for over 10 years. He has toured extensively in the United States, Europe, and North Africa. Visit [derekbrookermusic.com](http://derekbrookermusic.com).

**Lee Corbie-Wells**

VIOLIN/FIDDLE



Lee has been playing violin since the age of 6. Her father, a music teacher in San Francisco (Lee's hometown) and her mother, a music teacher in the Oakland Public School District, taught her Celtic and American tunes by ear.

Lee also sang first soprano in the San Francisco Girls Chorus for five years. She started performing solo at Brava Theatre at the age of 14, but soon got heavily into Celtic roots music. At age 18, Lee toured Southern Ireland with her first band, Drowsy Maggie. Since then, she has played in numerous Celtic and Americana bands and also performed at military functions at Air Force bases in Fairfield, CA and in Kuwait. Although she primarily plays Irish, Scottish, and American fiddle music, Lee has taken her years of experience in blues and folk improvisation and branched out into explorations of jazz, swing, ragtime, and Latin genres. She currently plays with the band Moonshine Jelly, the Scandinavian-Bluegrass band Kaptain Bottletop, and the Rabbit Hole Orchestra, a 10-piece rock orchestra. Lee teaches violin and guitar around San Francisco.

**Steve Danska**

GUITAR 2



Steve is a Bay Area native making a living as a professional guitarist. His music education began at a young age studying classical piano, but he later fell in love with the guitar. He graduated from California State University East

Bay in 2014 with a BA in jazz guitar performance. Versatility across music genres is one of his strongest assets and has ultimately led to touring nationally and internationally as a side musician for different artists. Apart from playing musicals around the Bay Area, he plays guitar for Megan Rose from *The Voice*, as well as guitar in two original bands, Analog Us and Warscythe. It's not uncommon for Steve to play everything from country to heavy metal and a musical all in the same week. Steve tries to find things he likes about music in every genre he listens to, and he's thrilled to help bring the music of this production to life.

**Daniel Fabricant**

BASS



Daniel may be the most versatile bassist in San Francisco — and the most in demand. Playing upright or electric, he adapts to a wide range of musical settings, from intimate chamber groups to sprawling dance bands

and Latin ensembles. Daniel has performed internationally with *Piaf! The Show*, Michael Feinstein, Betty Buckley, Joan Rivers, Spencer Day, Ann Hampton Callaway, Petula Clark, and Mary Wilson of the Supremes, among others. In the Bay Area, he regularly plays with Lavay Smith and Her Red Hot Skillet Lickers, Rupa and the April Fishes, and Redwood Tango Ensemble. He has appeared at American Conservatory Theater, SFJazz, Yoshi's, Freight & Salvage, and Feinstein's, and New York City venues including Jazz at Lincoln Center, Café Carlyle and Carnegie Hall. Daniel is also an accomplished music instructor, teaching orchestra, guitar, bass, and ukulele to students of all ages in private and group settings. Visit [danielfabricantmusic.com](http://danielfabricantmusic.com).

**Greg Messa**

PERCUSSION



Greg is a freelance percussionist and native of the Bay Area. He performs regularly with many local groups including Symphony Silicon Valley, Opera San Jose, Monterey County Symphony Orchestra, Santa Cruz Symphony,

Espresso Chamber Orchestra, Woodminster Summer Theater, Broadway by the Bay, and many others. Greg has appeared with orchestras across the country, including the Owensboro Symphony, Evansville Symphony Orchestra, the Columbus Symphony, Capital City Symphony, and the Columbia Orchestra. Sponsored by the Steinway Society, he also performs frequently in public schools throughout Central California introducing thousands of students to percussion instruments and music each year. Gregory holds degrees in music from Cabrillo College, San Jose State University, and Indiana University. In addition to performing, he also teaches at West Valley College, the San Jose Youth Symphony, various Bay Area high schools, private lessons, and enjoys building and maintaining percussion instruments from around the world.

**Kevin Ramessar**

ASSOCIATE CONDUCTOR/GUITAR 1, CONDUCTOR/KEYBOARD 1 AS OF 1/5



Kevin's Broadway credits include *Beautiful: The Carole King Musical*, *Jesus Christ Superstar* (2012 revival), and *Gettin' the Band Back Together*. He appears regularly with The Doo Wop Project and Frank Wildhorn,

and recently played/recorded with the Tony Awards Orchestra (2018). Kevin enjoys performing as a singer/songwriter and teaching, and has written three volumes of interactive digital curriculum for the guitar program at Musicians Institute in Hollywood, CA. Kevin is thrilled to be making his Berkeley Rep debut, and is overjoyed to share this journey with Lorna, Tate, and Keziah.

## Lane Sanders

### DRUMS



Lane is a San Francisco Bay Area drummer/percussionist, with a BM and MA in Percussion Performance from San Jose State University. His primary work and area of expertise is in musical theatre, with recent credits including

*Ain't Too Proud—The Life and Times of The Temptations* (Berkeley Rep, world premiere), *Million Dollar Quartet* (Broadway by the Bay), Seth Rudetsky's *Concert for America*, *Peter and the Starcatcher* (Hillbarn Theatre), and *Altar Boyz* (Center Rep). In addition to musical theatre, Lane has a strong background in rudimental percussion. He was a member of the Santa Clara Vanguard, as well as an instructor for the sjsu Marching Band, and has written arrangements, as well as been on staff, for many high school marching band percussion sections all over the Bay Area. Orchestrally, he has been a guest musician with Symphony Silicon Valley, San Francisco Opera, Air Force Band of the Golden West, and the Monterey County Pops. Lane proudly endorses Innovative Percussion and Dream Cymbals and Gongs. Visit [lanesanders.com](http://lanesanders.com).

## Ryan Touhey

### ASSISTANT CONDUCTOR/KEYBOARD 2, ASSOCIATE CONDUCTOR AS OF 1/5



Ryan is making his Berkeley Rep debut. Broadway: *King Kong* (orchestration assistant). His regional credits include *Mother Courage & Her Children* (Arena Stage), Sheryl Crow's *Diner* (Delaware Theatre Company), *Tell Me On*

*A Sunday* (Walnut Street Theatre), *Fun Home* (Arden Theatre Company), *Ragtime* (Bristol Riverside Theatre), *The Uncivil War* (Adirondack Theatre Festival), and *All the King's Men* directed by Trinity Rep founder Adrian Hall. Ryan worked on Rock & Roll Hall of Fame singer Darlene Love's album *Introducing Darlene Love* produced by Steve Van Zandt. He is a seven-time Barrymore Award nominee in Philadelphia, and an Audelco Award winner in New York City. Love to Rebekah.

## Marcus Gardley

### BOOK

Marcus is a proud Bay Area-born playwright-poet whom the *New Yorker* calls "the heir to Garcia Lorca, Pirandello and Tennessee Williams." His play *The House that will not Stand* was commissioned by and premiered at Berkeley Rep in 2014, won the 2015 Will Glickman Award for best new play to premiere in the region, and opened off Broadway in the summer of 2018 to rave reviews and a sold-out extension. His play *X Or The Nation V. Betty Shabazz* was a *New York Times* Critic's Pick and was remounted off Broadway in the spring

of 2018. He is a 2019 Library Laureate of San Francisco, the recipient of the 2018 Guiding Light Award presented by California Shakespeare Theater, and won the 2017 Special Citation Theater Award for his play *black odyssey*, which swept the Theatre Bay Area Awards, garnering six other prizes including Best Production. He is the 2013 USA James Baldwin Fellow and the 2011 PEN Laura Pels Award winner for Mid-Career Playwright. His latest play, *A Wonder in My Soul*, opened at Baltimore Center Stage in November. Currently, Marcus is writing a film adaptation of *Twelve Angry Men* for HBO and developing a TV show for the OWN network as well as a TV series based on Ralph Ellison's *Invisible Man* for Hulu.

### Craig Lucas BOOK

Craig's previous work at Berkeley Rep includes *Amélie, A New Musical*; *Blue Window*; *Prelude to a Kiss*; *Reckless*; and *Missing Persons*. His other plays include *God's Heart*, *The Dying Gaul*, *Stranger*, *Prayer for My Enemy*, *The Singing Forest*, *I Was Most Alive With You*, and *Ode To Joy*. His movies include *Longtime Companion*, *The Secret Lives of Dentists*, and *The Dying Gaul*, which he also directed. He wrote the libretti for *The Light in the Piazza*, *An American in Paris*, *Three Postcards*, and the opera *Two Boys* (Metropolitan Opera). He directed the world premiere of *The Light in the Piazza*, Harry Kon-doleon's *Saved or Destroyed* and *Play Yourself*, and the film *Birds of America*. Craig has received three Tony Award nominations, the New York Film Critics Circle Best Screenplay Award, the Sundance Audience Award, the Excellence in Literature Award from the American Academy of Arts and Letters, the Steinberg Award, three Obie Awards (one for direction), and the Laura Pels Mid-Career Achievement Award from PEN, and he has been a Pulitzer Prize finalist.

### Larry Kirwan CONCEIVER/BOOK/MUSIC/ ARRANGER

Larry was leader of the political rock band Black 47 for 25 years. He has written 15 plays and musicals, five of which were published in the book, *Mad Angels*. An early incarnation of *Paradise Square*, Larry's musical *Hard Times* ran twice off Broadway at the Cell Theatre. *Paradise Square* continues its evolution with this world premiere at Berkeley Rep. He collaborated with novelist Thomas Keneally on *Transport*, a musical that premiered at the Irish Repertory Theatre in New York City. His political drama, *Rebel in the Soul*, was recently performed at the Irish Rep. He was written three novels, a memoir, *Green Suede Shoes*, and *A History of Irish Music*. His latest novel, *A Raving Autumn*, will be published by Cornell University Press in 2019. He writes a bi-weekly column for the *Irish Echo* and is host of *Celtic Crush* on SiriusXM Satellite Radio. He is president of Irish American Writers & Artists.

### Jason Howland MUSIC/MUSIC DIRECTOR/ MUSIC SUPERVISOR/ ORCHESTRATOR/ARRANGER

Jason, an honors graduate of Williams College (1993), is a Grammy Award-winning producer, Emmy Award-winning arranger, and Tony Award-nominated producer. He is the composer of Broadway's 2005 Tony Award-nominated *Little Women*, the musical. Jason was nominated for a Tony Award in 1999 for co-producing the *The Lonesome West* by Martin McDonagh and won an Emmy Award in 2007 for creating and composing the Christmas special *Handel's Messiah Rocks* for the Boston Pops. He is the arranger and music supervisor for the smash hit *Beautiful: The Carole King Musical* (Broadway, West End, U.S. national tour, Tokyo, Australian national tour, UK national tour), for which he won a Grammy Award; *Bonnie & Clyde*; *Wonderland*; *Jekyll & Hyde*; *The Civil War*; and *The Scarlet Pimpernel*, in addition to music directing the mega-hit *Les Misérables*, Boy George's *Taboo*, and the Broadway musical sensation *Spider-Man: Turn Off the Dark*. International projects as an arranger and orchestrator include Frank Wildhorn's stage adaptation of the Japanese anime sensation *Death Note* for HoriPro, and two new shows *Mata Hari* and *The Man Who Laughs*. Recent theatre projects include composing and orchestrating the original score for *Ikiru*, a new musical based on the Kurosawa film, that premiered in Tokyo, Oct 2018, and *Last Days of Summer* (Kansas City Repertory Theatre).

### Nathan Tysen LYRICIST

Nathan is overjoyed to be back at Berkeley Rep where he most recently collaborated on *Amélie, A New Musical* with Daniel Messé and Craig Lucas. Broadway credits include *Amélie* (Drama League Award nomination) and *Tuck Everlasting* (Outer Critics Circle and Drama League Award nominations). Off-Broadway credits with composer Chris Miller include *The Burnt Part Boys* (Playwrights Horizons and Vineyard Theatre, Lucille Lortel Award nomination) and *Fugitive Songs* (Drama Desk Award nomination). Nathan also contributed songs to the revue *Stars of David* with both Miller and Messé. Regional credits include *Stillwater* (Kansas City Repertory Theatre with his band Joe's Pet Project), *The Mysteries of Harris Burdick* (Barrington Stage Company), and two circuses for Ringling Bros. Barnum & Bailey. Television credits include songs for *Sesame Street* and *The Electric Company*. Nathan is a writer/director for Lovewell Institute, creating original musicals with young adults. He holds an MFA from New York University and a BFA from Missouri State University. Visit [nathantysen.com](http://nathantysen.com).

### Moisés Kaufman DIRECTOR

Moisés is the founder and artistic director of Tectonic Theater Project, a Tony- and Emmy-nominated director and playwright, and a 2015 recipient of the National Medal of Arts. His play *The Laramie Project* (which he wrote with the members of Tectonic Theater Project) is among the most performed plays in America, and received its West Coast premiere at Berkeley Rep in 2001. He also directed *Master Class*, starring Rita Moreno, for Berkeley Rep in 2004. His Broadway directing credits include the revival of Harvey Fierstein's *Torch Song*, *The Heiress* with Jessica Chastain, *33 Variations* (which he also wrote) starring Jane Fonda (five Tony Award nominations), Rajiv Joseph's Pulitzer Prize finalist *Bengal Tiger at the Baghdad Zoo* with Robin Williams, and Doug Wright's Pulitzer and Tony Award-winning play *I Am My Own Wife* with Jefferson Mays. Moisés also co-wrote and directed the HBO film adaptation of *The Laramie Project*, which received two Emmy Award nominations for Best Director and Best Writer. He is an Obie Award winner and a Guggenheim Fellow in Playwriting.

### Bill T. Jones CHOREOGRAPHER

Bill T. Jones is the artistic director/co-founder of Bill T. Jones/Arnie Zane Company and founding artistic director of New York Live Arts. He is the recipient of the 2014 Doris Duke Award; the 2013 Presidential Medal of the Arts, the 2010 Kennedy Center Honors; Tony Awards for Best Choreography for *FELA!* and *Spring Awakening*; Obie Award and Stage Directors and Choreographers Foundation Callaway Award for his choreography for *Spring Awakening*; the 2010 Jacob's Pillow Dance Award; the 2007 USA Eileen Harris Norton Fellowship; the 2006 Lucille Lortel Award for Outstanding Choreography for *The Seven*; the 2005 Wexner Prize; the 2005 Samuel H. Scripps American Dance Festival Award for Lifetime Achievement; the 2005 Harlem Renaissance Award; the 2003 Dorothy and Lillian Gish Prize; and the 1994 MacArthur "Genius" Award. In 2010, Bill T. Jones was recognized as Officier de l'Ordre des Arts et des Lettres by the French government, and in 2000, the Dance Heritage Coalition named Mr. Jones "An Irreplaceable Dance Treasure."

### Allen Moyer SCENIC DESIGNER

Allen's Broadway credits include *The Lyons*, *Lysistrata Jones*, *After Miss Julie*, *Grey Gardens* (Tony/Drama Desk nominations, Henry Hewes Award), *Thurgood*, *The Little Dog Laughed*, *The Constant Wife*, and *Twelve Angry Men*. Off-Broadway credits include *Log Cabin*, *Far From Heaven*, and the premiere of *Lobby Hero* (Playwrights Horizons); *Giant* (The Public Theater); the premiere of *This Is Our Youth*



(the New Group); and *A Minister's Wife* and *The New Century* (Lincoln Center Theater). Extensive opera credits include *Orfeo Ed Euridice* for the Metropolitan Opera and productions for New York City Opera, Santa Fe Opera, Canadian Opera Company, English National Opera, Welsh National Opera, Scottish Opera, Houston Grand Opera, San Francisco Opera (including *Dolores Claiborne*, *Il Trittico*, *The Mother of Us All*), Washington National Opera, and Opera Theatre of Saint Louis. Allen also designed *Sylvia* (San Francisco Ballet), *Romeo and Juliet*, and *On Motifs of Shakespeare* (with the Mark Morris Dance Group), choreographed by Mark Morris.

## **Toni-Leslie James**

### **COSTUME DESIGNER**

Toni-Leslie is thrilled to return to Berkeley Rep after designing for *Spunk* in 1991. Toni-Leslie's Broadway credits include *Bernhardt/Hamlet*; *Come From Away*; August Wilson's *Jitney*; *Amazing Grace*; *Lucky Guy*; *The Scottsboro Boys*; *Finian's Rainbow*; *Chita Rivera: The Dancer's Life*; *Ma Rainey's Black Bottom*; *King Hedley II*; *One Mo' Time*; *The Wild Party*; *Marie Christine*; *Footloose*; *The Tempest*; *Twilight: Los Angeles, 1992*; *Angels in America: Millennium Approaches & Perestroika*; *Chronicle of a Death Foretold*; and *Jelly's Last Jam*. Off-Broadway she has designed for The Public Theater, Playwrights Horizons, Second Stage, Soho Rep, Lincoln Center Theater, New York Theatre Workshop, Manhattan Theatre Club, and the Roundabout Theatre, among others. Regionally her work was seen in productions for La Jolla Playhouse, Steppenwolf, Hartford Stage, Long Wharf Theatre, the Old Globe, Mark Taper Forum, Arena Stage, Cleveland Playhouse, Cincinnati Playhouse, Seattle Rep, and internationally on the West End in the UK. She has 38 costume design nominations and awards for her contributions to various theatrical productions, including two Tony Award nominations, five Drama Desk nominations, two Hewes Design Awards, the Irene Sharaff Young Masters Award for Costume Design Excellence, and an Obie Award for Sustained Costume Design Excellence.

## **Donald Holder**

### **LIGHTING DESIGNER**

Donald previously designed Zora Neale Hurston's *Spunk*, Maurice Sendak's *Brundibar*, and the world premiere of Mira Nair's *Monsoon Wedding* at Berkeley Rep. His recent work on Broadway includes *Anastasia*, *Oslo*, *In Transit*, *She Loves Me*, *Fiddler on the Roof*, *The Father*, *The King and I*, *On the Twentieth Century*, *The Bridges of Madison County*, *Golden Boy*, *Spider-Man: Turn Off the Dark*, *Ragtime*, *Movin' Out*, *The Boy from Oz*, *Thoroughly Modern Millie*, and many others. He has designed over 50 Broadway productions, received two Tony Awards (*The Lion King* and *South Pacific*) and 13 Tony nominations. Opera credits include *Samson et Delilah*, *Otello*, *Two Boys*, and *The Magic Flute* (New York Metropolitan Opera), and *Porgy and Bess* for the

English National Opera and the Dutch National Opera. He designed the theatrical lighting for seasons one and two of *Smash* (NBC DreamWorks) and for the Warner Bros. film *Ocean's 8*. Donald is a graduate of the Yale School of Drama and is a Professor of Lighting Design at Rutgers University.

### Jon Weston SOUND DESIGNER

Jon's Broadway credits include *Prince of Broadway*, *She Loves Me*, *An American in Paris*, *On the Twentieth Century*, *You Can't Take It With You*, *The Bridges of Madison County*, *Big Fish*, *How to Succeed in Business Without Really Trying*, *The Color Purple*, *The Glass Menagerie*, *Nine*, *On the Town*, *Bring in da' Noise, Bring in da' Funk*, and *Company* in concert at Lincoln Center. Other theatre: *A Little Night Music* (L.A. Drama Critics Award) and *Blue Man Group*.

### Matthew B. Armentrout HAIR/WIG DESIGNER

Matthew is thrilled to be working with Berkeley Rep for the first time. Broadway hair and wig design credits include *Bernhardt/Hamlet*. Matthew was the wig supervisor for the recent revival of *Angels in America*, *Come From Away*, *Cats*, and *Amazing Grace*. Other credits include *Othello* (Shakespeare in the Park), and *London Rocks* and *A Christmas Carol* (Busch Gardens Williamsburg).

### Dell Howlett ASSOCIATE CHOREOGRAPHER

Dell is full-time professor and associate head of dance at NYU/Tisch School of the Arts in the Department of Drama's New Studio on Broadway. He is the recent winner of the prestigious Suzi Bass Award for his choreography for The CA Lyons Project at the Alliance Theater. Choreography highlights include *Guys and Dolls* (the Guthrie Theater), *The Wiz* (Ford's Theatre, Helen Hayes Award nomination), *WigOut* (Studio Theatre, Helen Hayes Award nomination), *The Legend of Georgia McBride* (Marin Theatre Company, Bay Area Theatre Critics Award nomination), YoungArts Presidential Scholars Show (Kennedy Center for Performing Arts), *Connecticut Yankee in King Arthur's Court* (the Acting Company), Broadway Inspirational Voices (Foxwoods Theater), and *Is Anybody Listening?* (Sheen Center). Performance highlights include *Aida* (Broadway), Andrew Lloyd Webber's *Bombay Dreams* (Broadway), *Pippin* (national tour), and *West Side Story* (international tour/La Scala Opera House). Dell would like to thank Mr. Bill T. Jones for his time, collaboration, and genius.

### Garrett Coleman & Jason Oremus IRISH & HAMMERSTEP CHOREOGRAPHY

Garrett and Jason are co-founders of Hammerstep, an award-winning dance and

production company based in NYC. The original Hammerstep dance form fuses formerly rebellious movement disciplines, including Irish dance, tap, hip hop, stepping, and martial arts. The company specializes in live theatrical shows, film and video content, community engagement, and site-specific immersive experiences in a mission to challenge how dance is presented and to create space for different cultures to engage in rhythmic dialogue. Hammerstep has toured worldwide to international acclaim, from community work with orphans in South Africa to one of the top 10 most successful viral flash mobs of all time in Sydney Australia, to the stages of London's Palace Theatre and NYC's Lincoln Center, to the cameras of NBC's *America's Got Talent*. Hammerstep's latest endeavor is a sci-fi immersive theatre drama called *Indigo Grey*, told through a choice-based narrative and a unique blend of live performance and interactive technology. While developing the project, Hammerstep recently completed dual artist-in-residencies at the New Museum and at the Nobel Prize-Winning Nokia Bell Labs, released an award-winning short film *Indigo Grey: The Passage*, and produced a 2018 sold-out run at Mana Contemporary Museum. For more info, visit hammerstep.com.

### Thulani Davis DRAMATURG

Thulani's plays include *Everybody's Ruby: Story of a Murder in Florida*, *Where the Mississippi Meets the Amazon*, *Ava @ Cat in Mexico*, and the musical *The Sojourner Washing Society*. Her adaptations include Brecht's *The Caucasian Chalk Circle* and Du Bois' *The Souls of Black Folk: An Oratorio for Five Actors*. She wrote the libretti for Anthony Davis' *Amistad* and *X: The Life @ Times of Malcolm X*, Anne Le Baron's *The E @ O Line*, the in-progress *Little Rock Nine*, and texts for other composers. She was dramaturg on *Fires in the Mirror* and *Twilight: Los Angeles, 1992*. Thulani wrote Charles Stone's film, *Paid in Full*, and Louis Massiah's *W.E.B. Du Bois: A Biography in Four Voices* (1996), and *In Ragtime*. Her poetry, fiction, and journalism are widely published. She has received a Lila Wallace-Reader's Digest Writers Award, a Pew National Theatre Artist Residency, and a Grammy, among others.

### Stewart/Whitley CASTING

Duncan Stewart CSA & Benton Whitley CSA. Broadway and New York credits include *Hadestown* (2019), *Natasha, Pierre @ The Great Comet of 1812*, *A Clockwork Orange*, *As You Like It*, *On The Town*, *Pippin*, *Chicago The Musical*, *La Cage Aux Folles*, and *The Radio City Christmas Spectacular*, Carnegie Hall *West Side Story*, *The Band Wagon*, and *Pageant*. West End/UK credits include *Hadestown*, *Thriller Live*, *Menier Chocolate Factory*, and *West Side Story*. Tours include *The Lightning Thief*, *Finding Neverland*,

*Dirty Dancing*, *The Sound of Music*, *Into the Woods*, *The Bodyguard*, *Chicago The Musical*, *Once*, *Shrek*, *Elf*, *Flashdance*, *Anything Goes*, *Bullets Over Broadway*, and *We Will Rock You*. Upcoming projects include *August Rush*, *Reefer Madness*, *Other World*, *The Man in the Ceiling*, *Back Home Again*, and *Waterfall*. Regional credits include American Repertory Theater, Alley Theatre, Bay Street, Goodspeed, Theatre Under the Stars, Asolo Rep, Hollywood Bowl, TheatreWorks, For the Record, and Royal Caribbean. Members of the Casting Society of America. An Artios Award-winning office. Visit [stewartwhitley.com](http://stewartwhitley.com).

### Crystal MacDonell PRODUCTION STAGE MANAGER

Crystal is thrilled to be joining Berkeley Rep for this exciting new musical. Originally from near Montreal, she has worked as a stage manager for nearly 20 years in many cities and towns across Canada. Some of her most memorable credits include *Elf—The Musical* and *The Wizard of Oz* for Neptune Theatre in Halifax, *The Million Dollar Quarter* and *Anne of Green Gables—The Musical* for the Charlottetown Festival, *Grease* at the Wintergarden Theatre in Toronto, and seven years of new work for the Blyth Festival. Crystal also works on numerous film festivals including the Hot Docs Canadian International Documentary Festival and the Toronto International Film Festival. She would like to thank her family and friends for their love. She would also like to thank everyone on this show for their hard work, laughter, and for giving her a great excuse to avoid the winter snow back home. Enjoy the show!

### Chris Waters STAGE MANAGER

Chris was the stage manager for Berkeley Rep's production of *Office Hour* last season, and was the assistant stage manager for last season's *Ain't Too Proud—The Life and Times of The Temptations* and *Hand to God* (2017). Favorite credits include *Fire in Dreamland* (The Public Theater); *Sweat* (American Conservatory Theater); *As You Like It*, *Othello*, and *King Lear* (California Shakespeare Theater); *Safe House*, *Talley's Folly*, and *Rapture, Blister, Burn* (Aurora Theatre Company); *James and the Giant Peach* (Bay Area Children's Theater and Shanghai Children's Art Theatre); *Orlando* (TheatreFirst); *pen/man/ship* (Magic Theatre); and *A House Tour of the Infamous Porter Family Mansion with Tour Guide Weston Ludlow Londonderry* (Z Space). Chris holds an MA in theatre management from University of California, Santa Cruz and is a proud member of Actors' Equity Association.

### Betsy Norton ASSISTANT STAGE MANAGER

Betsy is thrilled to be returning to Berkeley Rep, having previously served as stage manager for *What the Constitution Means to*

*Me and Mike Birbiglia: The New One* and as production assistant for *Monsoon Wedding* and *Amélie, A New Musical* (Berkeley Rep and Center Theatre Group). Other work includes six seasons (and over 15 shows) at Marin Theatre Company. Betsy is a proud member of the Actors' Equity Association.

## **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, Moisés 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* (2012), which Lisa co-wrote with Denis O'Hare and which won Obie and Lortel Awards for Best Solo Performance; *Mother Courage* (2006); *The Fall* (2001); and *Antony & Cleopatra* (1999). Other recent West Coast productions include *You Never Can Tell* (California Shakespeare Theater), *Hamlet* (Oregon Shakespeare Festival), and *Chavez Ravine* (Ovation Award for Best Production — Center Theatre Group). She has directed world premieres by many major American writers, including Tony Kushner, Beth Henley, Donald Margulies, José Rivera, David Henry Hwang, Luis Alfaro, Marlane Meyer, Naomi Wallace, Basil Kreimendahl, and many others. She regularly works at the Guthrie Theater, Actors Theatre of Louisville,

the Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Arena Stage, and New York Theatre Workshop. Lisa and Denis are working on a new play about faith called *The Good Book* and a commission for McCarter Theatre Center titled *The Song of Rome*. Lisa is also writing a new music-theatre piece with Todd Almond called *The Idea of Order*, co-commissioned by La Jolla Playhouse, Berkeley Rep, and Seattle Rep.

### 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*.

### Garth H. Drabinsky

Garth Drabinsky is the only Canadian to have achieved international success in almost every facet of the entertainment business.

His Broadway productions include *Kiss of the Spider Woman*, *Show Boat*, *Candide*, *Barrymore*, *Parade*, *Fosse*, and the internationally acclaimed *Ragtime*, and have collectively won 19 Tony Awards (out of 61 nominations), including two for Best Musical and one for Best Musical Revival. Mr. Drabinsky also produced the North American production of *Joseph and the Amazing Technicolor Dreamcoat* and the legendary Canadian production of *The Phantom of the Opera*. A recipient of two Honorary Doctorate Degrees, Mr. Drabinsky is an ardent spokesman on behalf of individual liberty.

## **Peter LeDonne**

A successful advertising/marketing executive, Peter was owner of one of the world's most prominent entertainment marketing firms, Ash/LeDonne. He completely redefined theatrical advertising by making the first live action television commercial for a Broadway musical (*Pippin*). He has written, produced, and directed literally hundreds of radio and television commercials for theatre, movies, hotels, casinos, sports venues, and major rock and pop stars, including Frank Sinatra. He is the recipient of many industry honors, including the Clio and International Broadcasting Award. Peter and producing partner and wife, Kellie, own Stonybrook Productions. With Steve Kalafer, they have made several films, which have won honors at film festivals, been nominated for Academy Awards, and aired on HBO, Cinemax, and PBS. They are proudest, however, of their grandson, Miles.

## **Teatro Proscenium Limited Partnership**

Teatro Proscenium Limited Partnership is a live theatre production company focused on the development of world-class musicals by experienced Broadway professionals. Teatro owns and controls the rights to a portfolio of innovative, entertaining, and socially relevant musical and dramatic properties. *Paradise Square* is the second musical that Rick Chad is executive producing in association with Garth Drabinsky and Ambassador Entertainment. Rick is a partner in both Teatro and Roller Coaster Entertainment, which produces the Netflix Series *Trailer Park Boys* as well as feature films. Some of Rick's productions include *Casino Jack*, *Chapter 27*, *Fighting Man*, *Swarnet*, *Breakout*, *Compulsion*, *A Dark Truth*, and *No Man's Land*. Teatro is proud to join Berkeley Repertory Theatre in producing the world premiere of *Paradise Square*.

## **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.

### Michelle Branch & Dale Cook EXECUTIVE SPONSORS

Michelle is a trustee of Berkeley Rep and Dale is a trustee by association. In the last two seasons, they helped underwrite *What the Constitution Means to Me* and *An Octoroon*. They are thrilled to sponsor this production of *Paradise Square*.

### The Ira and Leonore S. Gershwin Philanthropic Fund/Jean & Michael Strunsky EXECUTIVE SPONSORS

Michael and Jean Strunsky have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide. He helped facilitate the Gershwin Room in The Library of Congress Jefferson Building in Washington,

DC, the Ira Gershwin Gallery at the Disney Concert Hall in LA, and the annual Gershwin Prize for Popular Song. Mike is a sustaining advisor to Berkeley Rep and serves on the board of the Michael Feinstein Foundation. He is a past member of the boards of the Goodspeed Opera House, the Jewish Home of San Francisco, and the San Francisco Symphony. Jean and Mike co-manage the Ira and Leonore S. Gershwin Philanthropic Fund and a Trust for the Music Division of the Library of Congress. They are members of the Library of Congress' James Madison Council. Jean is an active Berkeley Rep trustee and has served as co-chair of the annual gala multiple times. She is a former board member of jvs.

### Gail & Arne Wagner EXECUTIVE SPONSORS

Arne retired from the law firm of Calvo Fisher & Jacob in San Francisco. In his retirement, he teaches high school math part-time and serves as treasurer for Tiba Foundation. Gail recently retired from Kaiser in San Leandro where she was a hematologist and oncologist. She is the founder of Tiba Foundation (tiba-foundation.org), an organization investing in community healthcare in an underprivileged district of western Kenya, in partnership with Matibabu Foundation. She is also on the board of Africa Cancer Foundation USA. Gail has been a Berkeley Rep trustee for six years and, together, Gail and Arne have been attending the Theatre since they were students in 1972.

### Cindy J. Chang, MD & Christopher Hudson SPONSORS

Cindy and Chris have lived in Berkeley since 1995 and are happy to support the Berkeley Rep. They have both dedicated their time to other local organizations including the Berkeley Public Schools Fund, the Berkeley Athletic Fund, the Downtown Berkeley Association, and Racing Hearts. Cindy also serves as the medical liaison for Berkeley Rep, and she works to ensure that the actors receive timely care for any illnesses and injuries that could affect their ability to perform. Now that they are empty-nesters, Cindy and Chris have found even more time to enjoy the theatre.

### Karen Galatz & Jon Wellinghoff SPONSORS

Jon and Karen are proud supporters of Berkeley Rep. Karen is a member of the company's board of trustees, and Jon has been helping the Theatre advance its green initiatives in all its buildings. They are pleased to sponsor *Paradise Square*. Former chairman of the Federal Energy Regulatory Commission, Jon is the CEO of GridPolicy Inc., an internationally recognized energy policy consultancy. Karen is an award-winning journalist and writer. Look for her blog, *Muddling through Middle Age*, and

her column, *The Matzo Chronicles*, in *Jweekly.com*. Longtime residents of Nevada and Washington, D.C., they now happily call Berkeley home. Jon and Karen have two children.

### Jill & Steve Fugaro SPONSORS

Jill is co-chair of Berkeley Rep's Ovation gala committee, co-chair of the transition committee for the new artistic director, and a member of the trustee and executive committees on the board of trustees. She is the retired co-founder and CEO of Murlin Apparel Group, Inc., the Jill Martin and Maggi sportswear design and manufacturing company. She is part of Marin Humane's animal-assisted therapy program doing ambassador visits with seniors and end-of-life visits for Hospice of the Bay, is UC Marin master gardener literary editor for the weekly *Marin Independent Journal* horticulture column, and co-chair of the Mill Valley Outdoor Art Club's 2019 garden tour. Steve is a primary care internist practicing in San Francisco, affiliated with both CPMC and UCSF. He is chairman of the board of the San Francisco Health Plan and past president of the San Francisco-Marin Medical Society. Steve is the president of the Sausalito Presbyterian Church congregation and Steve and Jill are both trustees and choir members.

### Sandra & Ross McCandless SPONSORS

Sandra is a long-standing Berkeley Rep board member who has served as co-chair of the corporate committee and as a member of the executive and compliance committees. Sandra is a partner of the law firm Dentons where she practices employment law and acts as a liaison for clients with international operations in managing their global business needs. She is also a neutral arbitrator for the American Arbitration Association. Sandra has been named one of the Most Influential Women in Bay Area Business by the *San Francisco Business Times*. She is also a leader of the American Bar Association, the largest professional services organization in the world, and has served on its board of governors and chair of its finance committee. Ross teaches science and mathematics at Mount Diablo High School and is an avid dancer and birdwatcher. The McCandless' love of theatre dates back to Sandra and Ross' joint performance at Harvard College in William Saroyan's *Hello Out There*. Their daughter Phyra McCandless, son-in-law Angelos Kottas, and granddaughter Hyonia are also enthusiastic members of the Berkeley Rep family.

### The Laurents/Hatcher Foundation SPONSOR

Established in 2010, The Laurents/Hatcher Foundation provides over \$1 million in grants annually supporting new work at theatres throughout the country. In addition, The Laurents/Hatcher Foundation award is an annual



prize given to an unproduced, full-length play by an early career American playwright. One of the country's largest grants for new work, The Laurents/Hatcher Foundation Award is the first major award for playwriting to be named in honor of a gay couple: Tony Award-winning playwright and director Arthur Laurents and his partner of 52 years, Tom Hatcher.

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The Edgerton Foundation New Plays Program, directed by Brad and Louise Edgerton, was piloted in 2006 with Center Theatre Group in Los Angeles by offering two musicals in development an extended rehearsal period for the entire creative team, including the playwrights. The Edgertons launched the program nationally in 2007 and have supported 421 plays to date at over 50 different Art Theatres across the country. Over the last 12

years, the Edgerton Foundation has awarded \$13,010,900 to 421 productions, enabling many plays to schedule subsequent productions following their world premieres. Thirty have made it to Broadway, and 15 plays were nominated for Tony Awards, with *All the Way, Vanya and Sonia and Masha and Spike*, *Hamilton*, *Dear Evan Hansen*, and *Oslo* winning the best play or musical awards. Ten plays were nominated for the Pulitzer Prize for Drama, with wins for *Cost of Living* (2018), *Hamilton* (2016), *The Flick* (2014), *Water by the Spoonful* (2012), and *Next to Normal* (2010).

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## Additional staff

### **Assistant director**

Amy Marie Seidel

### **Assistant choreographer**

Talli Jackson

### **Associate music director**

Kevin Ramessar

### **Assistant musical director**

Ryan Touhey

### **Associate scenic designer**

Warren Karp

### **Associate costume designer**

Michael Magaraci

### **Associate lighting designer**

Karen Spahn

### **Associate sound designer**

John Millerd

### **Production assistant**

Sofie Miller

### **Electronic music design**

Billy Jay Stein and Hiro Iida for  
Strange Cranium Productions

### **Casting**

Stewart/Whitley

Duncan Stewart, CSA; Benton Whitley, CSA;  
Paul Hardt; Christine McKenna-Tirella, CSA;  
Allie Carieri

### **Dialect coach**

Jessica Berman

### **Fight consultant**

Dave Maier

### **A1**

Carin M. Ford

### **Production sound associate**

Stephen Dee

### **Production carpenter**

Gerald Frentz

### **PRG Automation specialist**

Isabella Stadler

### **Additional Automation support**

Sean Sweeney

### **Moving light programmer**

Kevin Wilson

### **Electricians**

Desiree Alcocer  
Kirsten Cunningham  
Spencer Dixon  
Zach Fischer  
Ann Christine Hartzell  
Gabriel Holman  
Bradley Hopper  
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Joshua van Eyken  
Lauren Wright

### **Followspot operators/Deck electricians**

Desiree Alcocer  
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### **Costume shop**

Julie Barner  
Breanna Bayba  
Ava Childs  
Nelly Flores  
Milena Geary  
Alea Gonzales  
Sophie Hood  
Emma Lehman  
Andrea Marlo Phillips  
Anna Slotterback  
Kennedy Warner

### **Deck crew**

Bradley Hopper  
Isaac Jacobs  
Miranda Ketchum  
Kourtney Snow (Automation operator)  
Karen Szpaller

### **Props**

Kate Fitt  
Noah Kramer  
Zoe Gopnik-McManus  
Garner Takeshi Morris  
Samantha Visbal  
Baz Wenger  
Mara Ishihara Zinky

### **Scene shop**

Jennifer Costley  
Carl Martin  
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Seth Gutierrez  
Chase Potter

### **Scenic artists**

Kristen Augustyn  
Chrissy Curl  
Lassen Hines  
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### **Sound technicians**

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### **Medical consultation for Berkeley Rep provided by Cindy J. Chang, MD, UCSF Clinical Professor, and Steven Fugaro, MD.**

For Teatro Proscenium  
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### **Senior resident director and associate producer**

Anne Allan

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