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**THE BERKELEY REP MAGAZINE**  
2017-18 · ISSUE 1

# ain't too proud

THE LIFE AND TIMES OF  
**THE TEMPTATIONS**

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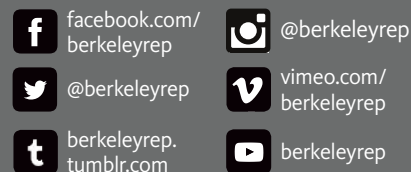
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*Above* The cast of Ain't Too Proud—The Life and Times of The Temptations  
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## PROLOGUE

from the Artistic Director



**Some things you never forget.** I was 11 years old when I ventured into Sam Goody and plunked down 75 cents for my first 45. Crazy with excitement, I ran all the way home, holding the record at arm's length so I could keep a close eye on it. With a reverence one might reserve for a religious artifact, I placed it beside the turntable, the same turntable where my parents were fond of playing Frank Sinatra and Gilbert and Sullivan. I delicately removed the sleeve, the air around me vibrating as if it too was cognizant that a new vibe was about to take over our house. The

color of the label was indigo blue, the artist was Little Eva, and the song was "The Loco-Motion." To this day, I can hear that song blasting through the speakers as it rocked our house and blew my little head off...

It was 1962. Three years before, Berry Gordy had founded Motown Records, part of a musical revolution that would eventually sweep the country. Mixing soul music with pop, Motown created hit after hit after hit, hoisting bands from The Miracles to The Four Tops to Martha and the Vandellas into the national spotlight. Berry wasn't just building a label. He wanted his artists to cross the racial divide in America, to be embraced not only by African Americans but by all Americans. And no group was more important to his efforts than The Temptations.

You couldn't come of age during that time without hearing them on the radio, singing along with them, or damn well wanting to be them. They were the definition of cool, decked out in those tight suits and flaunting those tight dance moves. Bad-ass dudes who were crooning their way into the hearts of the girls and giving the boys all kinds of ideas. Years passed and the hits kept coming, the band weathering changes in music, fashion, and politics to forge a place in history. They never sought to create an immortal legacy, but as they morphed into the most successful Rhythm & Blues group of all time, The Temptations became a touchstone of our larger cultural heritage. Their story is a reflection of not only Motown but also the city of Detroit, the Civil Rights Movement, and the aspirations, failures, and triumphs of our society right up to the present day.

And so we bring you *Ain't Too Proud — The Life and Times of The Temptations*. The show reunites us with Tom Hulce and Ira Pittelman, fantastic producers and two of the best human beings on the planet. The remarkably gifted director, Des McAnuff, who has spent the better part of his career revolutionizing contemporary musical theatre, leads a dynamic team that includes playwright Dominique Morisseau and choreographer Sergio Trujillo. Together with an army of great designers and a cast with enough talent to blow the roof off the Theatre, they bring us the story of a small band of men who found themselves on the world stage...trying to hold on to each other as the gale storms of time threatened to blow their lives apart.

So get ready, people. You have been warned: THIS MUSIC IS WILDLY ADDICTIVE. Get ready to have your heads blown off.

Sincerely,

Tony Taccone

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## PROLOGUE

from the Managing Director



**We are wildly proud** of *Ain't Too Proud!* This is probably the most complicated show we've ever taken on, and it has challenged all our departments in ways that will make us that much better in the future.

We strive, every season, to bring work to our stages that will galvanize what is best in the human spirit. It sounds grandiose when written down this way, but those are the words that motivate us and that drive our choices. And this year is no exception.

This, our 49th season, strikes me as a season with more heart, more ambition, and more of a sense of urgency than in many other years. The sheer scale and audacity in taking on *Ain't Too Proud* and *Angels in America* is unprecedented at Berkeley Rep. The depth of joy, anguish, inquiry, celebration, and redemption explored in the seven plays makes this season feel more comprehensive of the human condition than we've tackled in a while.

And the touch points to this particular social climate are unmistakable, although only a few of these plays would strike the casual viewer as "political." They are all plays of ideas. There are dynamic arguments taking place within all the scripts. Sometimes the plays are in dialogue with each other and sometimes they may be in dialogue with your own set of values. It is the search for deeper understanding, for clarity, and for some empathetic capacity to understand someone else's circumstances that lends the work on our stage this year a larger ambition than simply the pleasure of distraction.

Don't get me wrong, we want to entertain you, and your family and your friends! After all, you come to the theatre to *feel* as well as to think. We want more though! We want to share with you portals into worlds you may not know, people who may be unfamiliar to you, and circumstances that you have yet to imagine.

*Ain't Too Proud — The Life and Times of The Temptations* is a look at the past with a clear eye on the present. It captures a moment in time that shaped many of us. It uncovers some truths that may have been hidden from us. It makes us revisit our history through a different lens, and it also demands that our feet start tapping, our hips start swaying, and our mouths open to sing along to those unmistakable harmonies.

If you are with us for the first (or second or third) time, and you have yet to experience a full season at Berkeley Rep, I'd like to encourage you to go home tonight, go online to [berkeleyrep.org](http://berkeleyrep.org), and subscribe. You'll get the best prices for all our shows, get the flexibility of free and convenient exchange privileges so that you can accommodate your busy schedule, receive discounts that you can share with your friends, and you'll receive early notice of special presentations by major artists like Mike Birbiglia, John Leguizamo, Anna Deavere Smith, Patrick Stewart, and Ian McKellen.

Thanks for being with us tonight. Have a good time, and I hope you'll be inspired to sign on for more of what Berkeley Rep has to offer.

Warmly,

Susan Medak

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# The Origin Story

***Ain't Too Proud*** — *The Life and Times of The Temptations* began as an idea when old friend and legendary Motown Executive Suzanne de Passe introduced Broadway Producers Ira Pittelman and Tom Hulce to Shelly Berger, The Temptations' longtime manager. Ira and Tom began talking with Otis Williams, the last surviving member of the Classic Five Temptations, and Shelly about the possibility of creating a musical version of the group's story based on Otis' book. They ran into many delays getting rights to the music until, as Shelly tells it, he called Sony and said, "Release those rights before I have to go to the nursing home!" That's a good manager.

Once the rights were in place, Tom and Ira reached out to Des McAnuff, the director of Broadway's *The Who's Tommy* and *Jersey Boys*, and Dominique Morisseau, an illustrious playwright from Detroit whose plays have been produced nationwide. Both Des and Dominique read Otis' autobiography before shaping his story into musical form over the course of various workshops. Berkeley Rep hit it off with Tom and Ira back in 2009 when we produced *American Idiot* together, so we were thrilled to jump into a new project with them. The company of *Ain't Too Proud* arrived in Berkeley for six weeks of rehearsal in July 2017. A week-long overlap with The Ground Floor Summer Residency Lab made for the most crowded week at our Harrison Street campus ever.

Tom and Ira have often said that Broadway-bound musicals benefit from productions by nonprofit theatres that can give the shows the resources they need. Musicals need smart dramaturgical insights, talented artisans, and ever-elusive time and space to grow into complex, artistically excellent pieces of work. We are more than proud to be a part of *Ain't Too Proud's* process.

# Unfolding Detroit:

## AN INTERVIEW WITH DOMINIQUE MORISSEAU

BY SARAH ROSE LEONARD

**In Dominique Morisseau's plays**, humor sparks across the stage and characters are so honestly etched they feel like family. Although her work spans topics and forms — her play *Pipeline*, about the school-to-prison pipeline, ran through the end of August at Lincoln Center, and she writes for the TV show *Shameless* — she is well known for her work about her hometown of Detroit. She has written a trilogy that mines key moments in the city's history: *Detroit '67* is set during the infamous 12th Street Riot; *Paradise Blue* examines Paradise Valley, a neighborhood where Duke Ellington and Ella Fitzgerald performed in the late 1940s before it was shut down in “urban renewal” projects; and *Skeleton Crew* looks at a small auto factory during the Great Recession. The trilogy places Detroit as a key locus in American cultural and political history. Dominique talked with Literary Manager Sarah Rose Leonard about what it is like to transform her personal connection to her hometown into musical form.

### What do you love about The Temptations?

Ohh. I mean, I grew up on them! That's my parents' favorite group, and we listened to the *Motown Christmas* album every Christmas. My father's favorite Christmas song ever is

The Temptations' version of “Rudolph the Red-Nosed Reindeer.” To me, they're not just a part of regular music, they're my holidays, they're my family. My husband is a hip-hop artist, and we both have an adoration for music that comes before us.

I also connect with The Temptations' commitment to their music, along with who they were in the moment of time that they were becoming who they were. In the midst of the political storm happening in the nation, they were just trying to do their art, you know?

### How is writing a musical about Detroit different from writing plays about it?

I'm a very dense writer, but writing the book of a musical requires a little bit of scarcity of language. The songs have to do a lot of that work as well. All of my plays have some relationship to music or to sound, and so there's a musicality to the way that I write — I hear dialogue in a very musical way. So for me that part feels very organic, and telling the story of The Temptations, I mean...I don't know that I'd want to do a catalogue musical ever except for this group, because their music takes on a quadruple meaning to me.



Playwright Dominique Morisseau

CONTINUED ON NEXT PAGE

### How did politics enter the story?

Even though the group changed over many different members, essentially it's always five black men shaping and defining culture at a time when the nation was under civic unrest. You are seeing them fight against Jim Crow and a very dominant system of racial discrimination and bias. You're also seeing how gender comes into play, even though that's not a *huge* part of our story, it's a background part—but I think you have these five young black men growing up in a very unconventional way for most people, they're growing up in front of the nation. And they are growing up at a time when the nation is in turmoil, when they embody one of the most socially fragile identities in our country. And so their social vulnerability at a time when they're becoming popular is explosive.

### How did you choose what parts of their story to tell?

I read Otis Williams' book chronicling his experience with The Temptations and I was moved by his perspective. He is the last remaining member of the Classic Five Temptations, and there's something interesting about streamlining it through his eyes. And in terms of what to keep and what to throw away... you're always finding what tells the most potent story. I think the politics are very exciting to all of us because we're seeing a duplication of it right now. So we have to deal with that and question how artists do or do not get involved in what's happening in the social conversation. I also think about how you make your art without upsetting your community, how to keep love in your life...that's where the story sits for me.

### How has your family influenced your creation of *The Detroit Trilogy* and *Ain't Too Proud*?

My family in Detroit has seen the city's evolution firsthand, so my parents and my uncle and my aunt were literally my resource subjects. My uncle was a journalist at the time of the 12th Street Riot and he let me have access to all of his articles when I was writing *Detroit '67*. When I was writing *Skeleton Crew*—my play about the auto industry—I talked to my cousins, my uncle, my aunt, my grandfather, who all worked on various sides of the auto industry. And same with *Paradise Blue*, which is about the '40s, which are my grandmother's memories. So, for me, it's a little more romantic, you know?

It's funny because I was talking about this project with my family, and my father tells me—I've learned crazy stories—they one time had some kind of Cadillac and they would tell people that they were drivers for The Temptations to get girls in their car...

### Oooh, that's mean.

...stuff like that! You know what! Or people wanted to be like knock-off Temptations. My mother and her friends went and auditioned for Motown. It's like saying, you know, "One time I auditioned for *American Idol*." Everybody did it!

**“We have to...question how artists do or do not get involved in what’s happening in the social conversation. I also think about how you make your art without upsetting your community, how to keep love in your life...that’s where the story sits for me.”**

—DOMINIQUE MORISSEAU

Your play *Pipeline* features an insert in the program entitled “Playwright’s Rules of Engagement,” in which you state, “You are allowed to have audible moments of reaction and response.” These written notes of encouragement of interaction speak to how many of your plays have been produced in predominantly white spaces, where the audience only has a sprinkle of patrons of color. You’ve said, “There are moments I’ve noticed, repeatedly, where the people of color think they are guests in the space. They hush as though they’ve broken the rule of the space, instead of engaging with my work the way I think my work demands, which is with a little bit of an audible response.” Do you have anything to add to that for *Ain’t Too Proud*?

I think that there should be rules of engagement at every theatre. I mean with *Ain't Too Proud* you're gonna feel the rules of engagement from the show itself, because it's gonna demand that you sing along! Bring your own experience of the era, whether you lived it or you heard about it. But I think also, like with any art, there's always space for us to bring our full selves to the theatre, and so I would say to any audience member, "Know that you're watching this in community with someone else, so let's make space for everyone's culture of watching theatre." So I would push that to the *Ain't Too Proud* audiences to say, "Hey, we all have different memories of this era. You know it's gonna bring up whatever it brings up, and let's agree to make space and give permission to all of those various cultures."

# The creation of success:

## TALKING TEMPTATIONS WITH DIRECTOR DES MCANUFF

BY SARAH ROSE LEONARD



Director Des McAnuff

**Des McAnuff** is a consummate theatre artist: since the 1970s he has worked prolifically as a director, producer, composer, and writer. He was the artistic director of Southern California's La Jolla Playhouse for 18 years before moving to helm the Stratford Shakespeare Festival in Ontario, Canada in 2007, where he stayed until 2013. Des is also known as a Broadway director who has produced smash hits like *Jersey Boys*, *The Who's Tommy*, *700 Sundays*, and *Big River*, among others. Literary Manager Sarah Rose Leonard sat down with Des to discuss his love of music, the price of success, and what makes for a great collaboration.

### What role did Motown music play in your life?

I grew up in Toronto, and Motown just exploded there in the mid-'60s. In fact, there was something called the Toronto sound. It was a different sound than Motown — most of the musicians were white — but it was heavily influenced by rhythm and blues. And being like pretty much everybody my age, I was a musician and in bands, so that's the music I played.

### When you see 1960s history transposed on today, what kind of resonance are you noticing?

One of the things that's disappointing about the time we live in is that certain things never seem to go away, and racism is one of them. And by this point, in the history of the nation, we should, quite simply, know better. But slavery has left a scar that will perhaps always be there and we're always paying a price for that. It's been inspiring to revisit all of the wonderful things that were going on in the '60s with the Civil Rights Movement, as

CONTINUED ON NEXT PAGE

well as all of the terrible things, like segregation and the militant reaction against Civil Rights leaders. So, it speaks to these chronic challenges.

Musically, The Temptations have had a profound effect. These bass lines and melodies and rhythms have influenced many different genres that have emerged since the '60s and '70s—they were truly pioneers. As Otis Williams says, “The great thing about music is that it’s color blind.” They’ve championed all kinds of social and political causes that are perhaps even more important today in these dangerous times we live in.

### What is on your mind as you explore the darker side of these stories?

I think that drama comes from conflict, and from pain, and great achievement often involves sacrifice and that’s absolutely the case with this story. You couldn’t tell the story of The Temptations without crossing over to the dark side...well, they were well named. Temptations surrounded them during their rise to prominence and the '60s was a turbulent time anyway. When you become extraordinarily successful, inevitably you have challenges with relationships, alcohol, drugs, and illness because of the lifestyle. And there would be no reason to tell the story if you didn’t explore that side.

I have a friend who was in a prominent rock ‘n’ roll group and he said something that I’ll never forget: “What is it about human beings that when they are successful, there is immediately this tendency to turn towards self-destruction? What is that?” And I’m not sure what it is, but it’s certainly commonplace. Success is, in fact, not an easy thing for most people to handle. It distorts the ego, it somehow creates unnatural appetites, and you have to be a strong human being to have any kind of substantial success and keep your feet on the ground. The Temptations gave up a lot in order to create their legacy. And in some cases, they gave up their lives.

### What do you think makes Otis different in that regard?

He was raised by his grandmothers, and they were very strict. I think they instilled ambition in him and also discipline, and he, because of that, ended up playing a leadership role in the group. They voted on everything, but he was elected Prime Minister. And because of that, he had to be more stable. And this wasn’t to say that Otis was a saint, because he had his challenges as well, and he’d be the first to say that, but I think he had to more or less fly straight.

He also didn’t sing as many solos as Paul Williams or Eddie Kendricks or David Ruffin or Dennis Edwards. Eddie was the crooner, Paul had the more soulful baritone voice, and the other guys were the real power tenors, the real R&B front men. Otis was in the middle of the group vocally and played a very important role in terms of the vocal arrangements and the presentation, but he also didn’t have that same addiction for the spotlight that some of the others did, and I think that may have helped save him.

### You’ve had a long history with institutions, and you’ve also worked on various commercial projects. What is it like for you to switch between those worlds?

**“I think that drama comes from conflict, and from pain, and great achievement often involves sacrifice and that’s absolutely the case with this story.”**

—DES MCANUFF

At La Jolla, I moved shows to Broadway a lot. Often, you don’t really know that a commercial move is going to happen. Nobody believes this, but with *The Who’s Tommy*, which was certainly the most visible commercial success I’ve been involved with, we really didn’t expect to go to Broadway. Nobody mentioned the B-word until we’d been in production for several months. Now the world has changed, and maybe I’ve played a small part in changing that world, and I don’t know that it’s always for the best. Musicals have always been expensive, but they’ve become so challenging that the only way they’re really going to happen is if there’s some kind of symbiotic relationship between the commercial world and the not-for-profit world. It’s very difficult to develop them solo in the commercial world. Musicals are an historical part of the American theatre repertoire. If they’re to have a future, they need to be created by art-driven not-for-profit theatres like Berkeley Rep.

### How has working with Dominique Morisseau been?

One of the things that has made this project satisfying to me is getting to work with Dominique. Dominique grew up in Detroit and I grew up in Toronto and in many ways they are a long way apart, but in other ways, they’re linked. Detroit is the closest major American city to Toronto and there was always a great connection between the two music scenes. So Dominique and I have sort of shared that experience and music. Dominique is a magnificent and poetic playwright and also happens to have a skillset that applies to making musicals. She’s very concise and understands how to use song to tell story. When you’re creating a musical from scratch with a book-writer it can be like two people trying to drive the same car. You have to work closely together. Dominique’s been superb to work with. She knows when to stand up and when it’s time to turn the storytelling over to the choreography. She’s strong but also welcoming of ideas. She’s got a clear voice, but she’s also encouraged me to be involved in the thematic development in a way that’s just richly satisfying. So one of the great things that has come out of this for me is a new partnership. I have made a true friend.

# Motor City music:

## DETROIT AND THE RISE OF MOTOWN RECORDS

BY SARAH ROSE LEONARD

PHOTOS COURTESY OF  
UNIVERSAL MUSIC ARCHIVES



**The Temptations** are ubiquitous: you'll find their music playing in coffee shops, at weddings, and reworked in contemporary covers. That is no accident. When Berry Gordy founded Motown Records in 1959 he envisioned turning talented musical acts into household names. The Temptations embodied this vision — they transcended Detroit's local music scene to become national superstars. Yet, however omnipresent they may seem today, their rise to fame is inextricable from the very specific history of 1960s Detroit, Michigan, a city that lay at the epicenter of the Civil Rights Movement. During its heyday, Detroit epitomized the power of American capitalism, the fraught nature of American race relations, and the cultural innovations that such a fusion could produce. The Temptations, with their slick moves, silky voices, and unmistakable Motown Sound are among the greatest figures to succeed in and to survive the Motor City.

CONTINUED ON NEXT PAGE

The Classic Five Temptations: (clockwise from left) Eddie Kendricks, David Ruffin, Melvin Franklin, Otis Williams, and Paul Williams



The Classic Five Temptations: (left to right) Paul Williams, David Ruffin, Melvin Franklin, Otis Williams, and Eddie Kendricks



#### CONTINUED FROM PREVIOUS PAGE

Detroit was America's 13th largest city in 1903 when Henry Ford established Ford Motor Company there. In the 1920s, Chrysler and General Motors joined Ford in the city. The "Big Three" automakers offered generous wages and extensive benefits, making their workers among the best treated in the nation. Job seekers flocked to Detroit by the thousands. As a middle class formed, many Americans saw Detroit as a model for reducing class divisions. Indeed, at peak prosperity, a majority of Detroit's two million residents owned homes, sent their children to college, and many could even afford summer cottages. By 1950, Detroit would be the fifth largest city in the country.

Just as widespread prosperity was beginning to feel like the norm, automakers began to decentralize production, moving their factories from Detroit proper to the suburbs between 1948 and 1967. At the same time, automation was replacing many assembly-line jobs. The results were shattering: factory buildings were abandoned and more than 130,000 manufacturing jobs disappeared. This disaster coincided with an event historians call the Great Migration. Between 1940 and 1970, more than four million black people moved from the rural South to urban centers in the North, West, and Midwest, fleeing harsh segregationist laws and a lack of economic opportunities in the South. These migrations increased black populations in major cities outside the South from as little as 2 percent in 1910 to more than 30 percent by 1970. (All the Classic Five Temptations — Paul, Eddie, Melvin, David, and Otis — were a part of the Great Migration, moving to Detroit from Alabama, Mississippi, and Texas, respectively.) As black people moved in, white people moved out. The fraction of white residents in a typical Northern city like Detroit fell from two-thirds to one-third, a process often called "white flight." After World War II, the suburbs became a magnet for newly prosperous families, though black households were often excluded by real estate agents and mortgage brokers. Many white people moved to avoid racial integration outright.

While Detroit's auto jobs were disappearing, the music industry was booming. Detroit is often considered a pillar of American music. The Blues became popular in the early days of the auto industry as musicians articulated the drudgery of working on the assembly line. Gospel was also widely known; the Classic Five grew up singing it in church and often went to live gospel concerts in Detroit. Otis writes in his autobiography, "Detroit was a real music town. You heard it everywhere,

from radios and record players, outside the doors of the clubs that kids like us were too young to enter legally, from guys and girls standing out on the street singing. It sounds like a scene out of a musical, but that's truly how it was." There were hundreds of teenage vocal groups in Detroit, and popular talent shows offered opportunities for groups to get discovered by radio DJs. The Primes (featuring Eddie and Paul), The Primettes (featuring two original members of The Supremes), and The Miracles (Smokey Robinson) all broke through the talent show circuit to appear on local television. Otis himself was "discovered" when he heard a radio DJ say, "If anybody knows Otis Williams of The Siberians" — Otis' first singing group — "please have him contact WCHB, CR1-1400." Otis promptly dropped the dish he was washing and grabbed the phone. The Motor City music culture, full of car radios and TV specials, engendered the perfect circumstances for the rise of the Motown label.

Berry Gordy founded Motown Records in a white, two-story house in Detroit in 1959 and promptly mounted a sign on the front that read "Hitsville U.S.A." Inspired by his time on the assembly line at the local Ford Motor plant, he ran the company with the utmost efficiency and "Quality Control" in an attempt to consistently produce hit records. Gordy wrote, "At the plant, cars started out as just a frame, pulled along on a conveyor belt until they emerged at the end of the line — brand spanking new cars rolling off the line. I wanted the same concept for my company, only with artists and songs and records. I wanted a place where a kid off the street could walk in one door an unknown and come out another a recording artist — a star." Gordy divided his hit-making machine into separate parts: performing artists, songwriters, producers, and managers all worked apart from each other. Motown artists went through a rigorous training process covering choreography, etiquette, and stage presence in order to project a polished, uniform look. Motown acts such as Diana Ross and the Supremes, Smokey Robinson and the Miracles, Martha and the Vandellas, Four Tops, Mary Wells, The Marvelettes, Stevie Wonder, Marvin Gaye, The Jackson 5, and many more flooded the radio and continue to pervade our national consciousness.

Framing themselves as the "Sound of Young America," Motown's groups shifted national popular opinion of what "black music" could be. The music's success also redefined what the company could mean for the black community in Detroit. Suzanne E. Smith, author of *Dancing in the Street*:



*Motown and the Cultural Politics of Detroit*, writes, “Motown seemed to fulfill the promise that black capitalism could be a tool in the fight for racial justice...Stories of exploitation, racism, and betrayal pervade histories of African Americans’ participation in Detroit’s automobile industry. The industry excluded African Americans from controlling the means of production and profited from their labor. Motown’s produce, the music of Detroit’s black neighborhoods, became a particularly powerful example of black economic independence since it relied on black creativity and talent.” Motown’s brand of capitalism seemed to prove that commercial success and political involvement could go hand in hand, albeit with inherent tensions. Motown had to manage the diverse expectations of crossover markets, and the performers had to navigate how to be pop stars *and* political figures.

Berry Gordy often kept Motown’s political stance ambiguous. One of the most politically directed endeavors the company launched was a spoken-word label called Black Forum, which aimed to be a venue for black expression and education. The label helped Motown align itself with notable black thinkers: the first release was an early version of Dr. Martin Luther King, Jr.’s “I Have a Dream” speech, and plans were in the works for a Langston Hughes and Margaret Danner poetry recording. King’s speech was recorded at the Detroit Walk to Freedom on June 23, 1963, a precursor to the March on Washington. At the Detroit Walk he delivered an earlier iteration of the infamous version of that same speech to around 150,000 marchers, declaring, “I have a dream this afternoon that, one day right here in Detroit, Negroes will be able to buy a house or rent a house anywhere that their money will carry them and they will be able to get a job.” Unfortunately, the recording never took off in the way Gordy envisioned, and Motown discounted the Black Forum label due to lack of demand for the material. The same year that King gave his speech, The Supremes performed live on *The Ed Sullivan Show*, bringing Motown’s music into millions of American homes and starting the crossover trend that would consume Gordy’s time and energy.

In those turbulent times, Motown almost lost its building in one of the most violent urban revolts in history. During the Long Hot of Summer of 1967, flames engulfed 100 blocks in the infamous 12th Street Riot, narrowly missing Motown. One of 159 race riots around the country that year, the 12th Street Riot was a spontaneous response to police brutality,

but underlying conditions included tensions over housing and education segregation and rising black unemployment. Otis Williams remembers watching the chaos: “The next morning I went out for groceries...on every corner stood soldiers with guns, looking at everybody who came by as if we’d all done something.... It was the strangest thing. Here I was, a perfectly innocent, tax-paying citizen walking in my own neighborhood....It was spooky to feel that you had no freedom or that someone could kill you in the blink of an eye, no questions asked. By the time I got home I was shaking out of my skin.” In five days and nights of violence, 33 blacks and 10 whites were killed, 342 were injured, and over 7,000 were arrested. Some 1,700 stores were looted and nearly 1,400 buildings burned, causing roughly \$50 million in property damage. Until the riots following the assassination of Dr. Martin Luther King, Jr. in April 1968, the 12th Street Riot stood as the largest urban uprising of the 1960s.

As tensions escalated during the Civil Rights Movement, Motown artists wanted to address the unrest in their music. In 1968, Motown began to cautiously experiment with songs that addressed social issues. The Temptations’ “psychedelic phase” coincided with this shift. A far cry from “My Girl,” these songs addressed racial segregation and experimental drug use. Although songs such as “Cloud Nine” and “Ball of Confusion (That’s What the World is Today)” departed musically and thematically from Motown’s traditional sound, they gave The Temptations more clout in a politically charged world. Suzanne E. Smith, author of *Dancing in the Street*, writes, “During the civil rights era all forms of black cultural expression had the capacity to be political tools or to be read as such....To the music’s varied audiences, Motown songs could be anything from the life of a party to a call to revolution.” At the end of the 1960s, The Temptations became Motown’s leading act when the group won Motown its first Grammy with its 1968 *Cloud Nine* album.

Between 1940 and 1970, Detroit had transformed from a booming center of industry and social progress into a second-tier city struggling with economic and social decline. In the same period, Motown Records, and with it The Temptations, grew from a burgeoning local music company to become one of the most dominant forces in the American music industry. Motown’s identity became inseparable from Detroit’s role in the Civil Rights Movement, lending the music a significance that transcended even the greatest love song.

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THE LIFE AND TIMES OF THE TEMPTATIONS

BOOK BY  
**DOMINIQUE MORISSEAU**

MUSIC AND LYRICS FROM  
**THE LEGENDARY MOTOWN CATALOG**

BASED ON THE BOOK ENTITLED  
**"THE TEMPTATIONS"** BY **OTIS WILLIAMS**  
WITH PATRICIA ROMANOWSKI

MUSIC BY ARRANGEMENT WITH  
**SONY/ATV MUSIC PUBLISHING**

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**ROBERT BRILL**

COSTUME DESIGN  
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LIGHTING DESIGN  
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SOUND DESIGN  
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PROJECTION DESIGN  
**PETER NIGRINI**

HAIR AND WIG DESIGN  
**CHARLES G. LAPOINTE**

FIGHT DIRECTOR  
**STEVE RANKIN**

ASSOCIATE CHOREOGRAPHER  
**EDGAR GODINEAUX**

CASTING  
**TARA RUBIN CASTING**  
**MERRI SUGARMAN, CSA**

PRODUCTION STAGE MANAGER  
**MOLLY MEG LEGAL\***

ORCHESTRATIONS BY  
**HAROLD WHEELER**

MUSIC DIRECTION AND ARRANGEMENTS BY  
**KENNY SEYMOUR**

CHOREOGRAPHY BY  
**SERGIO TRUJILLO**

DIRECTED BY  
**DES McANUFF**

AUGUST 31–OCTOBER 8, 2017 · RODA THEATRE · LIMITED SEASON  
*This show includes a 15-minute intermission.*

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*The development of this production has been supported in part by the Mosse Artistic Development Fund.*

*Additional support provided by the Partners of Ain't Too Proud—The Life and Times of The Temptations.*

## CAST

Otis Williams	<b>Derrick Baskin*</b>
Melvin Franklin	<b>Jared Joseph*</b>
Eddie Kendricks	<b>Jeremy Pope*</b>
Paul Williams	<b>James Harkness*</b>
David Ruffin	<b>Ephraim Sykes*</b>
Al Bryant and others	<b>Jarvis B. Manning, Jr.*</b>
Tammi Terrell and others	<b>Nasia Thomas*</b>
Johnnie Mae and others	<b>Taylor Symone Jackson*</b>
Berry Gordy and others	<b>Jahi Kearse*</b>
Smockey Robinson and others	<b>Christian Thompson</b>
Diana Ross and others	<b>Candice Marie Woods*</b>
Josephine and others	<b>Rashdra Scott*</b>
Shelly Berger and others	<b>Jeremy Cohen*</b>
Dennis Edwards and others	<b>Caliaf St. Aubyn*</b>
Richard Street and others	<b>E. Clayton Cornelious*</b>
Lamont and others	<b>Shawn Bowers*</b>
Swings	<b>Esther Antoine*</b> <b>Rodney Earl Jackson Jr.*</b> <b>Devin L. Roberts*</b>
Stage Manager	<b>Karen Szpaller*</b>
Assistant Stage Manager	<b>Chris Waters*</b>

## BAND

Conductor/Keyboard 1	<b>Kenny Seymour</b>
Associate Conductor/Keyboard 2	<b>Sean Kana</b>
Reeds	<b>Larry De La Cruz</b>
Trumpet	<b>John Trombetta</b>
Trombone	<b>Chip Tingle</b>
Guitar	<b>Keith Robinson</b>
Bass	<b>George Farmer</b>
Drums	<b>Clayton Craddock</b>
Violins	<b>Lucas Gayda, Christina Owens</b>
Percussion	<b>Stuart Langsam, Lane Sanders</b>
Contractor	<b>Sean Kana</b>
Music Preparation	<b>Steven M. Alper</b>

### 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.



\*Indicates a member 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.

# MUSICAL NUMBERS

by arrangement with Sony/ATV Music Publishing

**Ain't Too Proud to Beg**

**All I Need**

**Baby Love**

**Ball of Confusion (That's What the World is Today)**

**Cloud Nine**

**Come See About Me**

**Don't Look Back**

**For Once in My Life**

**Get Ready**

**Gloria**

**I Can't Get Next to You**

**I Could Never Love Another (After Loving You)**

**(I Know) I'm Losing You**

**I Want a Love I Can See**

**I Wish It Would Rain**

**If You Don't Know Me by Now**

**I'm Gonna Make You Love Me**

**In the Still of the Night\***

**Just My Imagination (Running Away with Me)**

**My Girl**

**Papa Was a Rollin' Stone**

**Runaway Child, Running Wild**

**Shout**

**Since I Lost my Baby**

**Speedo**

**Superstar (Remember How You Got Where You Are)**

**The Way You Do the Things You Do**

**War**

**What Becomes of the Brokenhearted**

**You Can't Hurry Love**

**You're My Everything**

\*"In the Still of the Night" courtesy of LLEE Corporation.

**Esther Antoine****SWING/DANCE CAPTAIN**

Esther is excited to join the Berkeley Rep family in this production of *Ain't Too Proud—The Life and Times of The Temptations*. Her national tour credits include *Matilda The Musical*, *Catch Me If You Can*, and *Memphis*. Her New York

City credits include *Candide* and *Los Elementos* (New York City Opera). Her regional credits include *The Wiz* (Arkansas Repertory Theatre), *The Wizard of Oz* (Westchester Broadway Theatre), and *Dreamgirls* (North Shore Music Theatre). Esther has also performed at the Blue Note, the Apollo Theater, and Madison Square Garden.

**Derrick Baskin****OTIS WILLIAMS**

Derrick is making his Berkeley Rep debut. An award-winning actor, he was last seen on the New York stage in *Whorl Inside a Loop*. He originated roles in two Tony Award-winning musicals, *Memphis* and *The 25th Annual Putnam*

*County Spelling Bee* (Drama Desk Award), and also originated a role in *The Little Mermaid*, working alongside Oscar, Grammy, and Tony winning composer Alan Menken and Pulitzer Prize author Doug Wright. He is best known for his role in the critically acclaimed Hulu sitcom *Difficult People*, currently in its third season, and his recurring role on *Law and Order: Special Victims Unit*. Other film credits include *Marshall*, starring Chad Boseman, *Annie*, starring Cameron Diaz and Jamie Foxx, and *Anesthesia*, starring Glenn Close, directed by Tim Blake Nelson. Derrick's concert experience includes performances with Wynton Marsalis, Michael Bubl , Wiz Khalifa, Mariah Carey, and he has written songs on former Beyonc  musical director Divinity Roxx's debut album *I'm Possible*.

**Shawn Bowers****LAMONT AND OTHERS**

Shawn is thrilled to be making his Berkeley Rep debut! He is ecstatic to take part in the world premiere production of *Ain't Too Proud—The Life and Times of The Temptations*. Originally from St. Louis, he now resides in New York

City. Earlier this year, he participated in the developmental production of the new original

musical, *Back Home Again*, which had a limited run in Walnut Creek at the Leshner Center for the Arts. He travelled the high seas in the Broadway production of the big band jazz-age musical *After Midnight*. Regional credits include *Beauty and the Beast*, *Grease*, and *The Addams Family* at the Muni. Favorite roles: *Rent* (Benny), *Parade* (Newt Lee/Riley), *The Little Mermaid* (Sebastian), and *Mary Poppins* (Robertson Ay).

**Jeremy Cohen****SHELLY BERGER AND OTHERS**

Jeremy is making his Berkeley Rep debut. On Broadway, he appeared opposite Tyne Daly in Manhattan Theatre Club's Tony Award-nominated production of *Master Class*. He later reprised his role for the London transfer. Other

New York credits include *On Your Toes* (City Center Encores), *Once Upon a Time in New Jersey* (Prospect Theatre Company), Alain Boublil's *Manhattan Parisienne* (59E59), and the long-running off-Broadway hit *Old Jews Telling Jokes*. Regional credits include work at the Kennedy Center, Alliance Theatre, Milwaukee Repertory Theater, Delaware Theatre Company, and Kenny Leon's True Colors Theatre. Television and film credits include *Blue Bloods* (CBS), *Shades of Blue* (NBC), and *Supporting Characters* (Tribeca Film Festival). Jeremy composed the music for *The Bowery Boys* (Marriott Theatre), which received a Chicago Jeff Award nomination for Best New Musical. He is a proud Northwestern graduate.

**E. Clayton Cornelious****RICHARD STREET AND OTHERS**

Clayton is making his debut at Berkeley Rep. He is a Pittsburgh native who has been working on Broadway for nearly 20 years. Broadway credits include the Caterpillar in *Wonderland*, *Beautiful: The Carole King Musical*, *The*

*Scottsboro Boys*, *A Chorus Line*, *The Music Man*, *Kat @ the Kings*, and *The Lion King*. National tours include *Kinky Boots*, *Sister Act*, *Jersey Boys*, *Dirty Dancing*, *Hairspray*, *The Lion King*, *A Chorus Line*, *The Goodbye Girl*, and *The Wiz*. His West End credits include Sammy Davis Jr. in *Rat Pack Live from Vegas!* TV/film credits include *One Life to Live* and *Meet Dave* with Eddie Murphy. He is a proud member of b1v (Broadway Inspirational Voices). Please follow him on Twitter & Instagram: @Eclaycorn.

**James Harkness****PAUL WILLIAMS/DANCE CAPTAIN**

James is beyond what his words can express to be a part of this experience. Most recently seen on Broadway in *Beautiful: The Carole King Musical*, he is a veteran of not only the stage (*Aida*, *The Color Purple*, *Chicago*), but

also of our U.S. Navy. He is also a director (and a Handy Award nominee for Best Director), a choreographer, and a songwriter, having just performed his first show, *Fragments of Me*, at the Metropolitan Room in New York. James is proud and humbled to stand with this company on Berkeley Rep's stage to tell this story. Instagram/Twitter: LordHarkness.

**Rodney Earl Jackson Jr.****SWING**

Rodney is honored to be making his Berkeley Rep debut. He made his Broadway debut in *The Book of Mormon* after graduating with a BFA from Carnegie Mellon University's School of Drama. He was last seen traveling North

America in the first national tour of *Motown: The Musical*. A San Francisco native who was discovered in his public elementary school at age 9, Rodney continued his theatre and performance education at Rec and Park's Young People's Teen Musical Theatre Company, and graduated from the Ruth Asawa School of the Arts' theatre department. He is now the artistic director and co-founder of the San Francisco Bay Area Theatre Company (BATCO), a nonprofit theatre company whose mission is to culturally diversify the theatre scene of the Bay Area by producing live theatre that is reflective of the authentic perspectives and history of the San Francisco Bay Area. Follow him on Facebook, Twitter: @RodneyEJackson, and Instagram: rodneyearljacksonjr. Visit SFBATCO.org

**Taylor Symone Jackson****JOHNNIE MAE AND OTHERS**

Taylor is excited to be making her Berkeley Rep debut. Her regional credits include *The Wiz* and *Oklahoma* (workshop) (Oregon Shakespeare Festival) and *Shakin' the Mess Outta Misery* (Spelman College). Her New York

credits include *Becoming David* (Playwrights Horizons), *Find* (Nuyorican Poets Cafe), and

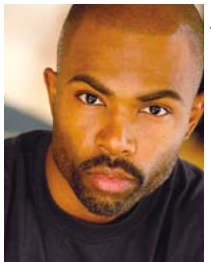
Viva Las Vegas (AMDA). Her TV credits include *My Parents, My Sister & Me*; *The Game*; and *Born to Dance*. She is also trained in various styles of dance from the Atlanta Ballet and acting at the Freeman Studio. She is a native of Atlanta, Georgia, and now lives in New York.

**Jared Joseph**  
MELVIN FRANKLIN



Jared is a New York-based actor making his Berkeley Rep debut. New York/Broadway credits include *Holler If Ya Hear Me*, *The Book of Mormon*, *Encores! Cabin in the Sky*, and *Radio City Christmas Spectacular*. National tours include *Dreamgirls* and *The Book of Mormon* (Latter Day Tour). He was last seen in the Bay Area in American Conservatory Theater's production of *The Scottsboro Boys* (Mr. Bones). His regional theatre credits include *Hair: Retrospection* (Kansas City Repertory Theatre) and *The Parchman Hour* (the Guthrie Theater). Film/TV: *Unbreakable Kimmy Schmidt* and *Black Nativity*. Jared holds a BFA from New York University.

**Jahi Kearse**  
BERRY GORDY AND OTHERS



Jahi, an Atlanta, Georgia, native living in New York, is making his debut at Berkeley Rep. His Broadway credits include *Holler If Ya Hear Me* (the Palace Theater) and *Baby It's You!* (the Broadhurst Theatre). Off-Broadway credits include *The Total Bent* and *The Fortress of Solitude* (the Public Theater), and select regional credits include *Lungs*, *Satchmo at the Waldorf*, and *Bars @ Measures* (B Street Theatre); *Indian Joe* (the Goodspeed); Maurice Hines' *Yo Alice* (Radio City Music Hall); Debbie Allen's *Souls Possessed*; *Seussical The Musical* (the Alliance Theatre); *Passing Strange*, *Motherf\*\*ker with the Hat*, and *Topdog/Underdog* (the Studio Theatre); and *Gut Bucket Blues*, *Sty of the Blind Pig*, and *Two Trains Running* (True Colors Theatre). Jahi is a proud alumni of the Freddie Hendricks Youth Ensemble of Atlanta and Tri-Cities High School for the Visual & Performing Arts.

**Jarvis B. Manning, Jr.**  
AL BRYANT AND OTHERS



Jarvis, a native of Houston, Texas, is extremely proud to be making his Berkeley Rep debut. His favorite performance credits are Jackie Wilson, Eddie Holland, Billy Gordon, and Rick James. He portrayed these musical legends in the first national tour of *Motown: The Musical*, and on Broadway at the Nederlander Theatre. He received his educational foundation from the legendary High School for the Performing and Visual Arts (HSPVA) and the American Music and Dramatic Academy (AMDA NY).

**Jeremy Pope**  
EDDIE KENDRICKS



Jeremy is making his Berkeley Rep debut. He was a Drama League nominee alongside Denzel Washington and James Franco for his lead role as Pharus in *Choir Boy* (Manhattan Theatre Club) written by Tarell Alvin McCraney. Off-Broadway credits include *Invisible Thread* directed by Diane Paulus and *The View Upstairs*. Jeremy, a recording artist, is also a photographer published in *Vogue* and *Cosmopolitan* magazine. Visit @jerempypope.

**Devin L. Roberts**  
SWING



Devin is making his Berkeley Rep debut. He appeared on Broadway in *The Lion King*. He also appeared in *Cabin in the Sky* and *Do I Hear a Waltz?* (City Center Encores). Off-Broadway roles include *Romy and Michele's High School Reunion*, *Venice* (the Public Theater), and *Soul Doctor* (New York Theatre Workshop). Regional credits include *Stagger Lee* (Dallas Theater Center), *Chicago* (North Shore Music Theatre), *Smokey Joe's Cafe* (Theatre Under the Stars), and *Hairspray* (Walnut Street Theatre). TV credits include *Smash*, *Tony Awards 2012*, and *America's Got Talent*.

**Rashidra Scott**  
JOSEPHINE AND OTHERS



Rashidra is making her Berkeley Rep debut. Favorite regional credits include Reno in *Anything Goes* (Goodspeed Opera House), Deloris in the regional premiere of *Sister Act* (Ogunquit Playhouse and Gateway Playhouse), Lorrell in *Dreamgirls* (Marriott Theatre in Lincolnshire), *Hairspray* (Paper Mill Playhouse), *Little Shop of Horrors* (Stages St. Louis, Kevin Kline nomination), and Dionne in *Hair* (Arizona Theatre Company). Her Broadway credits include *Beautiful: The Carole King Musical* (original Broadway company, Grammy Award), *Sister Act* (original Broadway company, U/S Deloris; first national tour, Deloris), *Hair* (U/S Abe Lincoln), *Finian's Rainbow* (U/S Dolores), and *Avenue Q* (Gary Coleman). Other favorite credits include Nala in the opening cast of Hong Kong Disneyland's *Festival of the Lion King* among other Walt Disney World Entertainment productions and appearing on *Rescue Me* (Sony/FX) as Violet the singing nurse. Rashidra has a BM in Music Business/Management from Boston's Berklee College of Music. Visit rashidrascott.com.

**Cali' St. Aubyn**  
DENNIS EDWARDS AND OTHERS/  
FIGHT CAPTAIN



Cali' is an artist who strives to entertain his audience with hopes that they leave each and every performance feeling fulfilled. This will be his Berkeley Rep debut. Some of his accomplishments are performing with one of his mentors, Gregory Hines, in the Showtime movie *Bojangles* and sharing the stage with the incomparable Ms. Patti LaBelle and Sam Smith. He was involved in the *Smokey Joe's Cafe* 20th anniversary tour, and had a featured role in the 2013 film, *Admissions*. He also played the role of Jimmy Early in the production of *Dreamgirls* at the Gallery Players Theater in Brooklyn, NY, in 2013. This resulted in his nomination for the 2013 Audelco "Outstanding Performance in a Musical" award and the 2013 New York Innovative Theatre "Outstanding Actor in a Featured Role" award. More recently he was involved in the Broadway musical, *Beautiful: The Carole King Musical*. Follow him on Instagram @c.st.a.

## Ephraim Sykes

DAVID RUFFIN



Ephraim is making his Berkeley Rep debut. A native of St. Petersburg, Florida, Ephraim can be seen in Kathryn Bigelow's new feature film *Detroit*, now in theatres. He was last seen as Seaweed J. Stubbs on NBC's *Hairspray Live!*.

Ephraim graduated from the Alvin Ailey/Fordham University BFA program with departmental honors and toured with the Ailey II company for two years. His TV/film credits include Marvin in HBO's *Vinyl*, Woody Allen's *Crisis in Six Scenes*, Marvel's Netflix series *Luke Cage*, *Leave It on the Floor*, *Dance Flick*, CBS' *NYC 22*, NBC's *Smash*, and *30 Rock*. Ephraim made his Broadway debut in *The Little Mermaid* and was in the original casts of *Hamilton: An American Musical*, *Memphis*, *Newsies*, and *Motown: The Musical*.

## Nasia Thomas

TAMMI TERRELL AND OTHERS



Nasia is making her Berkeley Rep debut. She was recently seen as Little Eva in *Beautiful: The Carole King Musical* on Broadway. Her other credits include the national tour of *Beautiful: The Carole King Musical* (swing). Regional credits

include *Hairspray* (the Munny) and *The Buddy Holly Story*. Other credits include *The Wiz* (Dorothy), *Les Misérables* (U/S Fantine), and *Dreamgirls* (U/S Effie). Nasia is a graduate from Elon University where she received her BFA in Music Theatre, 2015. Follow her on Instagram: @n\_a\_s\_v.

## Christian Thompson

SMOKEY ROBINSON AND OTHERS



Christian is thrilled to be making his Berkeley Rep debut. He recently ended his run as Benjamin Coffin III, as well as the U/S Roger, in the 20th anniversary tour of *Rent*. Other recent credits include De'Andre in *Blood at the Root* (National

Black Theatre of Harlem) and Tap Brother 2 in *After Midnight* (Norwegian Escape). Christian received his BFA in Musical Theatre from the Pennsylvania State University, Crew '15.

## Candice Marie Woods

DIANA ROSS AND OTHERS



Candice is making her Berkeley Rep debut. A native of Texas, she has performed all over the United States and internationally. Most recently, she appeared as Deena Jones in the Worklight Production/OD Company Korean

tour of *Dreamgirls*. A few of her Broadway credits include *Hairspray* (Dynamite and U/S Inez), *Catch Me If You Can* (Ensemble/featured vocalist on original cast album), *Nice Work If You Can Get It* (Flo), and *The Book of Mormon*. National tours include *Dirty Dancing: The Classic Story on Stage* and *Legally Blonde* (Pilar). She is a proud member of Actors' Equity Association.

## Clayton Craddock

DRUMS

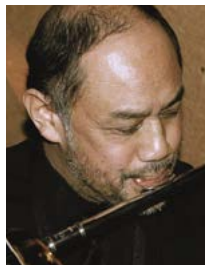


Clayton is making his Berkeley Rep debut. He attended Howard University to study business, but his first love was always music. After graduating with his business degree, he moved to New York

in 1993 to pursue a fulltime career in music. He toured with the show *Footloose* and returned to New York to work on *tick...tick...BOOM!* He began subbing on Broadway shows, including *Motown: The Musical*, *The Color Purple*, *Bare, Rent*, *Little Shop of Horrors*, *Evita*, *Cats*, and *Avenue Q*. He was the drummer on two Tony Award-winning shows, *Memphis* and *Lady Day at Emerson's Bar and Grill* with six-time Tony Award winner Audra McDonald. He has appeared on *The Colbert Report*, *The View*, *The CBS Early Show*, the *Today Show*, and the 2010 Tony Awards at Radio City Music Hall. He has shared the stage with legends such as Hubert Sumlin, The Stylistics, Deniece Williams, Chuck Berry, and Ben E. King.

## Larry De La Cruz

REEDS



Larry has performed professionally with Bobby Hutcherson, Kenny Werner, Bob Berg, Dave Liebman, Donald Harrison, Steve Smith (Journey & Vital Information), Doc Severinsen, Phil Woods, Hal Crook Big Band, Lou Rawls, The

Temptations, The Four Tops, San Diego Symphony, Classics Philharmonic Orchestra, and many others. He has played for various artists in the United States, Canada, Mexico, Japan, and France. Most recently, he has been playing in pit orchestras for musical theatre in the San Francisco Bay Area. Larry studied music at the Berklee College of Music, California State University at Long Beach, and received a Bach-

elor's Degree in Music Education from San Diego State University. His private instructors for saxophone are Charles McPherson, Andy McGhee, Leo Potts, and James Rötter.

## George Farmer

BASS



George's Broadway and off-Broadway credits include *Spring Awakening*, *Memphis*, *Lady Day at Emerson's Bar and Grill*, and *Fun Home*. He has performed with such artists as Art Farmer, Benny Golson, Curtis Fuller, Suzanne Vega,

Duncan Sheik, Alexis Hightower, Amel Larioux, Omar, Audra McDonald, Norm Lewis, and Michael Cerveris.

## Lucas Gayda

VIOLIN



Lucas is a Bay Area native with a tick for anything creative. In recent years, he's collaborated musically with Broadway by the Bay, SF Playhouse, Ray of Light Theatre, and Mountain Play, among others. In addition to being a

lifelong performer and dwelling within the pits of local theatres, he is also a digital designer and independent writer working and living in San Francisco.

## Stuart Langsam

PERCUSSION



Stuart is a multifaceted percussionist and music educator from Southern California. He holds a Bachelor of Arts in Music Performance from San Jose State University, a Master's degree from Oklahoma State University, and is

currently studying towards the Doctorate of Musical Arts degree at the University of Oklahoma. He was a member of the Oklahoma City Philharmonic for eight seasons performing classics, pops, ballet, and youth concerts. Some of his other performance credits include the Kansas City Symphony, Tulsa Symphony, Ft. Smith Symphony, Stockton Symphony, and the National Children's Choir. In 2011, he presented a marching percussion exhibition at the Percussive Arts Society International Convention with the Oklahoma State University Drumline. He has also presented clinics at the Oklahoma Music Educators Association and the PAS Oklahoma Day of Percussion. Stuart is a proud endorser of Innovative Percussion Sticks and Mallets.

## Christina Owens

### VIOLIN



Christina is a violinist, violist, and actor who regularly plays in the pit for Bay Area theatres, including Broadway by the Bay, Berkeley Playhouse, Woodminster Summer Musicals, Altarena Playhouse, Youth Musical Theater Company, and the Mountain Play on Mt. Tamalpais. As an actress, she holds a BFA in Musical Theatre from Brenau University and an MFA in Acting from American Conservatory Theater. Favorite roles often include playing and acting, such as the blind violinist in *The Producers* (Broadway by the Bay), and the fiddler in *Fiddler on the Roof* (Youth Musical Theater Company). Christina has served as co-concertmaster for the Oakland Civic Orchestra and helps run its chamber music affiliate, Opus Oakland. She frequently performs with the Awesome Orchestra Collective.

## Keith Robinson

### GUITAR



Keith is making his Berkeley Rep debut. He has performed lead guitar and recorded with a wide variety of artists, including James Brown; Earth, Wind & Fire; Beyoncé; John Legend; Lenny Kravitz; Usher; Bruce Springsteen; Gary Clark, Jr.; Willie Nelson; Martina McBride; Stevie Wonder; Mary J. Blige; Vanessa Williams; Tracy Chapman; Herbie Hancock; and k.d. lang. TV appearances include *The Tonight Show with Jay Leno*, *Soul Train*, *The View*, *Live with Regis and Kathie Lee*, and *The Kennedy Center Honors*. For the past 14 years Keith has performed as a member of the Kennedy Center Orchestra. He is currently working on his blues-inspired album to be released soon. Keith is a graduate of Berklee College of Music and lives in New York City.

## Lane Sanders

### PERCUSSION



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 *Next to Normal* (Broadway by the Bay), *Altar Boyz* (Center Rep), *Bat Boy* (Los Altos Stage Company), *The Rocky Horror Show* (RH

South Bay), and Seth Rudetsky's *Concert for America*. 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 and has been on staff for many high school marching band drumlines all over the Bay Area. Orchestrally, Lane has been a guest musician with the Monterey County Pops, Berkeley Symphony Orchestra, Symphony Silicon Valley, and the Air Force Band of the Golden West. Visit [lanesanders.com](http://lanesanders.com).

## Chip Tingle

### TROMBONE



Chip has led a diverse career in the music business, including performing with, promoting, presenting, and booking artists and ensembles across the full spectrum of styles and genres, including Herbie Hancock, Wayne Shorter, Ray Charles, Natalie Cole, *The Lion King*, *The Color Purple*, Tito Nieves, Wynton Marsalis, Bobby McFerrin, Paco de Lucía, Gonzalo Rubalcaba, Eliane Elias, Randy & Michael Brecker, Joe Zawinul, The Temptations, Johnny Mathis, symphony orchestras, chamber groups, and jingle and soundtrack studios, along with teaching privately and for such entities as Sonoma State University, San Jose Jazz, Sacramento State University/Jim Widener Camps, and University of the Pacific/Brubeck Camps. Chip is the proud father of two beautiful teenaged girls, Kelsey and Courtney.

## John Trombetta

### TRUMPET



John is thrilled to be back in the Bay Area after almost 25 years in NYC. He's performed extensively as a member of organizations like the Radio City Orchestra, Aretha Franklin Band, Rickey Minor Band, and countless Broadway pit orchestras (not to mention a handful of appearances with The Temptations over the years!). His trumpet can be heard in television, films, and commercial jingles.

## Dominique Morisseau

### BOOK

Dominique is the author of *The Detroit Project (A 3-Play Cycle)*, which includes the following plays: *Skeleton Crew* (Atlantic Theater Company), *Paradise Blue* (Williamstown Theatre Festival), and *Detroit '67* (the Public Theater, Classical Theatre of Harlem, and National Black Theatre). Additional plays include *Sunset*

*Baby* (Labyrinth Theater Company), *Blood at the Root* (National Black Theatre), and *Follow Me to Nellie's* (Premiere Stages). Her work has been commissioned by the Hip Hop Theater Festival, Steppenwolf Theatre Company, Women's Project Theater, South Coast Rep, People's Light and Theatre, and Oregon Shakespeare Festival/Penumbra Theatre. She currently serves as co-producer on the Showtime series *Shameless*. She has received the Stavis Playwriting Award, an NAACP Image Award, a Spirit of Detroit Award, the Weissberger Award, a PoNY Fellowship, the Sky Cooper New American Play Prize, a TEER Spirit Trailblazer Award, the Steinberg New Play Award, the Edward M. Kennedy Prize for Drama (*Detroit '67*), an Audelco award, and an Obie Award (*Skeleton Crew*).

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## Des McAnuff

### DIRECTOR

Des is a two-time Tony Award-winning director and former artistic director of the Stratford Festival and the La Jolla Playhouse, where he is director emeritus. During his tenure he directed more than 30 productions. His Broadway credits include *Doctor Zhivago*, *Jesus Christ Superstar*, *Guys and Dolls*, Aaron Sorkin's *The Farnsworth Invention*, *Jersey Boys* (Tony and Olivier Awards: Best Musical), Billy Crystal's *700 Sundays* (Tony Award: Best Special Theatrical Event), *Dracula the Musical*, *How to Succeed in Business Without Really Trying*, *The Who's Tommy* (Tony and Olivier Awards: Best Director), *A Walk in the Woods*, and *Big River* (Tony Awards: Best Director, Best Musical). Select New York credits include *Fetch Clay*, *Make Man* (New York Theatre Workshop). His Stratford highlights include *A Word or Two*, *Caesar and Cleopatra*, and *The Tempest* (all with Christopher Plummer). Opera: *Faust* (Metropolitan Opera, English National Opera). Film: *Cousin Bette* (director), *Iron Giant* (producer, BAFTA Award), and *Quills* (executive producer). In 2012, Des was awarded Canada's esteemed Governor General's National Arts Center Award and the Order of Canada.

## Sergio Trujillo CHOREOGRAPHER

Sergio's Broadway credits include *On Your Feet* (Tony Award nominee, Outer Critics Circle/Astaire Awards), *Memphis* (Olivier/occ Award, Drama Desk/Astaire Award nominations), *Jersey Boys* (Drama Desk/occ/ Greenroom/Dora nominations), *A Bronx Tale* (Chita Award nomination), *The Addams Family*, *Next to Normal*, *Hands on a Hardbody* (Drama Desk nomination), *Leap of Faith* (Drama Desk nomination), *Guys and Dolls* (Astaire Awards nomination), and *All Shook Up*. Director/choreographer credits include *Arrabal* (American Repertory Theatre), *Gloria Estefan on Broadway* (Minskoff Theatre), *Flashdance: The Musical* (national tour), and *White Noise* (Royal George Theatre). Other theatre credits include *Invisible Thread* (Second Stage Theatre, Astaire Award nomination), *Carmen: An Afro-Cuban Musical* (Olney Theatre-Helen Hayes Award nomination), *Freaky Friday* (Signature Theatre), and *The Wiz* (La Jolla Playhouse). International credits include *Tarzan* (Disney), *Peggy Sue Got Married* (West End), and *The Sound of Music and West Side Story* (Stratford Festival). Sergio's upcoming project is *Summer: The Donna Summer Musical* (La Jolla Playhouse).

## Harold Wheeler ORCHESTRATOR

Harold is a composer, arranger, orchestrator, musical director, musical supervisor, and musician. Perhaps best known for his 17

seasons as musical director of the ABC show *Dancing with the Stars*, he has enjoyed many years of success over several mediums. Broadway credits include *Side Show*, *Hugh Jackman — Back on Broadway*, *Dirty Rotten Scoundrels* (Tony Award nomination), *Never Gonna Dance*, *Hairspray* (Tony Award nomination, Drama Desk Award), *The Full Monty* (Tony Award nomination), *Swing!* (Tony Award nomination), *Little Me* (Tony Award nomination), *The Life* (Tony Award nomination), *Dreamgirls*, *The Wiz*, *The Tap Dance Kid*, and *Lena Horne: The Lady and Her Music*. He has served as conductor of the Academy Awards three times (most recently during the 89th Academy Awards), only the second African-American conductor in the Academy's history. He also was one of two conductors during the closing ceremonies of the 1996 Summer Olympics. In 2008, Harold received a Lifetime Achievement Award from the NAACP Theatre Awards. He is married to television and Broadway performer Hattie Winston.

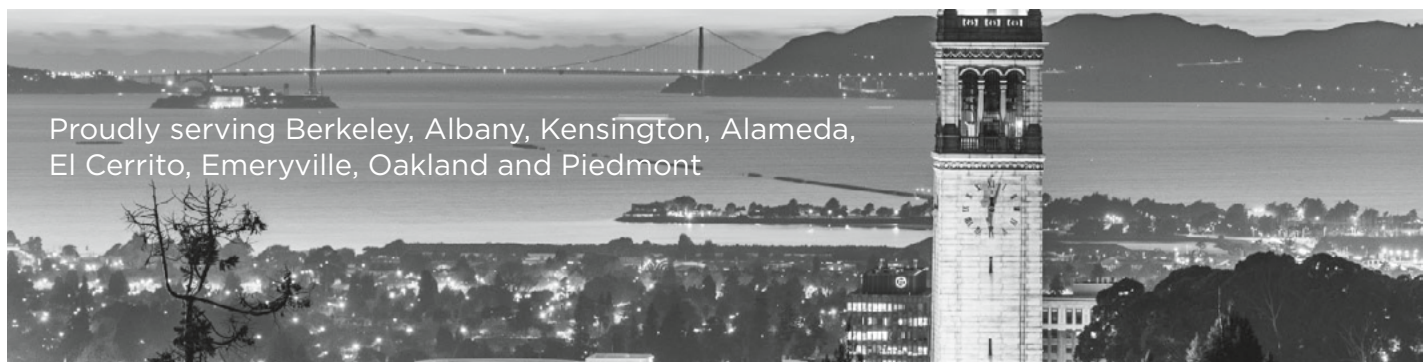
## Kenny Seymour MUSIC DIRECTOR/CONDUCTOR/ KEYBOARD 1/ARRANGER

Kenny's Broadway and off-Broadway credits include the Tony Award winner for Best Musical *Memphis* (music director/conductor), *Amazing Grace: An Epic Musical* (orchestrator), *Half-Time: A New Musical* (dance music arranger/electronic music producer), *Marley: A World Premiere Musical* (music supervisor/

arranger/orchestrator), *Tallest Tree in the Forest* (music director/arranger/incidental music), *Scary Musical* (orchestrator), *Big Maybelle: Soul of the Blues* (music supervisor/orchestrator), and *The Wiz* at La Jolla Playhouse (dance music arranger). His film and TV credits include *Yemója: Rise of the Orisha* (composer), *Oya: Rise of The Suporishas* (composer), *Talking with the Taxman About Poetry* (composer, 2013 Global Music Award for Best Original Score), and music arranger/orchestrator for shows on Fox, BET, and NBC including the Inaugural Ball for President Barack Obama. Kenny has performed around the world, from the Legendary Apollo Theatre and Carnegie Hall to the Montreux Jazz Festival. Education: Music & Art, Manhattan School of Music and Berklee College of Music. Visit [kennyseymour.com](http://kennyseymour.com).

## Sean Kana ASSOCIATE CONDUCTOR/ KEYBOARD 2/CONTRACTOR

Sean is an award-winning Bay Area music director, pianist, and conductor currently serving as the resident music director for Broadway by the Bay in Redwood City, whose latest production was *Smokey Joe's Café*. His other recent credits include playing keys at TheatreWorks for *Rags* as well as the world premiere of the musical *Triangle*, and he earned Theatre Bay Area Awards for Best Musical Direction for his work on both *In the Heights* and *Dogfight*. A classically trained musician with a degree in vocal performance from San Francisco



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State University, he has toured internationally and recorded sound for movie trailers and soundtracks for Pfeifer Broz. music. Sean possesses an extensive knowledge of repertoire, style, and technique and is a prominent vocal coach in the Bay Area. He currently teaches applied voice for the MFA program at American Conservatory Theater (ACT) in San Francisco. Visit [seankana.com](http://seankana.com).

### Robert Brill SCENIC DESIGNER

Robert is thrilled to return to Berkeley Rep, having previously designed *The Laramie Project*. Broadway credits include *Assassins* (Tony Award nomination), as well as the set and club design for the critically acclaimed revival of *Cabaret*, *Jesus Christ Superstar*, *Guys and Dolls* (Tony Award nomination), *Buried Child*, *Design for Living*, *A Streetcar Named Desire*, *One Flew Over the Cuckoo's Nest*, and others. His credits include Disney's *Frozen*, as well as numerous opera world-premieres, including *Moby-Dick*, *Everest*, *Cold Mountain*, and *It's a Wonderful Life*. He has designed for the Whitney Museum of American Art, BAM, Stratford Shakespeare Festival, the Guthrie Theater, Goodman Theatre, Steppenwolf Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, Magic Theatre, and American Conservatory Theater. Upcoming: *Summer: The Donna Summer Musical*, directed by Des McAnuff. Robert is a founding member of Sledgehammer Theatre, a recipient of the Michael Merritt Award for Excellence in Design and Collaboration, and professor of Scenic Design for University of California San Diego.

### Paul Tazewell COSTUME DESIGNER

Paul has been designing costumes for Broadway, regional theatre, film and television, dance, and opera productions for over 25 years. Starting his Broadway career with the groundbreaking musical, *Bring in 'Da Noise, Bring in 'Da Funk* directed by George C. Wolfe, he followed that with work on the original Broadway productions of the Pulitzer Prize- and Tony Award-winning *Hamilton*; *In the Heights*; *The Color Purple*; *Dr. Zhivago*; *Memphis*; *Caroline, or Change*; *Elaine Stritch at Liberty*; *Russel Simmons' Def Poetry Jam*; *Lombardi*; and *Magic/Bird*. Revival work includes *Side Show*, *A Streetcar Named Desire*, *Jesus Christ Superstar*, *Guys and Dolls*, *A Raisin in the Sun*, and *On the Town*. He has received many recognitions for his work. In the same year, 2016, he received both a Tony Award, for *Hamilton*, and the Emmy Award, for *The Wiz! Live* on NBC. That summer, he also designed *The Immortal Life of Henrietta Lacks* for HBO Films starring Oprah Winfrey and based on the best-selling book. He currently lives in New York City and works across the globe.

### Howell Binkley LIGHTING DESIGNER

Howell's Broadway credits include *Prince of Broadway*, *Come From Away* (2017 Tony Award nomination), *A Bronx Tale*, *Hamilton* (2016 Tony Award winner), *After Midnight* (2014 Tony Award nomination), *How to Succeed...* starring Daniel Radcliffe (2011 Tony Award nomination), *West Side Story* (2009 Tony Award nomination), *Gypsy* starring Patti LuPone, *In The Heights* (2008 Tony Award nomination), *Jersey Boys* (2006 Tony Award winner), *Avenue Q*, *Parade*, and *Kiss of the Spider Woman* (1993 Tony Award nomination). He is the co-founder and resident lighting designer for Parsons Dance. Howell received the 1993 Sir Laurence Olivier and Canadian Dora Awards for *Kiss of the Spider Woman*, the 2006 Henry Hewes Design Award for *Jersey Boys*, and the 2016 Henry Hewes Design Award for *Hamilton*.

### Steve Canyon Kennedy SOUND DESIGNER

Steve is making his Berkeley Rep debut. His Broadway credits as production sound engineer include *Cats*, *Starlight Express*, *Song and Dance*, *The Phantom of the Opera*, *Aspects of Love*, and *Carrie*. Broadway sound design credits include *On Your Feet*, *Dr. Zhivago*, *Lady Day at Emerson's Bar and Grill* (Tony Award), *Hands on a Hardbody* (Drama Desk Award), *Jesus Christ Superstar*, *Catch Me If You Can* (Tony Award nomination), *Guys and Dolls*, *Mary Poppins*, *The Lion King*, *Jersey Boys* (Drama Desk Award), *700 Sundays*, *Hairspray*, *The Producers*, *Aida*, *Titanic*, *Big*, *How to Succeed in Business Without Really Trying*, *Carousel*, and *The Who's Tommy* (Drama Desk Award).

### Peter Nigrini PROJECTION DESIGNER

Peter most recently worked on the world premiere of *Monsoon Wedding* at Berkeley Rep. His Broadway credits include *A Doll's House, Part 2*; *Amélie*, *A New Musical*; *Dear Evan Hansen*; *An Act of God*; *Heidi Chronicles*; *The Best Man*; *Fela!*; and *9 to 5*. His other credits include *Grounded and Here Lies Love* (the Public Theater), *Wakey, Wakey* (Signature Theatre), *The Elaborate Entrance of Chad Deity* (Second Stage Theatre), *Notes from Underground* (Yale Repertory Theatre), The Grace Jones Hurricane Tour, *Rent* (New World Stages), *Real Enemies* (BAM Next Wave Festival), and *Blind Date* (Bill T. Jones). For Nature Theater of Oklahoma, *No Dice and Life @ Times* (Burgtheater, Vienna). His upcoming projects are *Lucia di Lammermoor* (Sante Fe Opera) and *The SpongeBob Musical* (Broadway 17-18).

### Charles G. LaPointe HAIR AND WIG DESIGNER

Charles has worked on over 75 Broadway shows, including *Hamilton*, *Beautiful: The Carole King Musical*, *Anastasia*, *Amélie*, *Motown: The Musical*, *Allegiance*, *On Your Feet!*, *A Gentle-*

*man's Guide to Love and Murder*, *The Color Purple*, *Doctor Zhivago*, *Of Mice and Men*, *Violet*, *Sideshow*, *Honeymoon in Vegas*, *The Elephant Man*, *Radio Golf*, *After Midnight*, *Clybourne Park*, *Bring It On*, *Newsies*, *Bonnie and Clyde*, *The Mountaintop*, *Women on the Verge...*, *The Merchant of Venice*, *Memphis*, *Henry IV*, *Cymbeline*, *Lombardi*, *Fences*, *The Miracle Worker*, *Superior Donuts*, *33 Variations*, *Guys and Dolls*, *In the Heights*, and *Jersey Boys*. Television: *The Wiz Live!* (Emmy Award nomination). Charles' upcoming Broadway credits include *The Band's Visit* and *SpongeBob SquarePants*.

### Steve Rankin FIGHT DIRECTOR

Steve's previous Berkeley Rep credits include *Yellowjackets*, *Ruined*, and *Mother Courage*. His Broadway credits include *Doctor Zhivago*, *Jersey Boys*, *Memphis*, *The Who's Tommy*, *Two Shakespearean Actors*, *The Farnsworth Invention*, *Henry IV*, *Twelfth Night*, *Macbeth*, *Getting Away with Murder*, *Anna Christie*, *Dracula*, *The Real Inspector Hound*, and *Guys and Dolls*. Off Broadway, he has worked on *The Third Story*, *Below the Belt*, and *The Night Hank Williams Died*. His Stratford Shakespeare Festival credits include *Romeo and Juliet*, *Macbeth*, and *Caesar and Cleopatra*. He worked on *Rodelinda*, *Faust*, and *Iphigenia at Tauride*, all at the Metropolitan Opera. Regionally, he has worked at La Jolla Playhouse, the Old Globe (associate artist), the Mark Taper Forum, Ahmanson Theatre, Actors Theatre of Louisville, Asolo Repertory Theatre, Paper Mill Playhouse, and Center Stage, among others. Steve also plays mandolin with Susie Glaze and the New Folk Ensemble.

### Edgar Godineaux ASSOCIATE CHOREOGRAPHER

Edgar was the associate choreographer for the Tony Award-winning musical *Memphis*, which received the Olivier Award Best Choreography for *Memphis* UK, and was the director/choreographer for *Memphis* at Musical Theatre West and *Flashdance the Musical* national tour. His film credits include *Idlewild* featuring OutKast, Boldin. His TV credits include *So You Think You Can Dance* (Canada) and Motown 30th Anniversary. He performed in *Dancing with the Stars' Michael Jackson Tribute*, *Glee*; and Broadway's *Swing*, *Aida*, and *Dance of the Vampires*. He has toured with Michael Jackson, Mariah Carey, and Diana Ross. Edgar is the choreographer for the upcoming *STAX Musical*.

### Tara Rubin Casting CASTING

Tara Rubin Casting's most recent Berkeley Rep credit is *Macbeth*. Selected Broadway credits include *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *The Heiress*, *How to*

Succeed..., *Billy Elliot*, *Shrek*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, ...*Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, and *The Phantom of the Opera*. Off-Broadway credits include *The Band's Visit*; *Here Lies Love*; and *Love, Loss, and What I Wore*. Regional credits include Yale Repertory Theatre, Paper Mill Playhouse, La Jolla Playhouse, the Old Globe, and Asolo Rep.

**Molly Meg Legal**  
PRODUCTION STAGE MANAGER

Molly Meg's Broadway credit includes *Jersey Boys*. She worked on the national tours of *The Lion King*, *Mary Poppins*, *Billy Elliot*, the 30th anniversary tour of *Annie*, *Oliver!*, and *Love, Janis*.

**Karen Szpaller**  
STAGE MANAGER

Karen is thrilled to be back for her 14th season at Berkeley Rep, where she most recently worked on *Monsoon Wedding*; some past favorite Berkeley Rep productions include *Tribes*, *The Wild Bride*, *The Lieutenant of Inishmore*, *Eurydice*, *Fêtes de la Nuit*, *Comedy on the Bridge/Brundibar*, *Compulsion*, and *Concerning Strange Devices from the Distant West*. Her favorites elsewhere include *The Unfortunates*, *A Christmas Carol* (2006-16), *Armistead Maupin's Tales of the City, 1776*, *Stuck Elevator*, *Blackbird*, *Curse of the Starving Class*, and *The Tosca Project* at American Conservatory Theater; Anne Patterson's art and theatrical installation *Seeing the Voice: State of Grace* and Anna Deaver Smith's *On Grace*, both at Grace Cathedral; the national tour of *Spamalot* in San Francisco; *Wild with Happy*, *Striking 12*, and *Wheelhouse* at TheatreWorks; *Ragtime* and *Showboat* at Foothill Music Theatre; *The 25th Annual Putnam County Spelling Bee* at San Jose Repertory Theatre; *Salomé* at Aurora Theatre Company; and *Urinetown: The Musical* at San Jose Stage Company. Karen is the production coordinator at TheatreWorks.

**Chris Waters**  
ASSISTANT STAGE MANAGER

Chris was the assistant stage manager on Berkeley Rep's production of *Hand to God* last season. He most recently stage managed *As You Like It* at California Shakespeare Theater. Some of his favorite credits include *Othello* and *King Lear* (Cal Shakes); *Safe House*, *Talley's Folly*, and *Rapture, Blister, Burn* (Aurora Theatre); *James and the Giant Peach* (Bay Area Children's Theater/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), starring Danny Scheie. Chris holds an MA in theatre management from University of California, Santa Cruz.

**Tony Taccone**  
MICHAEL LEIBERT  
ARTISTIC DIRECTOR

Tony is celebrating his 20th anniversary season. During Tony's tenure as artistic director of Berkeley Rep, the Tony Award-winning nonprofit has earned a reputation as an inter-



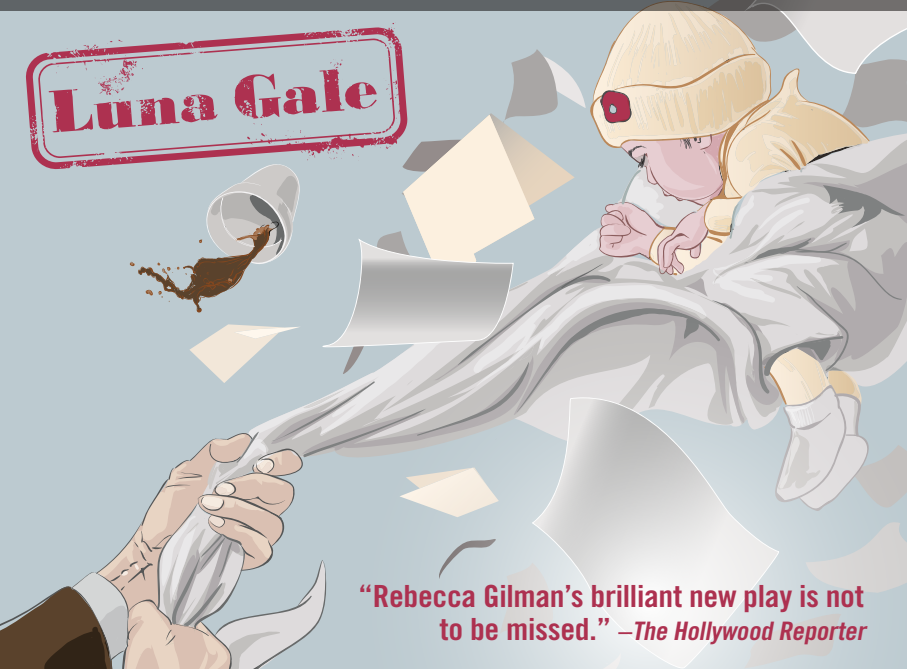
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national leader in innovative theatre. In those 20 years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 23 shows to New York, two to London, and one to Hong Kong. Tony has staged more than 40 plays in Berkeley, including new work from Julia Cho, John Leguizamo, Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Itamar Moses, and Lemony Snicket. He directed the shows that transferred to London, *Continental Divide* and *Tiny Kushner*, and two that landed on Broadway as well: *Bridge @ Tunnel* and *Wishful Drinking*. Prior to working at Berkeley Rep, Tony served as artistic director of Eureka Theatre, which produced the American premieres of plays by Dario Fo, Caryl Churchill, and David Edgar before focusing on a new generation of American writers. While at the Eureka, Tony commissioned Tony Kushner's legendary *Angels in America* and co-directed its world premiere. He has collaborated with Kushner on eight plays at Berkeley Rep, including *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. Tony's regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, the Public Theater, and Seattle Repertory Theatre. As a playwright, he debuted *Ghost Light*, *Rita Moreno: Life Without Makeup*, and *Game On*, written with Dan Hoyle. In 2012, Tony received the Margo Jones Award for "demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre."

## Susan Medak

### MANAGING DIRECTOR

Susan has served as Berkeley Rep's managing director since 1990, leading the administration and operations of the Theatre. She has served as president of the League of Resident Theatres (LORT) and treasurer of Theatre Communications Group (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, Susan serves on the board of the Downtown Berkeley Association (DBA). She is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. 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.

## 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.

## Peter Dean

### PRODUCTION MANAGER

Peter began his Berkeley Rep career in 2014, and since then some of his favorite productions include *Party People*, *X's and O's (A Football Love Story)*, *Monsoon Wedding*, and *Aubergine*. Previously, he served as production manager at the Public Theater, where favorite works include *Here Lies Love*, *Father Comes Home from the War Parts 1–3*, *Mobile Shakespeare*, and *The Tempest* as well as musical collaborations with Sting, the Roots, and the Eagles. Peter also helped Alex Timbers develop *Rocky the Musical*, *The Last Goodbye*, and the cult classic *Dance Dance Revolution the Musical*. Other favorites include working with Edward Albee to remount *The Sandbox* and *The American Dream* at their original home at the Cherry Lane Theatre, working on *Little Flower of East Orange* directed by the late Philip Seymour Hoffman, and being a part of the development team for *The Ride*, an interactive four-mile traveling performance in the heart of Times Square. Regionally Peter has worked with the Huntington Theatre Company, American Repertory Theater, Commonwealth Shakespeare, Trinity Rep, Hasty Pudding Theatricals, Colorado Ballet, Central City Opera, and the Denver Center Theatre Company. Peter is a graduate of Otterbein University.

## 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 commission-

ing and new play development, and dramaturged the world premiere productions of *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 *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 28th 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* and *One Man, Two Guvnors*.

**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 23rd year as production stage manager. Some of his favorite shows include *36 Views*, *Endgame*, *Eurydice*, *Hydriotaphia*, and *Mad Forest*. He has also worked with the Barbican in London, the Huntington Theatre Company, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, the Public Theater and Second Stage Theater in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takazuckas' *Breaking the Code* and Sam Shepard's *The Late Henry Moss*.

**Ira Pittelman & Tom Hulce**

Ira Pittelman and Tom Hulce are pleased to return to Berkeley Repertory Theatre where they collaborated with Tony Taccone and Susie Medak and the entire Berkeley Rep company on the 2009 record-breaking production of Green Day's *American Idiot*, directed by Michael Mayer.

Following the sold-out run, they brought *American Idiot* to Broadway where it won two 2010 Tony Awards and earned a third nomination for Best Musical, and won the Grammy for Best Broadway Cast Album. *American Idiot* then went on to tour across North America and the UK for the next three years and is now being performed around the world.

Ira and Tom first joined in partnership in 2005 to develop and produce the musical *Spring Awakening*. Following an extended run at the Atlantic Theater Company, *Spring Awakening* moved to Broadway in 2006 and won eight 2007 Tony Awards including Best Musical. *Spring Awakening* went on to have two national touring companies and gave birth to 15 international productions, won four Olivier Awards including Best New Musical, and won the Grammy for Best Broadway Cast Album.

In 2012, Ira and Tom joined Liza Lerner and Broadway Across America to produce the Broadway revival of *On A Clear Day You Can*



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They have supported the development of a number of new musicals including *10 Million Miles* by Patty Griffin and Keith Bunin at the Atlantic Theater, and *The Fortress of Solitude* by Michael Friedman and Itamar Moses at Dallas Theater Center and the Public Theater.

Their most recent collaboration was on the new Broadway play, *Significant Other*, written by Joshua Harmon and directed by Trip Cullman.

Ira and Tom would like to especially thank Berry Gordy, Shelly Berger, Suzanne de Passe, Nansci Neiman-Legette, and the one and only Otis Williams.

**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 of Educational Opportunity. In San Francisco, she is engaged in the launch of 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 SPONSOR**

Roger Strauch is a former president of Berkeley Rep's board of trustees and is currently vice president of the board. He is chairman of the Roda Group (rodagroup.com), a venture-development company based in Berkeley. The Roda Group is a lead investor in new battery, carbon capture, and water remediation technology companies based in Silicon Valley and Vancouver, Canada. Roger is chairman of the board of directors of Cool Systems, the manufacturer of Game Ready, a medical

physical therapy system. He is also chairman of the board of trustees for the Mathematical Sciences Research Institute. He is a member of the UC Berkeley Engineering Dean's college advisory board; a member of the board of Northside Center, a mental-health services agency based in Harlem, New York City; and a co-founder of the William Saroyan Program in Armenian Studies at Cal. Roger also leads the Mosse Art Restitution Project, which searches for family art illegally confiscated during Germany's Third Reich. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children's Hospital. They have three college-age children.

**Bill Falik & Diana Cohen**

**EXECUTIVE SPONSORS**

Bill and Diana have been subscribers and supporters of Berkeley Rep since its earliest days on College Avenue. Diana joined the board of trustees in 1991 and served the Theatre for 10 years; she also served on the board of trustees of Cal Performances for nine years until June 2017. As a family therapist, she worked in private practice for 25 years before retiring to focus on her watercolor painting. Bill has been a real-estate and land-use lawyer practicing in the San Francisco Bay Area for the past 40 years and has served as a trustee for Berkeley



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Rep from 2006 to 2016. He currently is the managing partner of Westpark Community Builders, which creates master-planned communities in the greater Sacramento region. For the past 12 years, Bill has been an adjunct professor at UC Berkeley Law School and a member of the professional faculty at Haas Business School. Bill teaches interdisciplinary real estate courses at Berkeley Law School, Haas Business School, Berkeley's College of Environmental Design, and the Goldman School of Public Policy. Bill and Diana are actively involved in philanthropic activities throughout Northern California. They have three grown children and four grandchildren under the age of three, all of whom live in the Bay Area.

**The Ira and Leonore S. Gershwin Philanthropic Fund/  
Jean & Michael Strunsky**  
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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, where she continues to serve as chair of the Emeritus Council.

**Karen Galatz & Jon Wellinghoff**  
**SPONSORS**

Karen and Jon are enthusiastic supporters of Berkeley Rep. Karen is a member of the theatre's board of trustees. They are both particularly proud to sponsor *Ain't Too Proud — The Life and Times of The Temptations*, not only because it honors the great music and amazing lives of the Temptations, but also because it chronicles the challenges times in which they made that music and history. Jon, a past chairman of the Federal Energy Regulatory Commission, is an internationally recognized energy law attorney and clean tech energy expert. He now leads Policy/DER Consulting, guiding energy tech companies from start-ups to fully commercialized enterprises to get to market and expand markets by addressing critical policy barriers to business success. Karen is the author of *Muddling through Middle Age* (<http://muddling.me>), a humor blog for "women of a certain age," and she is an award-winning former journalist.

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### Scott & Sherry Haber

#### SPONSORS

Scott and Sherry are thrilled to sponsor *Ain't Too Proud—The Life and Times of The Temptations*. Scott and Sherry have been interested in the arts as long as they can remember, including choral and instrumental music, dance, and live theatre. Scott recently retired as a corporate law partner at Latham and Watkins LLP and now continues in an of counsel capacity. He served on Berkeley Rep's board of trustees from 2005 through 2014 and rejoined the board in 2016. Sherry teaches LaBlast dance classes and has volunteered for the Hillsborough, Burlingame, and Pinewood Schools. It is with great pleasure that the Habers are able to support Berkeley Rep and exceptional regional theatre.

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### Patricia Sakai & Richard Shapiro

#### SPONSORS

Patricia and Richard have alternated serving on Berkeley Rep's board of trustees for over 25 years. They are proud to support the Theatre's leading-edge artistic vision, innovative productions and programs, and a stellar staff that have earned Berkeley Rep its national reputation as a destination for both theatre artists and audiences. Patricia is on the board of Ashby Village, and has also served on the board of the Management Center of Northern California. She was a secondary school educator, director of continuing education at St. Mary's College, and worked at several Bay Area corporations as a learning and organizational effectiveness executive. Patricia is currently a painter and performs with the San Francisco Choral Society. Richard serves on the boards of Berkeley Rep and Resources for Community Development. He has also served on the boards of the Berkeley Art Museum/Pacific Film Archives, Camp Swig, the East Bay Conservation Corps, Legal Assistance for Seniors, and the Urban School. Richard is a partner at Farella, Braun + Martel.



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### Associate music director

Sean Kana

### Associate scenic designer

Justin Humphres

### Assistant scenic designer

Anna Robinson

### Associate costume designer

Rachel Attridge

### Associate lighting designer

Ryan O'Gara

### Associate sound designer

Walter Trarbach

### Associate projection designer

Robert Figueira

### Projection editor

Dan Vatsky

### Assistant wig design

Ashley Rae Callahan

### Dramaturg

Sarah Rose Leonard

### Casting associate

Claire Burke

### Music assistant

Richard Krishnan

### Assistant to Des McAnuff

Megan Dieterle

### Assistant to Sergio Trujillo

Krysta Hibbard

### Assistant to Dominique Morisseau

Stori Ayers

### Scenic design assistants

Matt Herman

Yi-Chien Lee

Sam Rojas

### Keyboard programmers

Randy Cohen

Tim Crook

### Lightboard programmer

Alex Fogel

### Projections - d3 programmer

Matt Houstle

### Production assistant

Hana Kadoyama

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Josh van Eyken

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Sarina Renteria

Caitlin Steinmann

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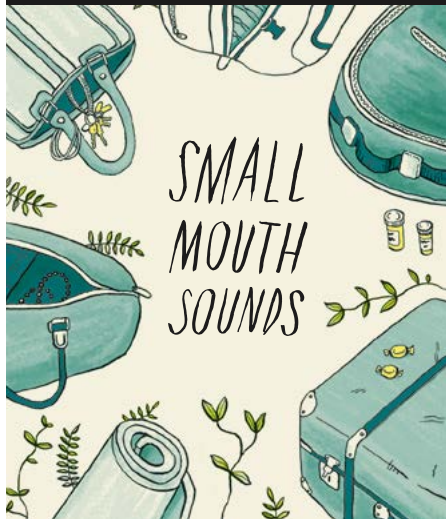
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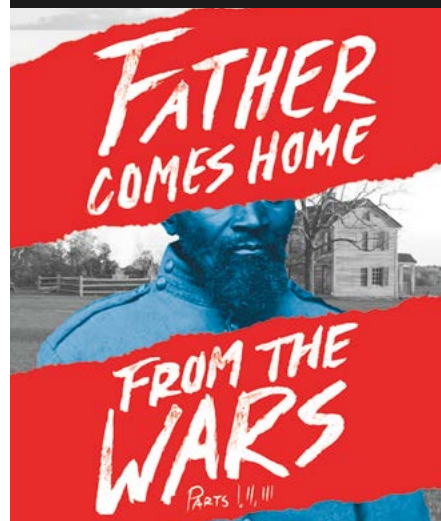
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