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2014-15 · ISSUE 2







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### THE BERKELEY REP MAGAZINE 2014-15 · ISSUE 2

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## PROLOGUE

from the Artistic Director



**What is your image** of the Black Panthers? Do you remember the Young Lords? How do these groups live in your mind, in our collective memory, in that immense collection of conflicting narratives that we call the annals of history? Do you remember their accomplishments or their failures? The fervent idealism that fueled the beginning of the movement, or the bitter cynicism in the aftermath of its tragic end? After all is said and done, what do you think is the legacy of the Black Panthers and the Young Lords?

These are the central questions and motivating forces behind *Party People*, a project that took years to research. Led by UNIVERSES, a trio of artists in fierce pursuit of personal and historical truth, countless interviews were conducted with scores of people affiliated with both groups. Being much younger than the people they were interviewing, UNIVERSES found themselves alternately amazed and surprised, elated and depressed. Many old wounds had not healed, some old rivalries remained intact, and memories were frequently fractured and painful. And yet, the breadth of vision was still inspiring, the goals worthy, and the accomplishments real. How to capture all that?

Enlisting the long-term guidance of director Liesl Tommy, they focused on creating a fictional dramatic situation set in the present that evokes scenes from the past. Relying on their unique performance skills that combine spoken word with a variety of musical idioms ranging from blues to jazz to salsa, the result is a singular theatrical experience that transmutes history into art. And the journey of the characters reflects the journey of the artists themselves: a generation trying to mine the experiences of their forebears, trying to understand the past as a way of living more fully in the present.

*Party People* was first developed and produced by our good friends at the Oregon Shakespeare Festival. We both admired that production and felt the play was ripe for a deeper investigation of both character and story. UNIVERSES were under no obligation to rewrite the play, but they have embraced the task with openness, rigor, and courage. Tonight you will see the results of these formidable efforts. Here in Berkeley, home of the Free Speech Movement and sister city to Oakland, where so much of the history of the Panthers was written. We hope that the play catalyzes your imagination, activates your spirit, and brokers some sense of solidarity as we all make our way into the uncertain future.

Sincerely,


Tony Taccone

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## PROLOGUE

from the Managing Director



**When, in the middle** of the 20th century, non-profit theatres began to spring up in cities across the country, in places like Milwaukee, Oklahoma City, Houston, and Washington, DC, they were founded by individuals who, while operating out of an individual sense of empowerment, were inspired by a remarkably consistent set of values. Almost all of those founders spoke of shaking off the yoke of New York's artistic hegemony, of providing dignity of work to local theatre practitioners, and of the urgency to create work that spoke uniquely to their own communities.

The notion that stories might be unique to a community and might be uniquely valued by disparate communities was a genuinely new and thrilling idea and went hand in hand with the recognition that a classic might become new and might speak in a new and distinctive way to a particular community if told through the lens and experience of that locality.

It is in that spirit that we bring you *Party People*, a story that speaks with a particular resonance to the Bay Area. This is one of our stories and the telling of it is an act of communal remembering. Revisiting that time and place demands that each of us commit some time to considering what that moment, what these people, meant to us. *Party People* asks that we reconsider, in light of what we know now, what we thought then.

One of the pleasures of this kind of communal remembrance is the opportunity to collaborate with colleagues who share our passion for community. In this case, it is a real joy and privilege to work with our friends at the Oakland Museum of California. While their major exhibition commemorating the Black Panthers had long been scheduled for 2016, they agreed to jump-start some of their own research to work with us on this project.

And while our Berkeley Rep School of Theatre assiduously works to link our programming with their work in the public schools, this play has provided a particularly rich opportunity to link Bay Area children to an important local as well as national movement.

We're grateful to UNIVERSES and to this dynamic group of artists who are so ardently committed to *Party People* for allowing us to speak so eloquently to our own Bay Area history.

Warmly,

Susan Medak

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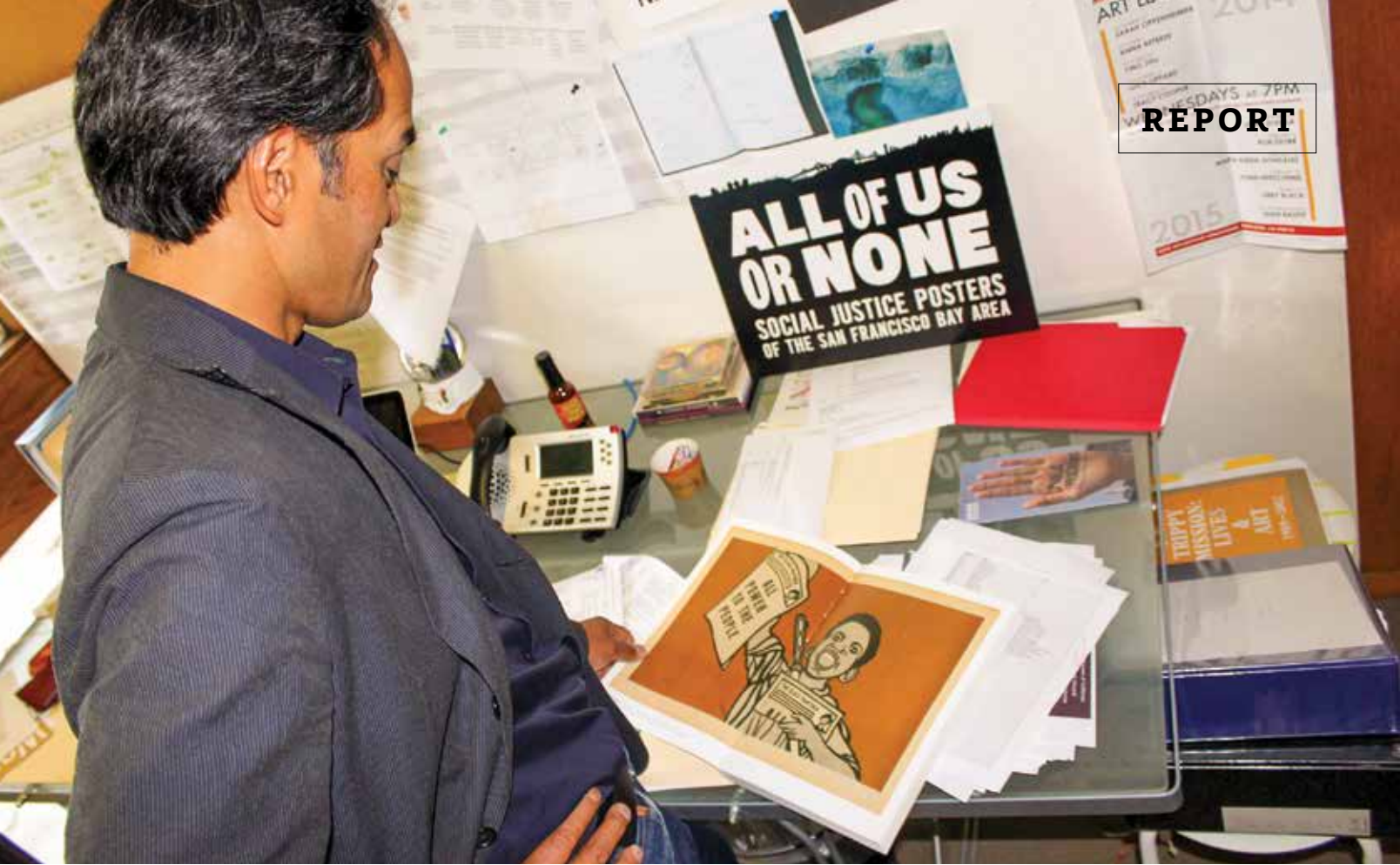
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# Looking behind and ahead at Berkeley Rep

BY JULIE MCCORMICK

**The act of remembrance** requires us to look behind and ahead—it's both about figuring out what happened, and deciding how to share that information with others in the most impactful way possible. Where does the balance between collective and individual experience lie? This profoundly creative process requires both a keen forensic eye and an empathetic heart. In bringing you *Party People*, many people have asked these questions of themselves: the artists of UNIVERSES, who created this piece; the curators at the Oakland Museum of California, who designed the lobby; and the staff at Berkeley Rep.

The artists of UNIVERSES conducted extensive research about the Black Panthers and Young Lords. Though plenty of books and historical documents chronicle events from this time, they also interviewed dozens of party members, their families, and others who were somehow involved in that movement. Simply gathering facts was not enough to create a piece like this—it was also important to the artists to build relationships with the people who were touched by these events. UNIVERSES member Steven Sapp says, "You have to talk to them. I mean, you definitely want that human connection to be a part of the work, but it's also a real sign of respect."

Remembering these stories is a two-way street. It's not only about bringing them to life for those who did not experience those events firsthand, but also requires examining and honoring individual perspectives.

But theatres are not the only place where the past and the present sit side by side. The Oakland Museum of California, which has scheduled a Black Panther exhibition for 2016, collaborated with Berkeley Rep to create the display in the Thrust lobby. Though still in the very early planning stages of their exhibition, OMCA's staff was able to share valuable resources and insights with us about the Black Panther Party. The museum is a valuable repository of both artifacts (physical objects) and archives (a collection of historical documents or records), including the *Oakland Tribune* photo archive, the Dorothea Lange Archive, and the All Of Us Or None political poster collection. In order to create exhibits that are relevant to our community, they must answer the questions: what do we keep? And how do we share the story this information tells us?

Senior Curator of Art René de Guzman offered some insight into how OMCA makes these choices. "Most people have the idea that there's some kind of machinery that



“Most people have the idea that there’s some kind of machinery that dispassionately processes everything in the museum. When in reality, collecting is an incredible, powerful kind of human activity filled with surprises and values that goes beyond experts analyzing data.”

—RENÉ DE GUZMAN, SENIOR CURATOR OF ART,  
OAKLAND MUSEUM OF CALIFORNIA

dispassionately processes everything in the museum,” he says. “When in reality, collecting is an incredible, powerful kind of human activity filled with surprises and values that goes beyond experts analyzing data. One example is a promise gift. Someone has collected something throughout their life, and promises it to a museum upon their death. And once it goes into the museum, an individual collection becomes part of a broader social legacy. There’s a transfiguration of the individual into a greater social whole.”

“And often,” he continues, “promise gifts are highly valued. People wouldn’t want to go through the trouble of thinking about the future and writing the museum into their will unless it was really important to them. But there are different kinds of value. On the one hand, there’s the Picasso that goes for \$10 million. Those kinds of things are considered important by society, and one way of showing that is through monetary value. I’ve become sensitized to this through the history collection at the museum. They will collect stuff like fast-food wrappers. They don’t have a huge monetary value, but they have a value in terms of human experience.”

In many ways, theatres and museums have a lot in common. They use objects and stories to engage with, educate, and stimulate a wider community. Berkeley Rep has already found a number of ways to share our 46-year history. Costumes, props, set pieces, and posters from old productions decorate our offices and shops at our Harrison Street campus. In the second-floor lobby of the Roda Theatre, an enormous timeline detailing important events from Berkeley Rep’s past covers one wall.

With funding from our new Create Campaign, Berkeley Rep will be expanding our spaces at our Harrison Street campus and the Thrust Stage on Addison Street. The warehouse where we currently store our historical documents will eventually become studio spaces and artists housing. In preparation, Mitzi Sales, who’s a member of the Create Campaign honorary committee, has launched an archive project to decide what to keep and how to preserve it. Currently there are old development, executive, facilities, and marketing records stored in dozens of boxes, according to Facilities Director Mark Morrisette.

“Some documents like old receipts can be rotated out after time or scanned,” he notes. “But what about others, like early performance programs or yellowing press clippings? Do you digitize them? Or is something lost in doing that?”

As we initiate new construction projects both downtown and in West Berkeley, building plans and property documents are essential to planning and securing permits. These records are not only about preserving the past, but also pave the way for the future.

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## REPORT



Left to right The Caswell County Department of Transportation got in on the act, helping to publicize the performance (photo by Madeleine Oldham); Katie Pearl; Lisa Damour (photo by Zach Smith); Composer/sound designer Brendan Connelly, director Katie Pearl, actor Aysan Celik, stage manager Nancy Losey, and intern Christina Novakov-Ritchey in rehearsal at Berkeley Rep's 2014 Ground Floor Summer Lab (photo by Eric Scanlon)

# Ground Floor spotlight: Community engagement in action with PearlDamour's *Milton*

BY MADELEINE OLDHAM

## The American theatre

is in the middle of a field-wide conversation about community engagement. Many of us have recently been examining how we wish to connect with our audiences and communities — what's working and what we could be doing differently. Culturally as a nation, we've embraced sharing, doing, and participating, and seek to explore these relationships on a deeper level.

Theatre always requires a basic foundation of participation — people have to show up. But what happens when we think about expanding the nature of that contract and inviting audience members to engage in a different way? Director Katie Pearl and writer Lisa D'Amour asked their own version of this question. Together they make up PearlDamour, a theatre company known for its adventurous spirit and nontraditional approach to performance. PearlDamour brought their latest project, *Milton*, to Berkeley Rep's

2014 Ground Floor Summer Residency Lab this past June. *Milton* is a multidisciplinary, immersive, community-driven experiment that finds itself on the forefront of a national dialogue.

PearlDamour had been accustomed to creating theatre for people like themselves who lived in urban areas and shared certain values and sensibilities. They realized they had a desire to talk with people whose lives did not look like theirs — people who lived in small towns, were raised with a worldview that challenged theirs, or who thought about things in different ways.

So they decided they would travel to non-urban America to talk to people, and build a piece around those conversations. Lisa and Katie, along with composer Brendan Connelly and video designer Jim Findlay, spent time in five towns named Milton (Milton, North Carolina; Milton, Massachusetts; Milton, Wisconsin; Milton, Louisiana; and Milton-Freewater, Oregon) and

got to know their residents. They asked people four questions:

- How did you get to Milton?
- If there were one thing you could change about the world, what would it be?
- What advice do you have for future generations?
- What do you think our purpose is here on this earth?

They hoped to create a constellation of sorts, connecting the towns through a shared experience, and aimed “to dream along with the Miltonians” they met. They noted that “the responses have led to fantastic, serpentine conversations about the nature of the individual, living within a community, here in America.”

The four artists spent two weeks with The Ground Floor this summer, and that time proved instrumental in helping them figure out the shape of the piece. Brendan wrote music, he and Jim incorporated sound and video, Lisa





Below Teaching Artist Gendell Hing-Hernández guides a workshop with participants from La Peña Cultural Center  
PHOTO BY NORA MEREČICKY

# Community stories

## School of Theatre uses *Party People* to launch a new workshop

BY RACHEL EISNER

**What is the price of being a revolutionary,** and what happens to those who come after? While this is a central question in *Party People*, it's also a question that resonates beyond the show in our own lives. Because of Oakland's rich history, specifically as the location of the Black Panther's headquarters, the Berkeley Rep School of Theatre decided to ask people in the community to share their answers to this question based on their own personal stories and experiences. But rather than simply telling us, we asked them to show us.

In early August, Teaching Artist Gendell Hing-Hernández started leading a series of workshops with community members that culminates in a performance on October 27. He notes, "The arts let us explore our feelings, our emotions, and our reality, allowing us to be more specific with the actions we take." They tell a story.

We all have a story to tell, so much of the School of Theatre's curriculum is based in storytelling. Working with groups of all ages, Gendell uses his expertise in theatre and education to help community members "connect the theatre to their stories and put the new pieces up on their feet."

A group of women from the La Peña Cultural Center was one of the first to join the project. They decided to create a poetry piece focusing on the role of women as revolutionaries. Next, individuals from Youth Speaks, a well-known local spoken word group, signed on to bring not only their stories but also their expertise in the arts.

"We invited these new partners to experience the world through our artistic lens and craft an artistic response to issues in the world around them," says Gendell. His workshops included active discussions centering on the central tenets of the Black Panther Party, free-writing sessions, the creation of human tableaux, and the use of music and visual imagery.

At the heart of *Party People* is a story about the Oakland community members who came together in the 1960s to respond to the issues that affected them. Today, the next generation inherits this legacy. The School of Theatre hopes this project will allow us to artistically engage with the community and our shared legacy. Using the power of storytelling, the School of Theatre continues its commitment to life-long learning.

wrote and rewrote, and Katie guided the piece into a culminating reading for a very small test audience of other Ground Floor participants. They learned a ton, and used that information as fuel to move toward a production.

They traveled to Milton, North Carolina in late June, and with the help of local residents, put on a street fair, which the town had never done before. They intended for it to serve as a pre-performance get-to-know-you kind of affair, and it ended up successful beyond their wildest hopes. There were artist demonstrations, food, games, and more. It galvanized the community and inspired them to talk about art, as well as generated excitement for the debut of the piece.

The first showing of the work-in-progress, simply called *Milton*, took place in August 2014 at the Women's Club in Milton, North Carolina. The town showed up and the diversity of participants was remarkable. PearlDamour created an event that brought people together physically, psychologically, and emotionally. The piece maintained the experimental PearlDamour aesthetic, and did not compromise artistic integrity because its audience consisted largely of novice theatregoers. People heard their own stories woven throughout the performance, and this offered the perfect invitation for them to embrace the experience. It proved a smashing success.



For more information about PearlDamour and the Milton project, visit [skyovermilton.com](http://skyovermilton.com).

CREATE the story with us.

# Preserving intimacy, advancing technology: A Thrust Stage for tomorrow's audiences



Thirty-five years after its opening, **the signature Thrust Stage is in urgent need of renovation to provide artists the 21st-century tools they need and to enhance the audience experience**, while retaining the hallmark intimacy for which the Thrust is celebrated.

This fall, we launched the bold and ambitious Create Campaign to strengthen the relationship between artists, audiences, and our community, and to transform Berkeley Rep into one of the foremost centers for new play development in the country.

**The Create Campaign aims to realize a \$6 million renovation of the Thrust Stage**, in addition to a \$14 million expansion of our Harrison Street campus into a center for artistic innovation.

As we embark on a journey to write the next chapter in our history, we invite you create the story with us.

## **New energy-efficient lighting technology**

The Thrust needs to be rewired to support the installation of new lighting instruments onstage and improved lighting technology throughout the theatre, providing greater energy efficiency onstage and off.

## **A refurbished theatre and enhanced audience amenities**

The interior of the Thrust will receive a much-needed facelift, with refurbished seats and new carpeting, additional handrails, and a new gender-neutral restroom so patrons can be assisted by a partner. The box office will be moved and expanded to be more accommodating for both theatres and the Osher Studio.

## **A courtyard atrium**

Patrons will have the ability to enjoy the Narsai M. David Courtyard year-round with the installation of a clear, lightweight shell which will extend from the Roda Theatre to the Thrust Stage, creating an additional venue for the community's use.



I am thrilled at the plans to renovate Berkeley Rep's Thrust Stage! Especially since I know that the new renovation will maintain the integrity of the intimate actor/audience relationship that is so essential to its long success with Bay Area audiences and artists.

—MITZI SALES, FORMER MANAGING DIRECTOR (1972–1990)



Mona Golabek in *The Pianist* of Willesden Lane  
PHOTO COURTESY OF MELLOPIX.COM



The Thrust Stage  
PHOTO COURTESY OF KEVINBERNE.COM

### Take a tour

See for yourself all that's in store for the Thrust Stage and Berkeley Rep's Harrison Street campus. Tours take place weekends in October and November 2014. Sign up at [berkeleyrep.org/create](http://berkeleyrep.org/create).

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—HELEN AND JOHN MEYER,  
CO-FOUNDERS OF MEYER SOUND

## Invest

Be part of the next chapter in Berkeley Rep's history and create the story with us.

**We need your help to fulfill the goals of the Create Campaign and realize our ambitious plans for the Thrust Stage and for transforming Berkeley Rep's Harrison Street campus into a center for artistic innovation.**

Large or small, every gift counts and helps support the creation of theatre for generations to come.

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# A REVOLUTION AND ITS LEGACY

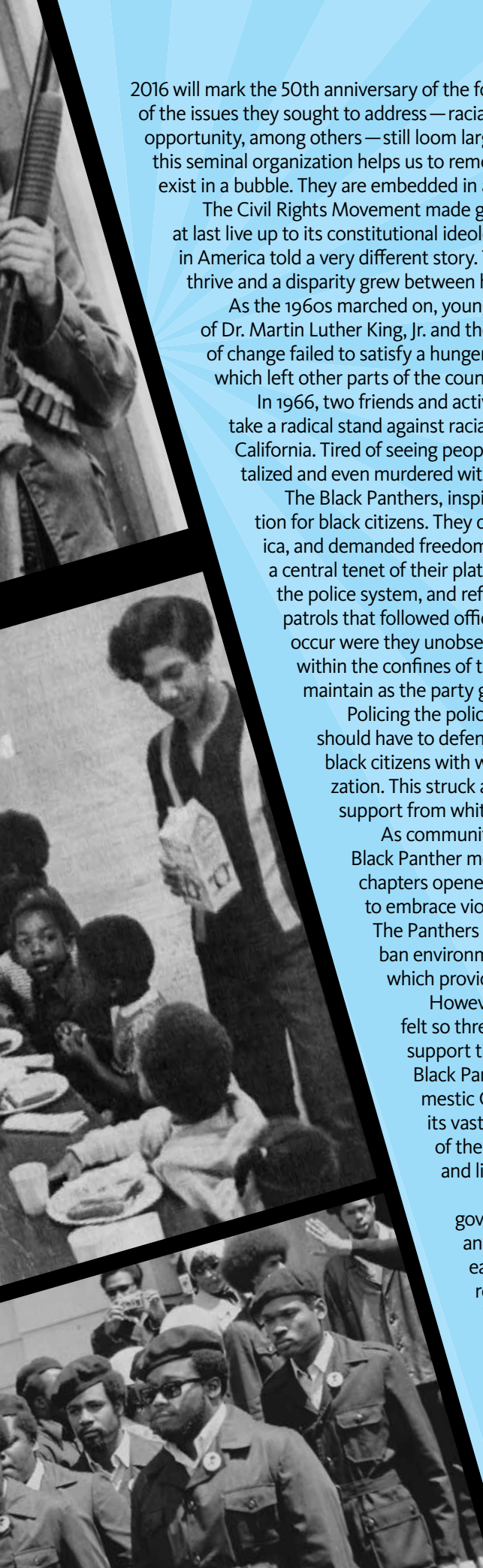
BY MADELEINE OLDHAM

Since the abolition of slavery after the Civil War, race relations in the United States have walked a line between progress and regress. Oppression is woven into the fabric of this country, and attempting to extract it has proven thorny, bloody, and in some cases fatal. In recent history alone, the stories of Michael Brown, Eric Garner, Trayvon Martin, and Oscar Grant, to name only those who caught the national eye, remind us that racial tensions remain volatile and combustible.

*Clockwise from top left* Women of the Black Panther Party gather at a political education class in West Oakland; Bobby Seale and Huey Newton (photo courtesy of the Lisbet Tellefsen Collection); Free breakfast program; A funeral service for Jonathan Jackson at St. Augustine Church in Oakland, August 1970

PHOTOS COURTESY OF IT'S ABOUT TIME / BPP ALUMNI COMMITTEE, UNLESS OTHERWISE NOTED





2016 will mark the 50th anniversary of the founding of the Black Panthers. Their legacy still resonates loudly today, as many of the issues they sought to address — racial bias in the police force, urban poverty, lack of educational and economic opportunity, among others — still loom large as national problems in need of urgent attention. A look back at the history of this seminal organization helps us to remember that when rage erupts in response to racial injustice, such instances do not exist in a bubble. They are embedded in a very complicated lineage.

The Civil Rights Movement made great strides in dismantling legal discrimination. On paper, the United States could at last live up to its constitutional ideology that all people are created equal. But the actuality of life as a black person in America told a very different story. Though the laws changed, the power structure did not — prejudice continued to thrive and a disparity grew between how things were supposed to be and how things really were.

As the 1960s marched on, young people in particular became restless and frustrated with the nonviolent tactics of Dr. Martin Luther King, Jr. and the Civil Rights Movement. Many held great respect for Dr. King, but the slow rate of change failed to satisfy a hunger for results. In addition, the majority of civil rights activity focused on the South, which left other parts of the country impatient for tangible progress.

In 1966, two friends and activists who met in community college, Huey P. Newton and Bobby Seale, sought to take a radical stand against racial oppression and formalized the Black Panther Party for Self Defense in Oakland, California. Tired of seeing people of color denied opportunity, unfairly targeted by governmental authorities, brutalized and even murdered without cause, they could not sit idly by while injustice prevailed as the status quo.

The Black Panthers, inspired in part by the teachings of Malcolm X, intended to establish a separate nation for black citizens. They declared the U.S. government an imperialist state that had colonized Black America, and demanded freedom. The Panthers saw the police force as a major manifestation of imperialism, and a central tenet of their platform was the strategy of policing the police. They sought to expose racism within the police system, and refused to recognize them as having absolute authority. They formed armed citizen patrols that followed officers in order to curtail any abuse of power that might have been more likely to occur were they unobserved. When they first began challenging the police, the Panthers strove to remain within the confines of the law while constantly testing its limits. (This stance, however, became harder to maintain as the party grew and tensions escalated.)

Policing the police dovetailed with draft resistance. The Panthers saw no reason that black men should have to defend the racist U.S. government. And they correlated how the United States treated black citizens with what was happening in Vietnam, declaring the war just another attempt at colonization. This struck a nerve with the burgeoning anti-war movement, and garnered a groundswell of support from white liberals.

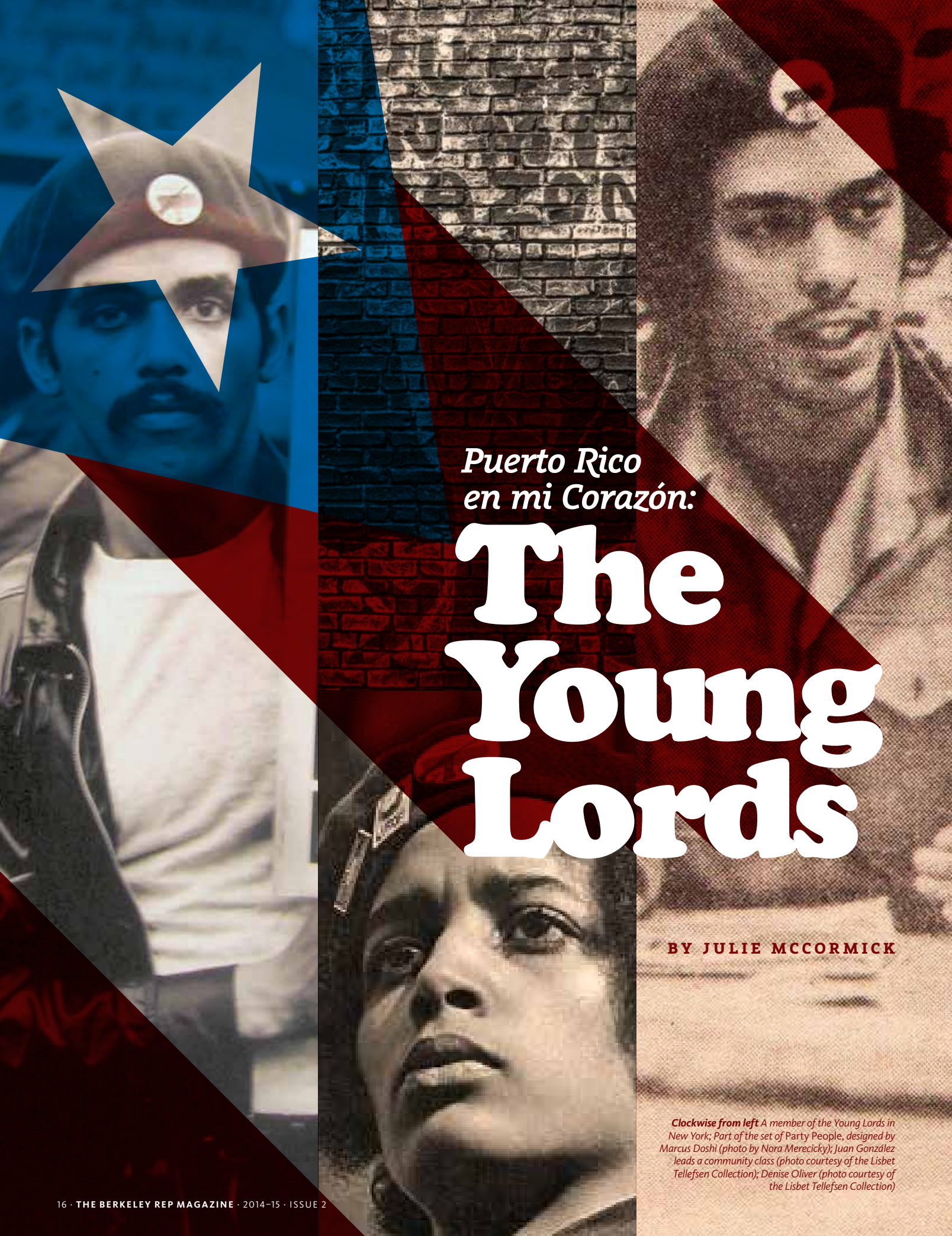
As communities across the United States recognized the impact the party was having, the Black Panther movement snowballed nationally. Central headquarters remained in Oakland, and chapters opened all over the country. While being a member of the party required a willingness to embrace violence if necessary, it also involved a serious commitment to community service. The Panthers launched numerous programs designed to better the lives of people living in urban environments, the most well-known of which was its Free Breakfast for Children Program, which provided daily before-school meals for over 10,000 children nationwide.

However, as the party's influence increased, its opposition came alive. The government felt so threatened by the party's anti-establishment platform and the startling amount of support they amassed in only a couple of years that a plan was formulated to squelch the Black Panthers by any means necessary. The FBI led by J. Edgar Hoover authorized its domestic Counter Intelligence Program (COINTELPRO) to target the Panthers, and directed its vast resources at crippling them. COINTELPRO adopted every trick in the book, many of them illegal, and systematically chipped away at the bonds, loyalties, relationships, and lives that comprised the Black Panthers.

The heyday of the Black Panther Party lasted only a few years. By 1969, Hoover's government informants and agent provocateurs had thoroughly infiltrated. Distrust and suspicion permeated the organization, and party members began to turn on each other. Hairline fractures developed into divisive cracks. Disagreements mushroomed into lifelong rivalries. Rumors of internal assassination orders circulated. The lines between sanctioned and unsanctioned activity began to blur, and the Panthers began to self-destruct.

Despite their checkered demise, the Black Panthers survive in our collective memory. Sometimes viewed as crusaders of justice, other times as disruptive extremists, they drew international attention to the dire situation of many black Americans, and worked tirelessly to improve it. The embedded racism they fought so hard to combat has yet to be eradicated from life in this country. As the struggle continues, their legacy lives on.





*Puerto Rico  
en mi Corazón:*

# The Young Lords

**BY JULIE MCCORMICK**

*Clockwise from left A member of the Young Lords in New York; Part of the set of Party People, designed by Marcus Doshi (photo by Nora Merecicky); Juan González leads a community class (photo courtesy of the Lisbet Tellefsen Collection); Denise Oliver (photo courtesy of the Lisbet Tellefsen Collection)*





## The moment for the formation of

the Young Lords Organization was ripe. The Civil Rights Movement and protests against the Vietnam War raised consciousness, incited action, and connected like-minded activists from different groups like the Black Panthers, Blackstone Rangers, Brown Berets, Young Patriots, and the Red Guard Party. Many believed that the kind of sweeping social change necessary to end systematic discrimination was only possible through violent action. For some, it was an important expression of our Second Amendment right and a necessary catalyst for change. Decisive action sat alongside community programming and a deep sense of Puerto Rican nationalism in the Young Lords, a combination that proved to be electrifying, unsettling, and wholly unique to this moment in history.

The Young Lords got their start in the late 1960s. Originally a Puerto Rican turf gang in the Lincoln Park neighborhood of Chicago, the Young Lords galvanized into a more political force when Mayor Richard Daley launched an urban renewal campaign to “keep Chicago clean.” When the authorities started evicting Latino residents from prime real estate along the lakefront and near the Loop, the Young Lords stepped in to protest. In September of 1968, José “Cha-Cha” Jiménez officially established the Young Lords as a civil rights organization. Under the rallying cry “Puerto Rico en mi Corazón,” they sought Puerto Rican independence, as well as greater self-determination and quality of life for all Latinos and impoverished peoples in the U.S.

Their organizational structure closely followed that of Oakland, California’s Black Panther Party. Like the Panthers, social programming, sit-ins, and demonstrations undergirded the bulk of the Chicago Young Lords activities. Occupying spaces became an important tool for radical groups, both as a way of raising awareness and leveraging demands. In one successful protest organized by the Young Lords, 400 people camped out on land that once housed 35 Puerto Rican families and was slated to become a \$1,000-a-year tennis court club. After a week of the occupation, the tennis club removed its bid and the space was turned into a People’s Park.

The Young Lords also staged a takeover of Armitage Avenue United Methodist Church in order to use the space for community programs. The congregation later renamed it “the People’s Church,” and the walls were covered with murals of Latino activists and the Young Lord’s slogan, “Tengo Puerto Rico en mi Corazón.” Here, they established a free breakfast program for children, free community day care, the Emeterio Betances Free Health Clinic, a Puerto Rican cultural center, and a national headquarters office.

The sparks in Chicago erupted into a wildfire that swept the country, with new chapters of the Young Lords springing to life in cities across the United States. In the summer of 1969, Nuyorican poet Felipe Luciano drove to Chicago with a VW full of fellow activists seeking permission to create a New York chapter of the Young Lords, and to observe the revolution in Chicago firsthand. They returned to New York with a new fire in their hearts, and officially signed the New York chapter of the Young Lords into existence.

One of their first acts was to go to East Harlem and ask the residents what changes they wanted to see in their community. Luciano recalls being surprised at the answer: they had expected people to want more affordable housing options, but really, the top priority was dealing with garbage. New York City garbage collectors were infamous for ignoring low-income neighborhoods of color; the uncollected trash would pile up in the streets for weeks at a time. So that summer, the New York Young Lords launched what came to be known as “The Garbage Offensive.” Arming themselves with brooms and bins, the Young Lords cleaned up the streets themselves, and appealed to the city to increase pickups. These pleas, however, went unheard, and in response they piled the trash in the middle of busy streets and lit it on fire. The flames and stopped traffic were impossible to ignore.

Like in Chicago, many of the New York Young Lords’ actions focused on providing access to health care and education. They took over the First Spanish Methodist Church, where they established free day care for working parents, a breakfast program, a clothing drive, and classes about Latino/a history and culture. The organization continued to grow and evolve, and in May 1970, the New York Young Lords peaceably split from the Chicago mother office. They renamed themselves the Young Lords Party (as opposed to the Young Lords Organization), and became the regional headquarters for neighboring chapters on the East Coast. That summer, they commandeered a mobile chest X-ray unit to conduct free tuberculosis screenings in underserved areas. In one neighborhood, they found that a third of the residents showed signs of TB. The Young Lords also went door-to-door testing for lead paint, and occupied Lincoln Hospital for 24 hours to demand more patient services.

Despite their increasing reach and volume, the Young Lords were beset with troubles very early in their history. Key members were constantly harassed by law enforcement, and brought up on charges of variable legitimacy. “Cha-Cha” Jiménez of the Chicago branch was indicted 18 times in a six-week period for charges like assault, battery on police, and mob action. He was jailed multiple times for his political activities, and at one point, Chicago leadership was forced to go underground to continue operations. Organization members all over the country died under mysterious circumstances or were murdered in prison. Many of these deaths were not fully investigated at the time, and remain unsolved to this day. Ideological differences tugged at the bonds between members. Some were resolved, but others were not. Though a certain level of in-fighting is to be expected in a political organization, it was later discovered that much of this was likely incited by police and FBI agents who had infiltrated the Young Lords. Many left-wing and civil rights groups at that time were bedeviled by COINTELPRO, the FBI’s Counter Intelligence Program from 1956–1971. The covert operations launched against these domestic political groups were insidious, damaging, and often illegal.

The Young Lords burned hot and bright for just a few short years. Though the formal organization is no longer active, embers still smolder in the memories of those who participated in the movement or were somehow touched by the Young Lords and their programs.

The Black Panthers and the Young Lords both generated in essence a Bill of Rights.

Here are the guiding principles that each laid out.

### The Black Panther Party's Ten-Point Program and Platform



1. WE WANT FREEDOM. WE WANT POWER TO DETERMINE THE DESTINY OF OUR BLACK AND OPPRESSED COMMUNITIES.
2. WE WANT FULL EMPLOYMENT FOR OUR PEOPLE.
3. WE WANT AN END TO THE ROBBERY BY THE CAPITALISTS OF OUR BLACK AND OPPRESSED COMMUNITIES.
4. WE WANT DECENT HOUSING, FIT FOR THE SHELTER OF HUMAN BEINGS.
5. WE WANT DECENT EDUCATION FOR OUR PEOPLE THAT EXPOSES THE TRUE NATURE OF THIS DECADENT AMERICAN SOCIETY. WE WANT EDUCATION THAT TEACHES US OUR TRUE HISTORY AND OUR ROLE IN THE PRESENT-DAY SOCIETY.
6. WE WANT COMPLETELY FREE HEALTH CARE FOR ALL BLACK AND OPPRESSED.
7. WE WANT AN IMMEDIATE END TO POLICE BRUTALITY AND MURDER OF BLACK PEOPLE, OTHER PEOPLE OF COLOR, ALL OPPRESSED PEOPLE INSIDE THE U.S.
8. WE WANT AN IMMEDIATE END TO ALL WARS OF AGGRESSION.
9. WE WANT FREEDOM FOR ALL BLACK AND OPPRESSED PEOPLE NOW HELD IN U.S. FEDERAL, STATE, COUNTY, CITY, AND MILITARY PRISONS AND JAILS. WE WANT TRIALS BY A JURY OF PEERS FOR ALL PERSONS CHARGED WITH SO-CALLED CRIMES UNDER THE LAWS OF THIS COUNTRY.
10. WE WANT LAND, BREAD, HOUSING, EDUCATION, CLOTHING, JUSTICE, PEACE, AND PEOPLE'S COMMUNITY CONTROL OF MODERN TECHNOLOGY.

### The Young Lords Thirteen-Point Program and Platform



1. WE WANT SELF-DETERMINATION FOR PUERTO RICANS—LIBERATION OF THE ISLAND AND INSIDE THE UNITED STATES.
2. WE WANT SELF-DETERMINATION FOR ALL LATINOS.
3. WE WANT LIBERATION OF ALL THIRD WORLD PEOPLE.
4. WE ARE REVOLUTIONARY NATIONALISTS AND OPPOSE RACISM.
5. WE WANT COMMUNITY CONTROL OF OUR INSTITUTIONS AND LAND.
6. WE WANT A TRUE EDUCATION OF OUR CREOLE CULTURE AND SPANISH LANGUAGE.
7. WE OPPOSE CAPITALISTS AND ALLIANCES WITH TRAITORS.
8. WE OPPOSE THE AMERIKKAN MILITARY.
9. WE WANT FREEDOM FOR ALL POLITICAL PRISONERS.
10. WE WANT EQUALITY FOR WOMEN. MACHISMO MUST BE REVOLUTIONARY... NOT OPPRESSIVE.
11. WE FIGHT ANTI-COMMUNISM WITH INTERNATIONAL UNITY.
12. WE BELIEVE ARMED SELF-DEFENSE AND ARMED STRUGGLE ARE THE ONLY MEANS TO LIBERATION.
13. WE WANT A SOCIALIST SOCIETY.





Steven Sapp, Mildred Ruiz-Sapp, and William Ruiz, aka Ninja

PHOTO COURTESY OF KEVINBERNE.COM

MURAL: JESSE HERNANDEZ, *DANZA DE LOS MUERTOS*, 2014

COURTESY OF THE ARTIST AND OAKLAND MUSEUM OF CALIFORNIA

# UNIVERSES and the inspiration for *Party People*

COMPILED FROM INTERVIEWS CONDUCTED BY THE OREGON  
SHAKESPEARE FESTIVAL. USED WITH PERMISSION.

**UNIVERSES is a national** and international theatre ensemble who create dynamic, adventurous work. They incorporate lots of music—from hip hop to blues and everything in between, and embrace spoken word, politics, video, and more. They've made a name for themselves making plays that break traditional molds, and establishing a truly original voice that speaks its mind with a bold vision.

Below are excerpts from conversations featuring the three members of UNIVERSES responsible for creating *Party People*: Steven Sapp, Mildred Ruiz-Sapp, and William Ruiz, aka Ninja, as well as their director, Liesl Tommy.

## The Black Panther and Young Lord connection

**Steven Sapp:** We're direct recipients of the programs established by the Black Panthers and the Young Lords. For us, it's more than just a moment in history. It's a part of our lives and how we grew up. So it was a natural thing for us to want to focus on. We also wanted to show that it is a major moment in American history. Some people don't consider it that, but we do.

**Ninja:** The Black Panthers and the Young Lords started breakfast programs for students before they went to school—those programs are still running today. A lot of people see the guns and the black jackets and they think that's what it was about, but really it was about making sure that the people

in the community who were left behind were no longer left behind. And we could not depend on the government to make sure that we were not left behind, we had to depend on ourselves to do it.

**Mildred Ruiz-Sapp:** Some things that they fought for, and were arrested and killed for, are now government policy. Things that today you see as normal rights and access—they're the ones who fought for them. And that's why it's so important.

It was an international voice. They're not just this local group that affected these little tiny communities; their voices became national and international. And it was about social change and fighting for the rights of people. And if that meant sometimes being armed, because our constitution said that we could be armed, it also meant upholding the laws of the United States and making sure that the United States understood its own laws. And if it made the argument for some people to bear arms, it also had to make the argument for everyone to bear arms. And I think that people don't understand that.

## Inspiration for *Party People*

**Steven:** We were looking at some footage of some Panthers and Young Lords' celebrations and reunions—they do them every year. You could see that different people had very different looks on their faces. A lot of them hadn't been



“The Black Panthers and the Puerto Rican Young Lords have been incredibly generous. They’ve opened their hearts and their intellects and their history to us, and they’ve shared things that were surprising and moving and revolutionary and still so relevant today.”

—LIESL TOMMY, DIRECTOR

“For us, it’s more than just a moment in history. It’s a part of our lives and how we grew up.”

—STEVEN SAPP



around each other in a while—maybe the last conversation they had with someone wasn’t the most pleasant. There were suspicions of who was an agent and who wasn’t. And all of a sudden they’re thrust back into a room together to be Black Panthers and Young Lords. Some things haven’t been dealt with. Some people don’t get along. So we were looking at that thinking, that’s interesting.

If you didn’t know that they were from particular political groups, you would think that it was someone’s family reunion—the way they interact with each other with all the good, bad, and ugly of family reunions—there are pictures, their kids know each other. When we saw that, we knew that’s where our story was. Can we start at a reunion and try to bring some people back in the room? What does that bring up? Where do we go? What do they remember? What do they reveal? What did someone think about somebody 30 years ago that gets revealed now?

For instance, we heard a story that Kathleen Cleaver, who was a Black Panther, was in Algiers and got a letter saying: if you come back here to the United States, you will be killed. That was basically the gist of the letter. She thought it was from this guy Big Man Howard, who was also a Black Panther. She took it seriously and did not return for a long time. She saw Big Man after 30 years at a Black Panther event, walked up to him and said, “I just have to ask you: it’s been years, but did you send me that letter?” And he said, “What letter? I didn’t send you no letter!” And she was onstage and she said, “Do you know how that makes me feel? For 30 years I held this.” They’d never connected to have that conversation.

So that is the kind of story that we’re looking at. It’s not just the romanticized version: black-and-white pictures, shotguns. It’s really about that type of connection.

### The interview process

**Mildred:** The New England Foundation for the Arts and the Oregon Shakespeare Festival were instrumental in helping us get across the country so that we could conduct a lot of interviews with Black Panther members and Young Lords members, as well as the children of the Black Panthers and the Young Lords, and local community members who were impacted by them or have an opinion one way or another.

**Ninja:** Going around to each of these states and cities, we got to meet the players and understand what were the problems in each of those places. You know, America’s wide,



“They’re not just this local group that affected these little tiny communities; their voices became national and international. And it was about social change and fighting for the rights of people.”

—MILDRED RUIZ-SAPP



and the problems in the east side of the United States are not necessarily the same problems going on in the west side, or the south. So each chapter—they were called chapters—had different struggles to face. That’s what we’re finding out in the interviews, as we go to each state, and ask, “Why were you fighting? We know you were a Black Panther, but what were you fighting for? You were a Young Lord, what were you fighting for? And you were a Young Lord, were you fighting for the same thing?”

And then we’re hearing about the abuse that they received for simply doing their jobs. They were very heavily guarded by the police. Anytime anybody got out of line or anybody got close to getting out of line, the police were there to say, “Oh, that guy has crossed the line, we’ve got to take him out.” And they did.

**Steven:** There is—especially in the communities we come from and the revolutionary and activist circle—a level of blessing you have to get in order to move forward. You’re supposed to give your elders a certain amount of respect. So for us, you could read 20 books about the Black Panthers and get some articles about the Young Lords and see everything on YouTube, and you could write a play—but that is very disrespectful. You have to talk to them. And it can be very intimidating. But they really respect the fact that you come to them, face to face, to really hear where they’re coming from. Now, will we use everything they said? No, not necessarily. But that level of respect, I think, has allowed us to have access to them in a real genuine way.

**Liesl Tommy:** I think one of the most moving things about the process so far has been the content of the interviews. The Black Panthers and the Puerto Rican Young Lords have been incredibly generous. They’ve opened their hearts and their intellects and their history to us, and they’ve shared things that were surprising and moving and revolutionary and still so relevant today. You really get the feeling that these were great minds, and we’re so fortunate that they shared their stories with us. I think the challenge and the burden is to honor their stories, to make a really wonderful piece of theatre that affects the audience the way that we were affected when people shared their experiences. You want to respect as well as honor memories of people living and who have passed. So that’s something we have to think about and then, at the same time, kind of lay aside so that we can venture bravely forth.

CONTINUED ON PAGE 36

“A lot of people see the guns and the black jackets and they think that’s what it was about, but really it was about making sure that the people in the community who were left behind were no longer left behind.”

—WILLIAM RUIZ, AKA NINJA





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—HUFFINGTON POST

# KATHLEEN TURNER IN RED HOT PATRIOT THE KICK-ASS WIT OF MOLLY IVINS

BY Margaret Engel  
and Allison Engel

DIRECTED BY David Esbjornson

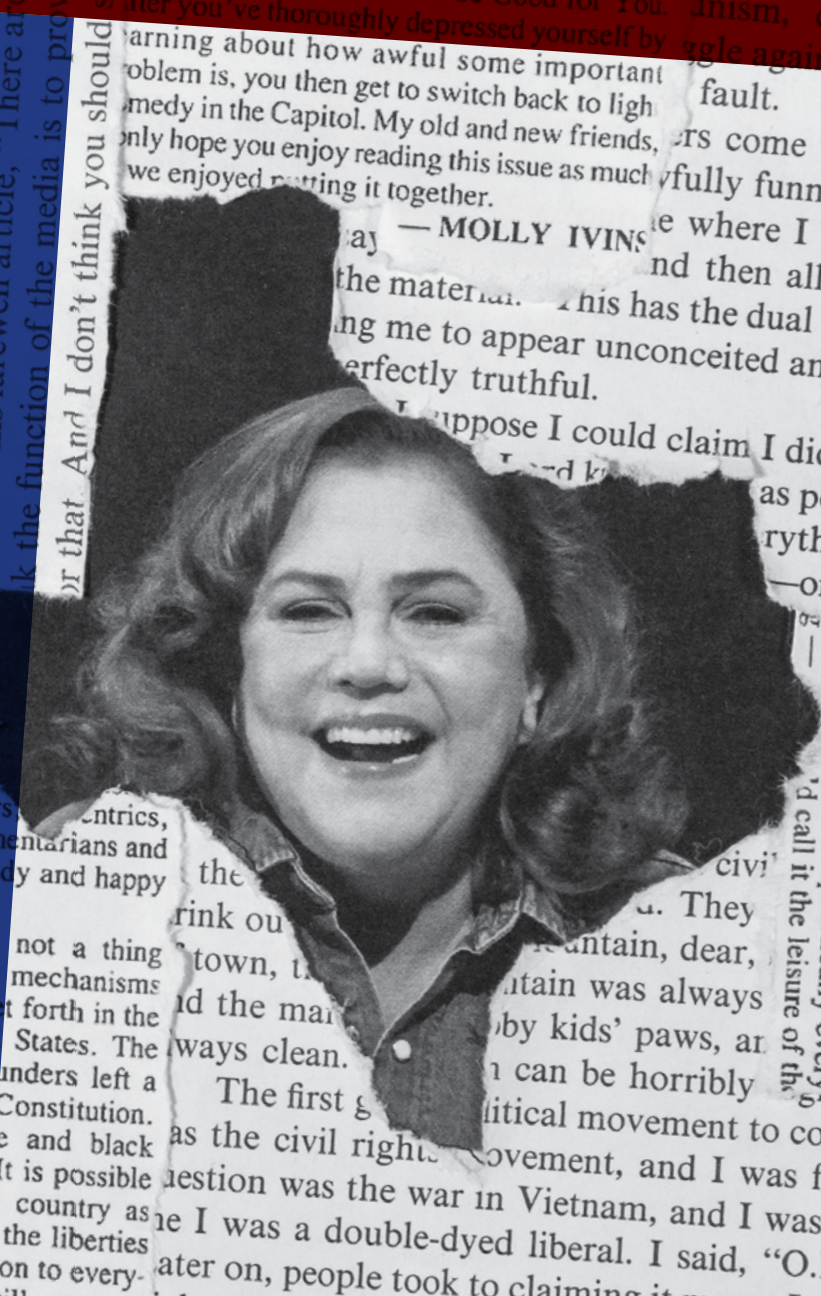
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PHOTO BY MARK GARVIN





# PARTY PEOPLE

BY UNIVERSES  
(STEVEN SAPP, MILDRED RUIZ-SAPP,  
AND WILLIAM RUIZ, AKA NINJA)

**DEVELOPED AND DIRECTED BY**

Liesl Tommy

**OCTOBER 17–NOVEMBER 16, 2014**  
**THRUST STAGE · LIMITED SEASON**

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**CAST**

Blue **J. Bernard Calloway**  
Marcus/FBI Agent **Michael Elich**  
Malik **Christopher Livingston**  
Clara **Amy Lizardo**  
Tito **Jesse J. Perez**  
Maruca **Sophia Ramos**  
Donna/Fina **Robynn Rodriguez**  
Jimmy **William Ruiz**  
Helita **Mildred Ruiz-Sapp**  
Omar **Steven Sapp**  
Solias/Production Dance Captain **Reggie D. White**  
Amira **C. Kelly Wright**

**PRODUCTION STAFF**

Choreographer **Millicent Johnnie**  
Scenic & Lighting Design **Marcus Doshi**  
Costume Design **Meg Neville**  
Sound Design, Vocal Direction &  
Original Compositions **Broken Chord**  
Projection Design **Alexander V. Nichols**  
Casting **Amy Potozkin, CSA;**  
**Calleri Casting, CSA;**  
**Joy Dickson**  
Stage Manager **Kimberly Mark Webb**

Partial support of open captioning is provided by  
Theatre Development Fund.



**Affiliations**

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



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

*Party People* was produced in association with UNIVERSES Theater Company.

*Party People* was commissioned by the Oregon Shakespeare Festival as part of American Revolutions: The United States History Cycle. World premiere commissioned and produced by the Oregon Shakespeare Festival.

*Party People* was made possible with funding from New England Foundation for the Arts National Theater Pilot, with lead funding from the Andrew W. Mellon Foundation.

*Party People* was developed with generous support from Center Theater Group.

*Party People* was developed in The Ground Floor: Berkeley Rep's Center for the Creation and Development of New Work.

**J. Bernard Calloway**

BLUE



J. Bernard is making his Berkeley Rep debut. On Broadway he played Delray in the 2010 Tony Award-winning Best Musical *Memphis* at the Shubert Theatre. He also portrayed the civil rights activist Ralph Abernathy in the 2014

Tony Award-winning Best Play *All The Way* at the Neil Simon Theatre. Off Broadway, J. was an original cast member of the Pulitzer Prize-nominated hit *The Good Negro*, directed by Liesl Tommy at the Public Theater. Regionally, J. has worked at La Jolla Playhouse, the 5th Avenue Theatre in Seattle, TheatreWorks in Palo Alto, the Fox Theatre in Atlanta, Arkansas Repertory Theatre, and North Shore Music Theatre, just to name a few. He has a wide range and variety of film, TV, commercial, and voiceover credits.

**Michael Elich**

MARCUS/FBI AGENT



Michael is pleased to be reuniting with UNIVERSSES as an original cast member of *Party People*. He recently premiered the role of Gregor in Amy Freed's *The Monster-Builder* at Artists Repertory Theatre in Portland and portrayed

Mark Rothko in *Red* at the Clarence Brown Theatre in Tennessee. In 20 seasons with the Oregon Shakespeare Festival, Michael has played in 47 productions, including The Pirate King in *The Pirates of Penzance*, King John in *King John*, Feste in Darko Tresnjak's *Twelfth Night*, Harold Hill in *The Music Man*, Petruccio in *The Taming of the Shrew*, Harry Van in *Idiot's Delight*, Thersites in *Troilus and Cressida*, Buckingham in *Richard III*, Hotspur in *Henry IV*, Aufidius in *Coriolanus*, Moe Axelrod in *Awake and Sing!*, and premiered the role of Don D'Avanzo in *Continental Divide*, directed by Tony Taccone, a co-production with Berkeley Rep which transferred to London. A Juilliard graduate, Michael has appeared in numerous off-Broadway and regional theatres, and appeared in the TV shows *One Life to Live* and *Ryan's Hope*. Visit [michaielelich.com](http://michaielelich.com).

**Christopher Livingston**

MALIK



Christopher last appeared at Berkeley Rep in Mary Zimmerman's *The White Snake*. His off-Broadway credits include *The Urban Retreat* at the Public Theater (studio series) and *The Architecture of Becoming* at Women's Project.

He's also been seen in *The Whipping Man* at Portland Center Stage; *The White Snake*, *The Imaginary Invalid*, *Hamlet*, *Henry IV Part 1*, *The Pirates of Penzance*, and *Party People* at Oregon Shakespeare Festival; *Romeo & Juliet* at Virginia Stage Company; *The Youth Ink Theater Festival* at McCarter Theatre Center; and *Black Nativity* at Intiman Theatre. His TV and film credits include *Unforgettable*, *Modern Day Black Gay*, and *The Drug Facts Action Pack*. Christopher has a BFA in acting from Rutgers University.

**Amy Lizardo**

CLARA



Amy is an actress and singer based in the Bay Area. She was most recently seen in *The Taming of the Shrew* as Tranio with San Francisco Shakespeare Festival, *Hundred Days* as Sarah with Z Space, *Hedwig and the Angry*

*Inch* as Yitzhak with Boxcar Theatre, and *The Wiz* as Addaperle with Berkeley Playhouse. Amy received her master's degree from San Jose State University in 2010.

**Jesse J. Perez**

TITO



Jesse has been seen at Berkeley Rep in *The Arabian Nights* and *Argonautika*, both directed by Mary Zimmerman, as well as last season's *Accidental Death of an Anarchist*. His New York credits include *Triple Happiness* at Second Stage Theatre, *Barrio Grrrr!*

at Summer Play Festival (directed by Liesl Tommy), *Recent Tragic Events* at Playwrights Horizons, *In the Penal Colony* at Classic Stage Company, *Up Against the Wind* at New York Theatre Workshop, and *Lucia di Lammermoor* at the Metropolitan Opera. Regionally he has worked at Yale Repertory Theatre, Seattle Repertory Theatre, American Repertory Theatre, the Guthrie Theater, Humana Festival of New Plays, the Goodman Theatre, the Shakespeare Theatre, and McCarter Theatre Center.

Internationally he has worked at the Venice Biennale in Italy and at the Salzburg Festival in Austria, and has various film and television credits. Jesse is also a choreographer and teacher at the Juilliard School.

**Sophia Ramos**

MARUCA



Sophia has sung with an impressive list of studio and stage collaborators, including Jason Newsted of Metallica, Paul Simon, Joey Ramone, Shakira, and Psychotica, with whom she appeared on the mainstage of the

Lollapalooza tour with Soundgarden and Rage Against the Machine. She had sung behind such artists as Rod Stewart, Mary J. Blige, and Lionel Richie on *The Late Show with David Letterman*, *Late Night with Jimmy Fallon*, and *Good Morning America*. She starred as Janis Joplin in *Love, Janis* for the Arizona Theater Company and was proud to be the first Latina cast in the role. She also starred in the world premiere of Robert Schenkkan and Neil Berg's rock musical *The 12* at the New Victory Theater in New York. On film, she starred in Carmelita Tropicana's *Your Kunst Is Your Waffin*, winner of the Berlin Film Festival Teddy Award and the award for Best Short at the San Francisco International LGBT Film Festival.

**Robynn Rodriguez**

DONNA/FINA



A native of the San Francisco Bay Area, Robynn is always thrilled to be back at Berkeley Rep, where she was last seen in Tony Kushner's *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to*

*the Scriptures* and the world premiere production of *Ghost Light*, created and developed by Tony Taccone and Jonathan Moscone. She was also in Berkeley Rep's production of *The Oresteia* and the world premiere of David Edgar's *Continental Divide* (a co-production with the Oregon Shakespeare Festival), which toured to La Jolla Playhouse, Birmingham Repertory Theatre, and the Barbican in London. For 22 seasons, Robynn was a member of the resident acting company at Oregon Shakespeare Festival, where she has appeared in over 40 productions. Her work has been seen at the Guthrie Theater, the Kennedy Center for the Performing Arts, Intiman Theatre, the Denver Center Theatre Company, and the Shakespeare Theatre Company, among others.



## William Ruiz

CO-CREATOR/JIMMY



William's playwriting/acting credits include *Ameriville* (directed and developed by Chay Yew) and *Waiting for Gordo* (adapted from Samuel Beckett's *Waiting for Godot*). He also performed in *Slanguage* (directed

and developed by Jo Bonney), Jack Kerouac's *Ti-Jean Blues* (adapted and directed by JoAnne Akalaitis), Nicole Quinn's *Tree Tails* (directed by Shelly Wyant), Oscar Wilde's *Salome* (directed by Nick Jones), Anthony Rivera's *Latin Howel* (directed by Todd A. Jackson), and Nicky Cruz's *Run Baby Run* (directed by Chris Fredricks). William was a 2008 Ambassador of Culture for the U.S. State Department and participated in Rhythm Road Tour with Jazz at Lincoln Center. He is the founder/artistic director of BARDOS Theater Co. (based in Puerto Rico) and a member of the Network of Ensemble Theatres. His publication credits include *UNIVERSES—The Big Bang* (2015, TCG Books) and *Party People in The Manifesto Anthology* (Rain City Projects). William received a BA from Bard College.

## Mildred Ruiz-Sapp

CO-CREATOR/HELITA



Mildred is a co-founder and core member of UNIVERSES. Her playwriting/acting credits include *Ameriville* and *Blue Suite* (directed and developed by Chay Yew), *The Denver Project* (directed by Dee Covington), *One Shot in*

*Lotus Position* (directed by Bonnie Metzger), *Rhythmicity* and *The Ride* (directed by Steven Sapp), and *Slanguage* (directed and developed by Jo Bonney). She has also performed in *The Comedy of Errors* (directed by Kent Gash), *The Unfortunates* (directed by Shana Cooper), and Alfred Jarry's *Ubu: Enchained* (directed by Steven Sapp). Mildred was a 2008 Ambassador of Culture for the U.S. State Department and participated in Rhythm Road Tour with Jazz at Lincoln Center. She is the recipient of the 2008 TCG Peter Zeisler Award, the 2006 Career Advancement Fellowship from the Ford Foundation through Pregones Theater, the TCG National Theater Artist Residency Program Award, and the BRIO Award (Bronx Recognizes Its Own). She is a co-founder of the Point CDC and a board member at the National Performance Network. Her publication credits include *UNIVERSES—The Big Bang* (2015, TCG Books), *Slanguage in the Fire*

*This Time* (TCG Books), and *Party People in The Manifesto Anthology* (Rain City Projects). Mildred received a BA from Bard College.

## Steven Sapp

CO-CREATOR/OMAR



Steven is a co-founder and core member of UNIVERSES. His playwriting/acting credits include *Ameriville* and *Blue Suite* (directed and developed by Chay Yew), *The Denver Project* (directed by Dee Covington), *One Shot in*

*Lotus Position* (directed by Bonnie Metzger), and *Slanguage* (directed and developed by Jo Bonney). He directed and performed in *Rhythmicity*, and wrote, directed, and performed in *The Ride*. He also acted in *The Comedy of Errors* (directed by Kent Gash) and directed Will Powers' *The Seven* at the University of Iowa. He was a 2008 Ambassador of Culture for the U.S. State Department and participated in Rhythm Road Tour with Jazz at Lincoln Center. Steven is the recipient of the 2008 TCG Peter Zeisler Award, the 2002 TCG National Directors Award, the TCG National Theater Artist Residency Program Award, the 1998 and 2002 BRIO Awards (Bronx Recognizes Its Own), and a Van Lier Fellowship with New Dramatists. He is a co-founder of the Point CDC. His

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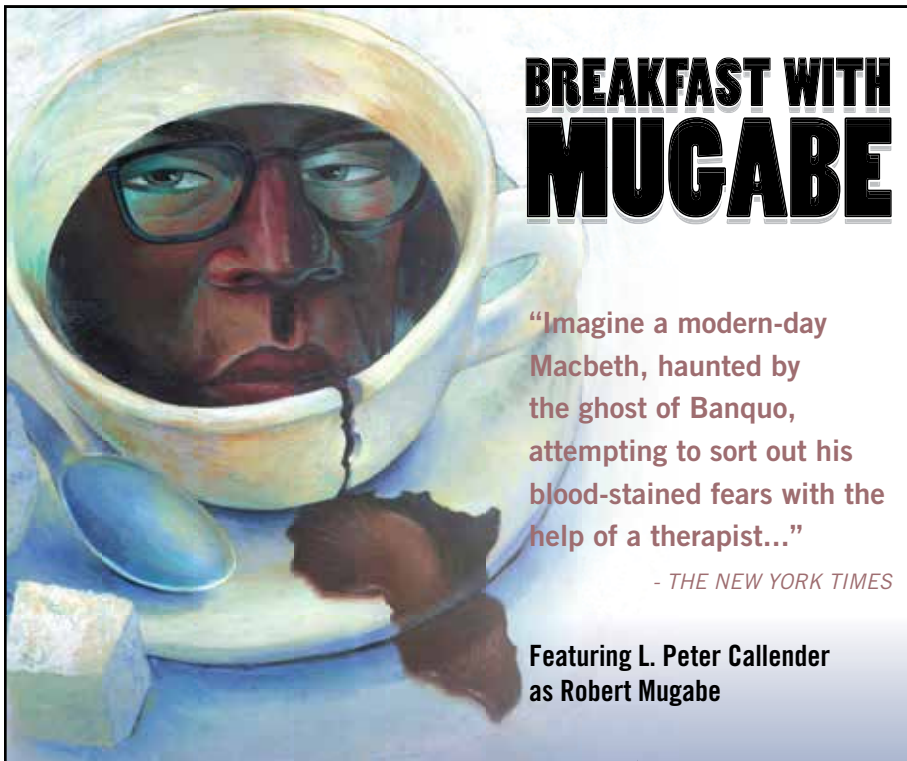


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publication credits include *UNIVERSES—The Big Bang* (2015, TCG Books), *Slanguage in the Fire This Time* (TCG Books), and *Party People in The Manifesto Anthology* (Rain City Projects). Steven received a BA from Bard College.

### Reggie D. White SOLIAS



Reggie is thrilled to be making his Berkeley Rep debut with *Party People* and hopes everyone seeing this show appreciates how significant this moment is in our history as Americans and humans. Reggie was previously

seen in the world premiere of the musical *Hundred Days* at Z Space and has performed around the San Francisco Bay Area at San Jose Repertory Theatre, Marin Theatre Company, TheatreWorks, Crowded Fire Theater, Lorraine Hansberry Theatre, Intersection for the Arts, the San Francisco Mime Troupe, and others. He is a Theatre Bay Area Titan Award winner, and is the recipient of the 2014 RHE Foundation's Artistic Fellowship. Check out his 140-character musings on twitter at @R2ThaEdgy or see reggiwhite.com for more information.

### C. Kelly Wright AMIRA



*UNIVERSES' Party People* marks C. Kelly's Berkeley Rep debut. A Bay Area veteran, she last appeared as The Lady in *The Scottsboro Boys* at American Conservatory Theater, earning her a 2012 Bay Area Theatre Critics

Award for Best Featured Female in a Musical. Off Broadway, she starred in Negro Ensemble Company's revival of *The Great MacDaddy*, and her performance as Madam in *Langston in Harlem* at Urban Stages earned an AUDELCO Award nomination for Best Supporting Actress. Regionally, C. Kelly earned a Barrymore Best Actress nomination for Pearl Johnson in *Black Pearl Sings!* at InterAct Theatre Company, Philadelphia. Other noted Bay Area favorites include *Caroline, or Change*; *Radio Golf*; *It Ain't Nothin But the Blues*; *A Civil War Christmas*; *Crowns*; and the world premiere of *Memphis* at TheatreWorks, which went on to win four Tony Awards. C. Kelly's recent television work includes *Law @ Order*, *Carrie Diaries*, and *Gossip Girls*, and recent films include



*Angel Wishes, Everyday Black Man*, and the Fox feature *Black Nativity*.

## UNIVERSES

### PLAYWRIGHTS

UNIVERSES is a New York-based ensemble company of multidisciplinary writers and performers who fuse poetry, theatre, jazz, hip hop, politics, blues, and Spanish boleros into their own unique brand of theatre-based performances. The members of UNIVERSES ensemble, Steven Sapp, Mildred Ruiz-Sapp, and William Ruiz (aka Ninja), grew up in the housing projects in New York City and started performing poetry in the spoken-word scene of the late 1990s at venues such as the Nuyorican Poets Cafe. Then they started writing their own plays, including *Ameriville*, *Slanguage*, *The Ride*, *The Denver Project*, *One Shot in Lotus Position*, *Blue Suite*, and *Live from the Edge*. Their work has been performed at venues around the world, including the Humana Festival and the Public Theater's Under the Radar Festival.

## Liesl Tommy

### DIRECTOR

Liesl is Berkeley Rep's associate director and helmed the acclaimed production of *Ruined*. She directed the premieres of *Appropriate* by Branden Jacobs-Jenkins (Woolly Mammoth Theatre Company, Signature Theatre Company), *Party People* by UNIVERSES (Oregon Shakespeare Festival), *The White Man — A Complex Declaration of Love* by Joan Rang (DanskDansk Theatre, Denmark), *Peggy Picket Sees the Face of God* by Roland Schimmelpfennig (Luminato Festival/Canadian Stage Toronto), *Eclipsed* by Danai Gurira (Yale Repertory Theatre, Woolly Mammoth), *The Good Negro* by Tracey Scott Wilson (the Public Theater, Dallas Theater Center), *A History of Light* by Eisa Davis (Contemporary American Theatre Festival), *Angela's Mixtape* by Eisa Davis (Synchronicity Performance Group, New Georges), *Bus* and *Family Ties* (Play Company for the Romania Kiss Me! Festival). Other credits include *American Buffalo*, *Les Misérables*, *Hamlet*, *A Raisin in the Sun*, and *Ma Rainey's Black Bottom*, as well as a four-city tour of *Ruined*. She has also worked at California Shakespeare Theater, the Huntington Theatre Company, Center Stage in Baltimore, Oregon Shakespeare Festival, La Jolla Playhouse, and Sundance East Africa on Manda Island in Kenya, among others. Liesl serves as a program associate at Sundance Institute Theatre Program and as an artist trustee with the Sundance Institute's Board of Trustees, and she facilitated the inaugural Sundance East Africa Theatre Director's Lab in Addis Ababa, Ethiopia. Liesl has earned an Obie Award, a Lillian Hellman Award, and the Alan Schneider Award for directing, the inaugural Susan Stroman Directing Award from the Vineyard Theatre, the NEA/TCG Directors Grant, and the New York Theatre Workshop Casting/Directing Fellowship. She has taught or guest directed at Yale Repertory Theatre, Juilliard, NYU, and Brown University. Liesl is an alum of Trinity Rep Conservatory and a native of Cape Town, South Africa.

## Millicent Johnnie

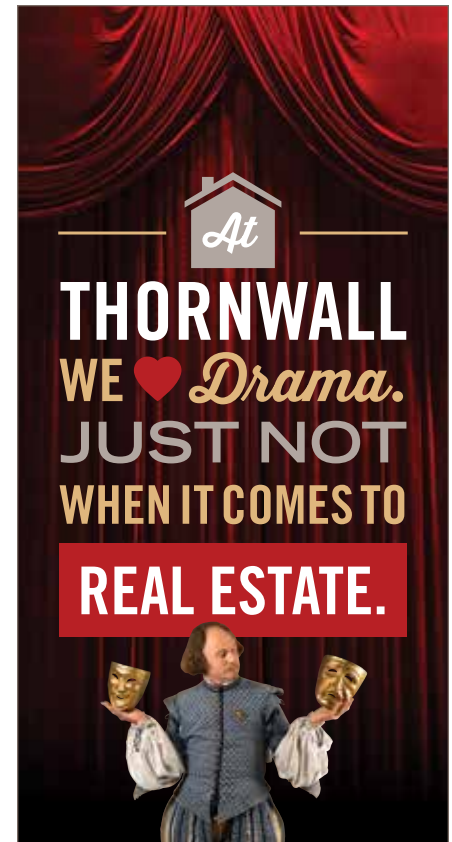
### CHOREOGRAPHER

Millicent's work has been staged throughout the United States and in South Africa, Brazil, and India, and on award-winning stages including the Public Theater, BAM Harvey Theater, the Kennedy Center, Lincoln Center, Krannert Center for the Performing Arts, and the Gammage Theatre. She began collaborating with UNIVERSES and director Chay Yew on *Ameriville* at the Humana Festival and with Liesl Tommy on *Party People* at the Oregon Shakespeare Festival. She has worked with acclaimed opera directors Robert Wilson and Peter Sellars; theatre directors Rhodessa Jones, Patricia McGregor, and Will Power; and award-winning composers Toshi Reagon and Bernice Johnson Reagon, Daniel Bernard Roumain, and Justin Ellington. Millicent's concert dance credits include Urban Bush Women, Cleo Parker Robinson Dance, and Dallas Black Dance Theatre. Her music credits include Usher Raymond, Chrisette Michele, Bill Summers (Los Hombres Calientes), Lord Jamar (Brand Nubian), Tekitha Wisdom (Wu-Tang), and celebrity photographer Jonathan Mannion (Jay-Z, Drake, Nicki Minaj). She staged choreography opening for Dave Chappelle (Tallahassee Civic Center) and Angélique Kidjo (National Black Arts Festival) and choreographed the feature film *Scary Movie 5* directed by Malcolm D. Lee and produced by David Zucker. Millicent's directing and choreographic credits include *West Side Story*, co-produced by University of KwaZulu-Natal and Southern Methodist University, and *Rent*, produced by Ferndale Repertory Theatre, which received Best Director and Best Musical awards.

## Marcus Doshi

### SCENIC & LIGHTING DESIGNER

Mark designs for theatre, opera, and dance and has collaborated with artists and architects on a wide array of non-theatrical ventures. His work has been seen internationally in Edinburgh, London, Amsterdam, Brussels, Paris, Marseille, Castres, Aix-en-Provence, Venice, Vienna, Tunis, Sousse, Cairo, Beirut, Kuwait, Mumbai, New Delhi, Chennai, Phnom Penh, Jakarta, and Sydney. In the U.S., his work has been seen at Seattle Opera, Florentine Opera Company, Boston Lyric Opera, and Baltimore Opera, as well as Lyric Opera of Chicago, the Lincoln Center Festival, the Park Avenue Armory, Signature Theatre Company, Mint Theater Company, New York Theatre Workshop, and the Civilians. Marcus worked with Liesl Tommy on *Party People* at Oregon Shakespeare Festival, *Ma Rainey's Black Bottom* at the Huntington Stage Company, *Eclipsed* at the Yale Repertory Theatre, and *Flight* at City Theatre Company. He is a frequent collaborator with New York's Theatre for a New Audience and is a company member of Kuwait/UK-based Sabab Theatre. He was educated at Wabash College and Yale School of Drama. Marcus is an assistant professor of theatre at Northwestern University. Visit [marcusdoshi.com](http://marcusdoshi.com).



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**Meg Neville****COSTUME DESIGNER**

Meg's recent and upcoming Berkeley Rep credits include *One Man, Two Guvnors*; *X's and O's (A Gridiron Love Story)*; *Party People*; *Tribes*; and *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. She also worked on *Pericles*, *Prince of Tyre*; *Ghost Light*; *In the Wake*; *Yellowjackets*; *Eurydice*; *TRAGEDY: a tragedy*; *Suddenly Last Summer*; *Dinner with Friends*; *Closer*; and *The Life of Galileo*. Her recent and upcoming productions at the Oregon Shakespeare Festival include *Long Day's Journey Into Night* (2015), *The Cocoanuts* (2014), *Taming of the Shrew* (2013), and *Ghost Light* (2011). Meg is an associate artist with California Shakespeare Theater, where she has designed numerous productions including *Lady Windemere's Fan*, *An Ideal Husband*, *Mrs. Warren's Profession*, and lots of Shakespeare. Other Bay Area theatre credits include Marin Theatre Company, the Cutting Ball Theater, American Conservatory Theater, San Jose Repertory Theatre, Joe Goode Performance Group, and the Magic Theatre. She has also worked at Second Stage Theatre, Yale Repertory Theatre, Center Stage in Baltimore, South Coast Repertory, Atlantic Theater Company, Brooklyn Academy of Music, Chicago Opera Theater, NY Stage and Film, Hartford Stage, Kirk Douglas Theatre, Portland Stage Company, and Dallas Theater Center. Meg is a graduate of the Yale School of Drama and Brown University and resides in San Francisco with her husband and three children.

**Broken Chord****SOUND DESIGNERS/  
VOCAL DIRECTION/  
ORIGINAL COMPOSITIONS**

Broken Chord is Daniel Baker, Aaron Meicht, and Phillip Peglow. Previously at Berkeley Rep they wrote the music and created the sound design for *Ruined*. In New York, they've designed for the Atlantic Theatre Company, Cherry Lane Theatre, the Incubator Arts Project, Juilliard, Keen Company, Manhattan Theatre Club, Primary Stages, the Public Theater, Rattlestick Playwrights Theater, Roundabout Theatre Company, and Second Stage Theatre. Their regional credits include productions for Actors Theatre of Louisville, Portland Center Stage, Dallas Theater Center, Hartford Stage, Huntington Theatre Company, La Jolla Playhouse, Oregon Shakespeare Festival, People's Light & Theatre, the Repertory Theatre of St. Louis, Shakespeare Theatre Company, Trinity Repertory Company, and Yale Repertory Theatre. Visit [brokenchordcollective.com](http://brokenchordcollective.com).

**Alexander V. Nichols****PROJECTION DESIGNER**

Alex is returning to Berkeley Rep for his 29th production. His Broadway credits include *Wishful Drinking*, *Hugh Jackman — Back On*

*Broadway*, and *Nice Work If You Can Get It*. His off-Broadway productions include *In Masks*, *Outrageous and Austere*, *Los Big Names*, *Horizon*, *Bridge @ Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*. Alex has worked at regional theatres throughout the country, including American Conservatory Theater, Mark Taper Forum, National Theatre of Taiwan, Oregon Shakespeare Festival, and La Jolla Playhouse, among others. His dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet; lighting supervisor for American Ballet Theatre; and resident visual designer for the Margaret Jenkins Dance Company since 1989. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance, Hong Kong Ballet, Singapore Dance Theatre, ODC/SF, and the Royal Winnipeg Ballet. Alex's recent projects include the museum installation *Circle of Memory*, a collaboration with Eleanor Coppola, recently presented in Stockholm, Sweden, and the video and visual design for *Life: A Journey Through Time*, a collaboration with Frans Lanting and Philip Glass, recently presented at the Concertgebouw, Amsterdam.

**Amy Potozkin****CASTING DIRECTOR/  
ARTISTIC ASSOCIATE**

This is Amy's 25th 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 indie 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 a coach to hundreds of actors, has 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.

**Calleri Casting****CASTING**

Calleri Casting is James Calleri, Paul Davis, and Erica Jensen. Their most recent theatre credits include *Venus in Fur* on Broadway and the long-running *Fuerza Bruta*, as well as *All in the Timing*, *My Name is Asher Lev*, the revival of *Passion*, and *The Revisionist* starring Vanessa Redgrave and Jesse Eisenberg. Some past Broadway credits include 33 *Variations*,

*Chicago*, James Joyce's *The Dead*, and *A Raisin in the Sun*. Calleri also cast for shows at the Civilians, Classic Stage Company, Epic Theatre Ensemble, the Flea Theater, Keen Company, Long Wharf Theatre, McCarter Theatre Center, New Georges, the Old Globe, Rattlestick Playwrights Theater, STAGEFARM, Summer Play Festival, and Williamstown Theatre Festival. They cast 10 seasons with Playwrights Horizons, including such plays as *Betty's Summer Vacation*, *Goodnight Children Everywhere*, *Lobby Hero*, *Small Tragedy*, and *Violet*, to name a few. Their TV credits include *Army Wives*, *Ed*, *Hope @ Faith*, *Lipstick Jungle*, *Monk*, and *Z Rock*, and film credits include *Another Earth*, *Armless*, Merchant Ivory's *The City of Your Final Destination*, *Heights*, *Lisa Picard is Famous*, *Peter @ Vandy*, *Ready? OK!*, *Trouble Every Day*, *The White Countess*, and *Yearbook*. Calleri received 12 Artios Awards for Outstanding Achievement in Casting and is a member of CSA.

**Kimberly Mark Webb****STAGE MANAGER**

Kimberly's credits at Berkeley Rep include more than 75 productions over the last 30-plus years. His other work includes productions for Center Theatre Group, New York's Joyce Festival, the Huntington Theatre Company, La Jolla Playhouse, Williamstown Theatre Festival, American Conservatory Theater, and Kansas City Repertory Theatre. Kimberly served as production stage manager at Theatre Three in Dallas for six years.

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

During Tony's tenure as artistic director of Berkeley Rep, the Tony Award-winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 18 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 35 plays in Berkeley, including new work from Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, Itamar Moses, and Lemony Snicket. He directed 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 last



season's *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. Tony's regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, the Public Theater, and Seattle Repertory Theatre. As a playwright, he debuted *Ghost Light*, *Rita Moreno: Life Without Makeup*, and *Game On*, written with Dan Hoyle. In 2012, Tony received the Margo Jones Award for "demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre."

**Susan Medak**  
**MANAGING DIRECTOR**

Susan has served as Berkeley Rep's managing director since 1990, leading the administration and operations of the Theatre. She has served as president of the League of Resident Theatres (LORT) and treasurer of Theatre Communications Group, organizations that represent the interests of nonprofit theatres across the nation. Susan chaired two 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 chairs the Downtown Berkeley Association (DBA). She is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund. Susan serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies' Literary Guild and Trekking Society. She lives in Berkeley with her husband.

**Karen Racanelli**  
**GENERAL MANAGER**

Karen joined Berkeley Rep in 1993 as education director. Under her supervision, Berkeley Rep's programs for education provided live theatre for more than 20,000 students annually. In 1995, she became general manager, and since then has overseen the day-to-day operations of the Theatre. She has represented the League of Resident Theatres during negotiations with both Actors' Equity Association and the union of stage directors and choreographers. Prior to her tenure at Berkeley Rep, Karen worked for Theatre Bay Area as director of theatre services and as an independent producer at several Bay Area theatre companies. She has served on the boards of Climate Theater, Overtone Theatre Company, Park Day School, and the Julia Morgan Center. Karen is married to arts attorney MJ Bogatin.

**Madeleine Oldham**  
**RESIDENT DRAMATURG/  
 DIRECTOR, THE GROUND FLOOR**

Madeleine is the director of The Ground Floor: Berkeley Rep's Center for the Creation and Development of New Work and the Theatre's resident dramaturg. She oversees commissioning and new play development,



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

### 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 21st 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 Takazaukas' *Breaking the Code* and Sam Shepard's *The Late Henry Moss*.

### Jack & Betty Schafer

#### SEASON SPONSORS

Betty and Jack are proud to support Berkeley Rep. Jack, one of the Theatre's trustees, also sits on the boards of San Francisco Opera and the Straus Historical Society. He is vice-chair of the Oxbow School in Napa and an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty, a retired life coach, has resumed her earlier career as a nonfiction writer and poet. She serves on the boards of Brandeis Hillel Day School, Coro Foundation, Earthjustice, and Sponsors for Educational Opportunity (SEO).

### The Strauch Kulhanjian Family

#### SEASON SPONSORS

Roger Strauch is a former president of Berkeley Rep's board of trustees and is currently chair of the trustees committee. He is chairman of the Roda Group (rodagroup.com), a venture-development company based in Berkeley focused on cleantech investments, best known for launching Ask.com and for being the largest investor in Solazyme, a renewable oil and bio-products company (Nasdaq: szym, solazyme.com). Roger is chairman of the board of CoolSystems, a medical

technology company, and a member of the UC Berkeley Engineering Dean's college advisory board. He is chairman of the board of trustees for the Mathematical Sciences Research Institute; a member of the board of Northside Center, a mental-health services agency based in Harlem, New York City; and a co-founder of the William Saroyan Program in Armenian Studies at Cal. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children's Hospital. They have three children.

### Frances Hellman & Warren Breslau

#### EXECUTIVE SPONSORS

Warren and Frances are avid watchers of live theatre, which includes Berkeley Rep and an annual pilgrimage to London's West End. Having loved Berkeley Rep for years, they are thrilled to sign on as sponsors of *Party People*. They are very proud of the cutting edge, exceptional theatre that Berkeley Rep continuously produces. Frances' day job is as professor of physics at UC Berkeley, and Warren is a machinist and welder at 5th Street Machine Arts.

### Gail & Arne Wagner

#### EXECUTIVE SPONSORS

Arne recently retired from the law firm of Calvo Fisher & Jacob in San Francisco. In his retirement, he teaches high school math part time and serves as treasurer for Tiba Foundation. Gail is a hematologist and oncologist at Kaiser in San Leandro. She is the founder of Tiba Foundation (tibafoundation.org), an organization investing in community healthcare in an underprivileged district of western Kenya, in partnership with Matibabu Foundation. Mama Sarah Obama, President Obama's Kenyan grandmother, is a Matibabu patient. Gail is a Berkeley Rep trustee and, together, Gail and Arne have been attending the Theatre since they were students in 1972.

### Richard & Robin Edwards

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Robin and Rich have been strong supporters of Berkeley Rep for more than 20 years when they started serving on the gala committee. Rich was co-chair of the Narsai Toast for five years. They were thrilled to have gone with Berkeley Rep when it brought *Chinglish* to the 2013 Hong Kong Arts Festival. Robin retired from active law practice as a partner of Dentons US LLP in January 2012. She joined Berkeley Rep's board in early 2012 and is also actively involved with KEEN SF (Kids Enjoy Exercise Now), the Women's Leadership Council for United Way of the Bay Area, and Mount Holyoke College. Rich retired in 1998 as a senior partner at San Francisco's Robertson Stephens & Co., a high-tech-focused investment bank. He is a professional photographer and has been very active as a board member and fundraiser for numerous Bay Area nonprofit organizations, including Jewish Family & Children's Services of the East

Bay, Oakland Museum of California, and the College Preparatory School. Rich served as the executive director of the Friends of Photography and the Ansel Adams Center for Photography in San Francisco from 2001 to 2004.

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## Additional staff

### Assistant director

Marissa Joy Ganz

### Assistant to the director

Adam Sussman

### Black Panther/Young Lords liaison

Malcolm K. Darrell

### Deck crew

Gabriel Holman

### Dialect coach

Lynne Soffer

### Electrics

Stephanie Buchner

Melina Cohen-Bramwell

Jack Horwitch

Kelly Kunaniec

Alex Marshall

William Poulin

Molly Stewart-Cohn

Lauren Wright

### Fight director

Dave Maier

### Follow spots

Melina Cohen-Bramwell

William Poulin

### Production assistant

Sofie Miller

### Props

Ashley Nguyen

Rebecca Willis

### Scene shop

Ross Copeland

Patrick Keene

Read Tuddenham

Baz Wenger

### Scenic artists

Zoe Gopnik-McManus

Torrey Hyman

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 lighting concept: Robert Wilson  
 Adapted by: Daryl Pinckney

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
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

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
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We gratefully recognize the following members of the Annual Fund whose contributions were received from August to September 2014

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# BERKELEY REP THANKS

Michael Leibert Society Members



The Society welcomes the following new members:

Joseph & Antonia Friedman

## Sustaining members as of September 2014:

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Members of this Society, which is named in honor of Founding Director Michael W. Leibert, have designated Berkeley Rep in their estate plans. Unless the donor specifies otherwise, planned gifts become a part of Berkeley Rep's endowment, where they will provide the financial stability that enables Berkeley Rep to maintain the highest standards of artistic excellence, support new work, and serve the community with innovative education and outreach programs, year after year, in perpetuity.

For more information on becoming a member, visit our website at [berkeleyrep.org](http://berkeleyrep.org) or contact Daria Hepps at 510.647-2904 or [dhepps@berkeleyrep.org](mailto:dhepps@berkeleyrep.org).

## UNIVERSES and the inspiration for *Party People*

CONTINUED FROM PAGE 21

**Mildred:** Another thing you have to understand is that their history hasn't been recorded properly. Growing up, we're told that they were a racist organization or a nationalist group.

**Ninja:** I think the word terrorist has been thrown around too.

**Mildred:** They were painted to be these horrible, horrible people, you know? If you were to look at the uprisings in Berkeley, for instance, you don't look at those as horrible students who were trying to disrupt the nature of education. You say they were speaking out, they wanted their voices to be heard. But when you have a Black Panther doing the same thing at the same exact time period, they were disrupters of American civilization.

### Bringing *Party People* to the stage

**Liesl:** The subject matter, for me, is extremely relevant and also personally exciting. I'm originally from South Africa and I grew up during Apartheid, and there were many activists in my life as a child, and so the themes on this topic are very resonant for me, then and now.

UNIVERSES is an incredible theatre company — they are gifted musicians, singers, and dancers; and they use jazz, blues, hip hop, and movement in their performances. They take these interviews and the parts of the history that speak to them, and create a performance piece out of it. Part of my job as a director is to continue to ask questions, to push them to find their truth as well as the story's truth. Because as artists

that's what we have to do: we have to always, always look to make sure that we're finding all the truth in ourselves and in the material.

**Steven:** We have our own slant and take on it. It's in our style — it's in UNIVERSES style, which is music and poetry and dance. But it's also a play. It feels like a 21st-century look at musical theatre. We understand what the rules of theatre are, but we also understand for ourselves how to shake that up.



# BERKELEY REP STAFF

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Michael W. Leibert  
*Producing Director, 1968-83*

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You can buy tickets and plan your visit, watch video, sign up for classes, donate to the Theatre, and explore Berkeley Rep.



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#### We're mobile!

Download our free iPhone or Google Play app — or visit our mobile site — to buy tickets, read the buzz, watch video, and plan your visit.

### Tickets/box office

#### Box office hours: noon–7pm, Tue–Sun

Call 510 647-2949

Click [berkeleyrep.org](http://berkeleyrep.org) anytime

Fax: 510 647-2975

#### Under 30? Half-price advance tickets!

For anyone under the age of 30, based on availability. Proof of age required. Some restrictions apply.

#### Senior/student rush

Full-time students and seniors 65+ save \$10 on sections A and B. One ticket per ID, one hour before showtime. Proof of eligibility required. Subject to availability.

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

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For group, Entourage, and student matinee tickets, please call us at 510 647-2918.

*Sorry, we can't give refunds or offer retroactive discounts.*

### Theatre info

#### Emergency exits

Please note the nearest exit. In an emergency, walk — do not run — to the nearest exit.

#### Accessibility

Both theatres offer wheelchair seating and special services for those with vision or hearing loss. Assistive listening devices are available at no charge in both theatre lobbies. Scripts are available in the box office. Open captioning is available for at least one performance of every season production.



### Educators

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

### Theatre store

Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre.

### Ticket exchange

Only subscribers may exchange their tickets for another performance of the same show. Exchanges can be made online until midnight (or 7pm by phone) the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

### Request information

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

### Considerations

#### No food or glassware in the house

Beverages in cans, bottles, or cups with lids are allowed.

#### No smoking

The use of e-cigarettes is prohibited in Berkeley Rep's buildings and courtyard.

#### Please keep perfume to a minimum

Many patrons are sensitive to the use of perfumes and other scents.

#### Phones / electronics / recordings

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

#### Please do not touch the set or props

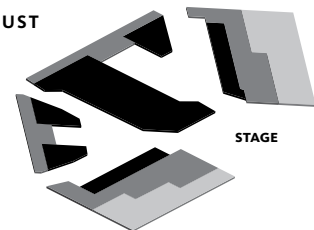
You are welcome to take a closer look, but please don't step onto the stage.

#### No children under 7

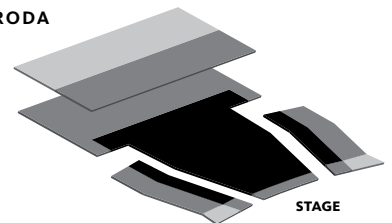
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## Theatre maps

THRUST



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A.C.T.'S GROUNDBREAKING 14|15 SEASON

WILL MARGE & HOMER BE ALL THAT'S LEFT IN OUR DYSTOPIAN FUTURE?

# MR. BURNS

## A POST-ELECTRIC PLAY

MR. BURNS  
A POST-ELECTRIC PLAY

By  
ANNE WASHBURN

Score by  
MICHAEL FRIEDMAN

Lyrics by  
ANNE WASHBURN

Directed by  
MARK RUCKER

A coproduction with  
The Guthrie Theater



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**Sy Kaufman**

*Founder of Crosslink Capital, Semi-Retired*

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