

TheatreWorks
SILICON VALLEY

Hershey Felder as
Irving Berlin



MOUNTAIN VIEW
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About TheatreWorks Silicon Valley

Welcome to TheatreWorks Silicon Valley and our 46th season of award-winning theatre. Led by Founding Artistic Director Robert Kelley and Managing Director Phil Santora, TheatreWorks Silicon Valley presents a wide range of productions and programming throughout the region.

Founded in 1970, we continue to celebrate the human spirit and the diversity of our community, presenting contemporary plays and musicals, revitalizing great works of the past, championing arts education, and nurturing new works for the American theatre. TheatreWorks Silicon Valley has produced 65 world premieres and over 150 US and regional premieres. In the 2015/16 season, we add the world premiere of the musical *Triangle* and five more regional premieres to our résumé.

TheatreWorks Silicon Valley's 2014/15 season included the world premiere of *The Great Pretender*, as well as regional premieres of *Water by the Spoonful*, *The Lake Effect*, and *Fire on the Mountain*. Last season's holiday production, *Peter and the Starcatcher*, joined our January show *2 Pianos 4 Hands* as the two highest-grossing plays in our history. In the course of the year, shows that debuted here were produced at theatres around the world, including our world premiere *Memphis*, which opened in London's West End.

With an annual operating budget of \$8 million, TheatreWorks Silicon Valley produces eight mainstage productions at the Lucie Stern Theatre in Palo Alto and the Mountain View Center for the Performing Arts. Fifteen years ago, we launched the *New Works Initiative*, rededicating ourselves to the development of new plays and musicals. The *Initiative* has since supported over 140 new works through retreats, workshops, staged readings, developmental productions, and the annual New Works Festival, inspiring *The Mercury News* to call us "a premiere breeding ground for new musicals, which has put the company on the national map."

TheatreWorks Silicon Valley believes in making theatre accessible to the entire Silicon Valley community. Our Arts Education Department reaches more than 25,000 students in 70 schools in 7 counties annually. It sponsors outreach programs that include the *Children's Healing Project* at Lucile Packard Children's Hospital, the *Young Playwright's Initiative*, specially-priced student matinees, extensive school tours, post-show discussions, and theatre camps, classes, and conservatories for youth.

For more information on our 2015/16 season, New Works Festival, and Education Programs, please visit theatreworks.org or call 650.463.1950.

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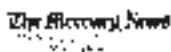
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FRONT COVER: HERSHEY FELDER / EIGHT-EIGHT ENTERTAINMENT

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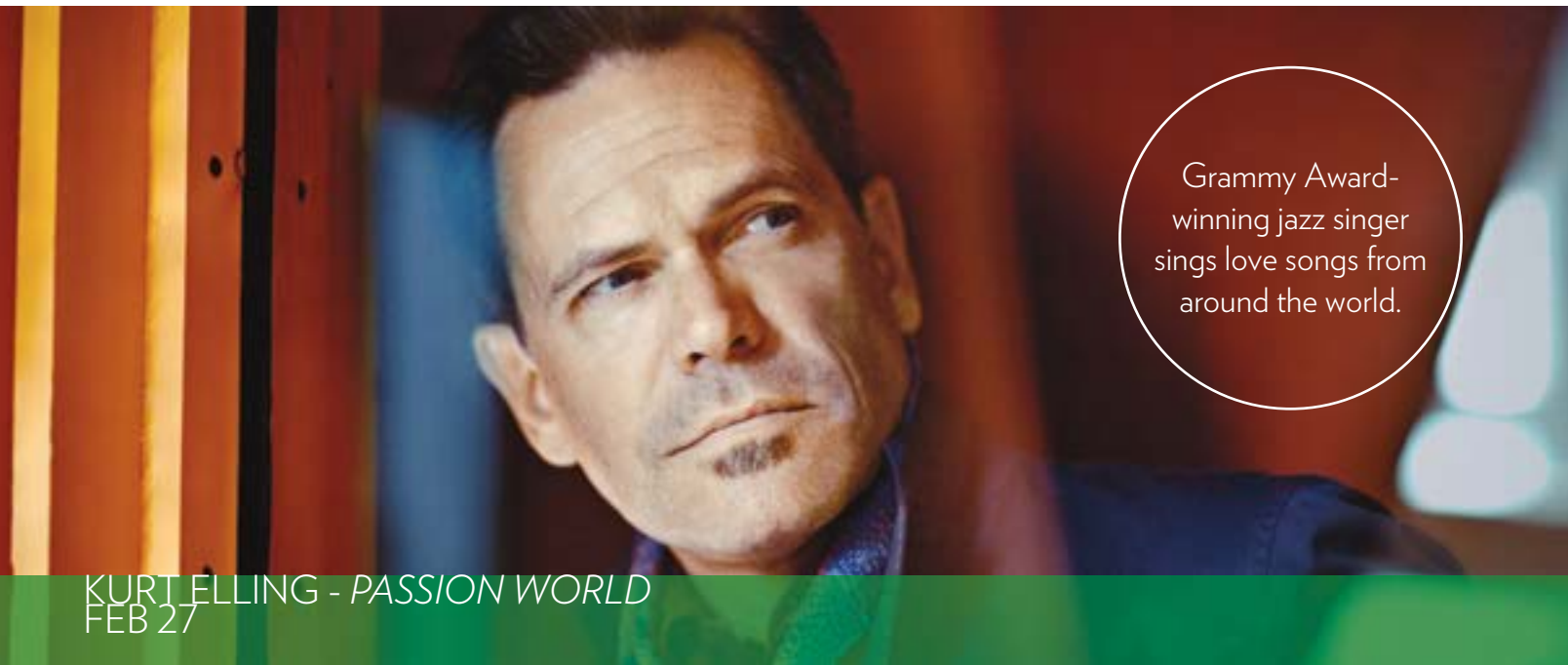
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From the Board Chair



Welcome to 2016! I recently attended a dinner where the featured speaker was a well-known art collector and curator. He spoke about how art is at its best when the viewer feels a sense of discovery—when you not only enjoy what you’re seeing at the moment, but you also uncover some new truth. This seems to apply to theatre as well.

Most of us know the songs of Irving Berlin. But Hershey Felder’s remarkable performance allows us to discover so much more about this great American songwriter. After the show, we can head home with a greater understanding and appreciation of his life and times. Such is both the intimacy and the power of theatre.

I love that each show in a TheatreWorks season delivers on the promise of discovery. Whether it’s a world premiere, or a show I’ve seen before, I know I will walk out of the theatre having learned something new—often something quite wonderful. It’s one of the reasons I always subscribe to TheatreWorks’ complete 8-play season. And each year I do so without knowing what I’ll be seeing!

In fact, an impressive 73 percent of TheatreWorks 8-play subscribers sign up for the upcoming season before the shows are announced. This tremendous vote of confidence is a testament to the diversity and appeal of our season’s selections, the quality of each production, and the loyalty of our audience. It’s a great way to lock in or upgrade your seats while providing early subscription support for your hometown theatre.

However, if you’re the type (like many of my friends!) who prefers to know what you’re getting into before signing up, please join us for our fun and festive 2016/2017 Season Announcement at the Mountain View Center for Performing Arts on Tuesday, February 9th. TheatreWorks’ Artistic Director Robert Kelley will reveal the titles for our upcoming season, and you’ll learn why, from all the plays and musicals that Kelley and his team read and saw this year, these eight were chosen to create the perfect TheatreWorks season.

And then I hope you’ll take the leap with me and our other 8,500 subscribers for all, or part, of TheatreWorks’ 2016/17 season so you, too, can enjoy the wonderful sense of discovery that is the power of theatre.

Barbara Shapiro

Barbara Shapiro

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TheatreWorks

SILICON VALLEY

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By Kimber Lee

Directed by Kirsten Brandt

Northern California Premiere

Generations, gender, and tradition collide as a revered Sushi Master struggles to preserve ancient artistry in a society obsessed with change. In pursuit of perfection, Koji inspires his brilliant protégé of a son, intimidates a parade of young apprentices, and discovers that in today's world, even a three-star chef has much to learn. Set in a legendary sushi restaurant, this warm-hearted comic drama was a highlight of TheatreWorks' New Works Festival. *

"Captivating, thought-provoking theater." StageSceneLA

March 9 – April 3, 2016 Lucie Stern Theatre, Palo Alto



THE SWASHBUCKLING ROMANCE

CYRANO

By Edmund Rostand

Translated by Michael Hollinger • Adapted by Michael Hollinger & Aaron Posner

Directed by Robert Kelley

Regional Premiere

Alive with swashbuckling swordplay, witty wordplay, and irresistible romance, this classic tale of unrequited passion and panache flows from the rollicking theatres of 17th century Paris to distant battlements long besieged. Here literature's greatest love triangle evolves in a modern, intimate, and good-humored adaptation that entangles the enchanting heiress Roxane, handsome cadet Christian, and nose-challenged swordsman Cyrano in the love affair of a lifetime.

"Sterling. Illuminating. A joy to watch." Philadelphia Inquirer

April 6 – May 1, 2016 Mountain View Center for the Performing Arts



AN EXPLOSIVE COMEDY

THE VELOCITY OF AUTUMN

By Eric Coble

Directed by Giovanna Sardelli

Regional Premiere

An octogenarian artist has barricaded herself in her Brooklyn brownstone, booby-trapped with enough homemade bombs to take out the neighborhood. In a wry, spirited quest to "not go gentle" into a retirement home, Alexandra battles both the fears of her family and the ravages of time, negotiating the terms of her future with a long-estranged son who has battles of his own. *

"Wickedly funny and wonderfully touching." Broadway World

June 1 – 26, 2016 Mountain View Center for the Performing Arts

* Contains mature language

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TheatreWorks Summer Camps



WE'RE GROWING, AND SO ARE OUR YOUNG ARTISTS!

TheatreWorks Silicon Valley is expanding and growing along with its young actors. We are adding two additional sessions of PlayMakers Summer Camp in Menlo Park in July 2016. This will be a great opportunity for your young actor to attend camp close to home in a time frame that fits your fun summer schedule.

Music is a massive part of the American Broadway culture. Students at PlayMakers Summer Camp have the special experience of learning wonderful Broadway songs each summer. Just as Irving Berlin created songs about the people and life in America, the campers in Summer Camp create plays with music about their own lives right here in the Bay Area. Every year, one of the key classes students attend during Summer Camp is Musical Theatre. They learn about everything from rhythm and dance choreography to projecting when singing their songs.

One favorite teaching artist, lovingly known as Mr. Martin, leads students in a multitude of musical adventures every summer. On a typical day at camp, you might hear choruses of "Mama made me mash my m and m's" as campers are warming up their voices. Or maybe you will recognize well-known Broadway songs adapted slightly to fit the plays our students are creating, from their own fertile imaginations.

We look forward to growing musically and dramatically with your children this summer. For more information, please email learn@theatreworks.org, call **650.463.7146**, or visit theatreworks.org/learn.

See *HAMILTON* this Spring with TheatreWorks!

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- Welcome Dinner and a host of guided and walking tours

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For full details and pricing, visit theatreworks.org/give/tours/ or contact Michelle Piasecki, Development Operations Manager, at **650.463.7132** or mpiasecki@theatreworks.org.



From the Artistic Director



GENIUS AFOOT

Questions: Did you watch *White Christmas* again this year? Did you sing along to “God Bless America” at every baseball game of the season? Do you instantly hear a melody whenever you read the phrase “blue skies”? Have you ever thought, “There’s no business like show business!” while watching a fabulous TheatreWorks show?

If you answered “yes” to any of these questions it’s obvious why you have joined us to celebrate Hershey Felder as Irving Berlin. If you answered “no,” don’t worry—you’ll soon be humming all of these songs and wondering how you will ever get them out of your head. Our apologies—you won’t! And if you answered “yes” to all of these questions, as I did, you’ll fully understand how thrilled I was last January when we confirmed that the brilliant Hershey Felder would be joining us to share his astonishing, inspiring portrait of “America’s Composer” with an audience that has long embraced music as the heartbeat of the theatre.

Irving Berlin has been a major figure in our culture for over a century. His life story embodies the American Dream, and his catchy songs and ingenious lyrics are the known-by-heart favorites of millions. They have been passed from generation to generation, becoming so familiar that young people today still sing them, even without knowing the name of the man who wrote so much of the soundtrack of our lives. I hope this remarkable musical play will be an important step in continuing Berlin’s legacy as a revered icon of American music.

TheatreWorks has celebrated many composers in wonderful revues: Kurt Weill, Fats Waller, Harold Arlen, Eubie Blake, Kander and Ebb, Stephen Schwartz, and (several times) Stephen Sondheim. We’ve explored entire genres of music, from our rousing *It Ain’t Nothin’ But the Blues* to last season’s bluegrass-fueled *Fire on the Mountain*. We’ve discovered the drama in the lives of classical superstars: Mozart in *Amadeus*, Beethoven in *33 Variations*, and more. But we’ve never had a chance to sit down in the Manhattan apartment of a world-renowned composer for an entire evening, to share extraordinary stories and unforgettable songs with the actual man himself—or so the brilliant Mr. Felder will soon have us believe. For there are two geniuses afoot in this performance, both giants of the American musical theatre. Welcome Irving, welcome Hershey, to a TheatreWorks that truly knows and deeply loves your music.


Robert Kelley

Upcoming TWSV Events Jan, Feb, & Mar

1/20, 1/27, 2/3
HERSHEY FELDER AS
IRVING BERLIN
DISCUSSION WEDNESDAYS
Post-show discussion
Mountain View Center
for the Performing Arts

1/21 @ 12 noon
FUTUREWORKS LUNCHEON
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planning
Garden Court Hotel, Palo Alto

2/9 @ 6:00pm
SEASON ANNOUNCEMENT
AND RECEPTION
All are welcome to attend this
free event announcing TWSV’s
2016/17 Season
Mountain View Center
for the Performing Arts

2/22 at 6:00pm
INNER CIRCLE
MEET-THE-ARTISTS DINNER
For donors of \$1,500 or more
Sushi 88 Restaurant
Mountain View

3/12
OPENING NIGHT OF
TOKYO FISH STORY
Post-show reception with the
cast and staff
Lucie Stern Theatre
Palo Alto

3/13 at noon
VOLUNTEER APPRECIATION
PARTY
For our valued TheatreWorkers
RSVP required
TWSV Rehearsal Hall
Sobrato Center for Nonprofits
Redwood Shores

Hershey Felder: Artists and Repertoire



HE EXPLAINS THEM, HE EMBODIES THEM,
HE PLAYS THEIR MUSIC WELL.

THE GREAT COMPOSERS HAVE BEEN GOOD
TO HIM, AND HE'S RETURNING THE FAVOR.

BY HEDY WEISS

Hershey Felder as Irving Berlin EIGHTY-EIGHT ENTERTAINMENT

WHEN PRESIDENT JOHN F. KENNEDY welcomed an audience of Nobel laureates to the White House in 1962, he famously remarked that it was the most extraordinary collection of talent that had ever gathered there, “with the possible exception of when Thomas Jefferson dined alone.”

That quip easily could be reworked to apply to Hershey Felder: actor, pianist, writer, director, composer, conductor, mentor, producer, and conjurer of the spirits of George Gershwin, Frédéric Chopin, Ludwig van Beethoven, Franz Liszt, Leonard Bernstein, and Irving Berlin.

Felder, 47, the Canadian-born artist whose solo shows have been seen across America—at the Geffen Playhouse, Pasadena Playhouse, Berkeley Repertory Theatre, Hartford Stage, American Repertory Theater, and Cleveland Playhouse, as well as in long runs at Chicago’s Royal George Theatre and in brief engagements at New York’s Town Hall, among many other venues—is in a category all his own.

Felder has devised a type of performance that feeds on his unique gifts as a seductive portraitist, compelling storyteller, and superb concert pianist. Musical biographies? That doesn’t come close to suggesting what it is Felder does. It would be one thing for an actor to arrive onstage, as Felder does in his show *George Gershwin Alone*, and present a self-penned study that captures alluring if often anguished aspects of the composer who died far too young. It is quite another to also sing and play your way through the story—including an aria from *Porgy and Bess*—and then top it all off with a knockout rendition of “Rhapsody in Blue.”

Similarly, it’s conceivable that you might be able to find an actor who could capture a sense of the polymorphous talent that was Bernstein, an impression of his ability to teach and perform in the most seamless way, a suggestion of the man’s desperate energy, intellect, and neuroses. But it is the rare performer who also possesses the profound musical understanding that could bring this legend to life—or the ability to sit at the piano, as Felder does in *Maestro Bernstein*, and play and sing excerpts from *West Side Story* and *Candide* as if had composed them himself. And then there is the way Felder finesses an enthralling

performance of the “Moonlight Sonata” in his show *Beethoven, As I Knew Him*, a portrait that draws on the memoir of Gerhard von Breuning, a friend of the composer in his later years. Felder can captivate an audience with little or no background in classical music while at the same time satisfying aficionados. And, when he is dealing with masters of the great American songbook, he can easily leave a crowd unable to suppress the desire to sing along.

Felder has become a sort of one-man cottage industry. His most recent creation is *Hershey Felder as Irving Berlin*, which premiered November 11, 2014 at the Geffen Playhouse in Los Angeles—he keeps his other productions in rotating repertory. Over the course of the past 15 years, he has given more than 4,500 performances and never canceled a single date.

Work ethic? Call Felder for a chat at 9 a.m. and he might tell you he has just completed three hours of practicing the piano.

“I’ve been working on an interesting project for myself,” says Felder. “I’m playing all the preludes in Bach’s ‘Well-Tempered Clavier,’ and all the Chopin preludes, and have been looking for the connections and dramatic through lines in them. I’ve also been consulting what has become my greatest teacher now, YouTube, which gives me access to so many archival recordings and rare videos of great artists. I study them, and they help keep me on the ball pianistically.”

So which came first, the acting or the piano? They seem to have blossomed in tandem. Felder was born into an observant Jewish immigrant family in Montréal, Quebec, in 1968, the child of a Polish father and Hungarian mother, and was educated at the city’s Hebrew Academy Day School. He admits to being something of a ham from the start.

“I was a quiet child, but I loved telling stories, and my parents would put me in the center of the room where I would repeat things I’d heard in funny ways,” he recalls. “Friday nights we observed the Sabbath, so there was no television or Atari, just singing and

Continued on next page



Hershey Felder in *Beethoven, As I Knew Him*

CRAIG SCHWARTZ

storytelling at the table. The fascination with music began when I was four and visited my grandmother at a senior home in Montréal. They had a piano there, and I would escape the adults and pound on it. The lady in the gift shop at the place finally said: 'Kill that kid or give him piano lessons.'"

His grandfather gave him an upright piano as a Passover gift and a friend of his mother's began giving him lessons. He took to it, but confesses, "I wanted to be accomplished right away, and I struggled with the discipline you need to make that happen. I also had an ability to read music very quickly, which could have been my downfall, because while that enabled me to learn things easily, I would also muck things up just as easily, and blur the details."

Acting also came naturally. He began playing roles in a semiprofessional Yiddish theatre in Montréal from the age of nine, and loved the whole environment of the stage. Still, he says, "My childhood was far more of a rabbinic world than a cultural world. I went to the synagogue, and unlike my secular friends, I saw only a couple of musicals. But I think my sense of storytelling began in that world. And my understanding of how theatre is important—not in the showbiz sense of it being an exclusive universe—is a result of that upbringing. I also think it's why I create my own work."

The piano began to take precedence as Felder studied with teachers from McGill University in Montréal, then headed to New York while still a teenager to work with pianist Jerome Lowenthal at the Juilliard School. "I wasn't crazy enough to be an actor at that time, and I wasn't ready to take those risks," Felder admits. "Then, at 19, I was hired as a pianist for the workshop of a new musical based on *The Master and Margarita* being showcased at Hal Prince's Musical Theatre Program in New York. That's where I met actress Tovah Feldshuh, and found myself friends in a whole new circle of theatre people."

It was Stu Silver, a film and television writer, who noticed Felder's energy and told him he should meet his pal, movie director Joel Zwick (who turned out to be a distant cousin of Felder's, and who, many years later, would direct him in *George Gershwin Alone*). At 21, Felder headed to Hollywood, thinking he would get work as a pianist, but instead was asked to do interviews for Steven Spielberg's Shoah Foundation (in part because he spoke Yiddish). While at the Canadian consulate to get his passport updated, he met the new consul general of Canada, Kim Campbell (who briefly served as prime minister of Canada). The two married in 1997, and now have apartments in New York and Vancouver, and houses in Paris and San Diego.

Zwick told Felder to contact him if he had "anything interesting." A friend, producer Greg Willenborg, suggested to Felder that he do a play about Gershwin. He spent five years researching what would become *George Gershwin Alone*, along the way realizing that securing the rights to the music would be difficult. But, as Felder explained, "I just pestered the estate—not to be defiant, but because I had a vision of what the show could be. I asked them to just let me try. I did a reading in Los Angeles, and realized I had something. Then I took it to Florida, and finally, in 2001, to the Helen Hayes Theatre on Broadway. It ran for 12 weeks and got some nice reviews, but it got lost amid the fervor surrounding *The Producers*, and it suffered from having practically no advertising budget."

That was hardly a setback; in fact, the show got better as it moved forward.

"I think my gift is to know when and how to listen to criticism," says Felder. "I knew how to fix the show. I also learned what it takes to be a producer. *Gershwin* ran for six months at the American Rep in Cambridge, went on to Ford's Theatre in Washington, D.C., and in 2004 arrived in Chicago, running for 11 months in a theatre that some had warned me was 'cursed.' My time in Chicago marked the launch of the mature part of my career."

In recent years, Felder has been approached by others inspired by his particular mix of storytelling and live music. His greatest success as mentor has been as the adapter and director of *The Pianist of Willesden Lane*, in which the superb concert pianist Mona Golabek spins the story of her mother's experiences as a young pianist sent to England from Vienna as part of the Kindertransport during World War II.

"I approached Hershey after I saw him in his Beethoven show, and he just took me under his wing," said Golabek, who debuted *Willessden Lane* at the Geffen Playhouse in 2012, and has had successful runs with it in Chicago (also at the Royal George, where Felder's *Gershwin Alone* ran), at Berkeley Rep, at New York's 59E59 Theater, and, this past September, at San Diego Repertory.

"Hershey has an incredibly generous spirit, but he also is utterly, painstakingly demanding, and uncompromising in his vision," said Golabek. "He is adamant in his attention to detail, and insists that every element of the production be at the highest artistic level. Having him as your director is no picnic—I will always remember him telling me, 'Absolutely no water during the show, and if your mouth gets dry, just use spit.' But he is the first to say that anything worthwhile is achieved at a tremendous cost. And the way he was able to help me blend the music and narrative of my mother's story was magic."

If Felder can be hard on his collaborators, he's no less demanding of himself. Says Randall Arney, artistic director of the Geffen since 1999 and a presenter of most Felder's shows, as well as Golabek's, "Hershey does something that no one else does—he has the ability to forge an astonishingly personal, deeply

connected relationship with his audience. He can hold an audience at attention, teach them things, bring such nuance to many different characters, then sustain the incredible focus required for playing the most technically demanding music. He is prolific, indefatigable."

It was Arney's predecessor at the Geffen, the late director/producer Gil Cates, who was not only a fan of Felder's but made him promise that he would create a show about Irving Berlin.

"It is an amazing story, and in many ways the most dramatic piece I've done," Felder ventures. "It's really the story of this country—about an immigrant kid who created America's most iconic music, who went with the flow of every style for six decades, who faced anti-Semitism even as he wrote two of the most iconic songs about Christian holidays ["White Christmas" and "Easter Parade"], and then felt completely betrayed when rock-and-roll pushed him out of the picture."

Felder admits that the world of the one-man show can be lonely, but he has a team of offstage collaborators that has worked with him on many productions. And he has begun work on that most collaborative of all endeavors—the stage musical—teaming up with journalist

Joshua Hammer to adapt his book *Chosen by God: A Brother's Journey*.

"I suppose you could call me an auteur," Felder says, summing up. "But I create and produce my own shows because the only thing I care about is quality. It's not about ego—it's about responsibility. I have to keep my promise to the audience."

"IT IS AN AMAZING STORY, AND IN MANY WAYS THE MOST DRAMATIC PIECE I'VE DONE."

Hershey Felder

Hedy Weiss is theatre and dance critic for the *Chicago Sun-Times* and WTTW-TV's "Chicago Tonight."

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presents

THE EVA PRICE, SAMANTHA F. VOXAKIS, AND KAREN RACANELLI PRODUCTION OF

Hershey Felder as *Irving Berlin*

A NEW MUSICAL PLAY

Lyrics & Music by **Irving Berlin**

Book by **Hershey Felder**

Scenic Design **Hershey Felder & Trevor Hay**

Lighting Design **Richard Norwood**

Projection Design **Andrew Wilder & Lawrence Siefert**

Line Producer/Sound Design **Erik Carstensen**

Dramaturge/Research **Meghan Maiya**

Scenic Decoration **Meghan Maiya, Jordan Hay, & Emma Hay**

Directed by

Trevor Hay

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Robert Kelley, Phil Santora, Leslie Martinson, Scott DeVine, Lorraine VanDeGraaf Rodriguez, Ev Shiro, the box office and house staff, and everyone at TheatreWorks.

A special thank you to Candice and Joel Zwick, and Joel Zwick "Alone"

My father Jack, my sister and brother-in-law Tammy and Kevin, and their dear children Avery and Kiley. And of course, Leo and Kim.

Who's Who



HERSHEY FELDER

(Irving Berlin/
Playwright/Scenic
Co-Design) Mr. Felder
created and performed
*George Gershwin
Alone*, which played
on Broadway at the
Helen Hayes Theatre,

in the West End at the Duchess Theatre, and in theatres around the country. His Composers Sonata—*George Gershwin Alone; Monsieur Chopin; Beethoven, As I Knew Him; Maestro Bernstein; Hershey Felder as Franz Liszt in Musik, Hershey Felder as Irving Berlin*—has been presented at dozens of theatres across the U.S. and around the world. His compositions and recordings include *Aliyah, Concerto for Piano and Orchestra; Fairytale*, a musical; *Les Anges de Paris, Suite for Violin and Piano; Song Settings; Saltimbanques for Piano and Orchestra; Etudes Thematiques for Piano; and An American Story for Actor and Orchestra*. As director, he premiered *Mona Golabek in The Pianist of Willesden Lane* at the Geffen Playhouse in 2012 and, earlier this year, produced and created scenic design for Taylor Hackford's *Louis and Keely 'Live' at the Sahara*. Mr. Felder has been a scholar-in-residence at Harvard University's Department of Music and is married to Kim Campbell, the first female Prime Minister of Canada.

TREVOR HAY (Director/Scenic Co-Design) directed the world premieres of *An American Story For Actor and Orchestra, Abe Lincoln's Piano*, and *Hershey Felder as Franz Liszt In Musik*. He is Associate Director for *Mona Golabek's The Pianist of Willesden Lane*. He is a former member of the historic Old Globe Theatre in San Diego where, at the age of nine, his first position was selling Old Globe memorabilia. Over the next 32 years, Mr. Hay went on to various aspects of production on more than 80 presentations, including the Broadway productions of Jack O'Brien's *Damn Yankees, Dr. Seuss' How The Grinch Stole Christmas* and Twyla Tharpe's *The Times They Are A-Changin'*. Included in his 23 seasons at the Old Globe were eleven seasons of the Summer Shakespeare Festival Repertory, as well as work on Tracy Letts' *August: Osage County*, directed by Sam Gold, and Hershey Felder's *George Gershwin Alone, Monsieur Chopin, and Maestro Bernstein*.

RICHARD NORWOOD (Lighting Design) Designs for Hershey Felder Presents: *Louis and Keely 'Live' at the Sahara; Monsieur Chopin; and Beethoven, As I Knew Him*. His most recent designs include *Le Bête* and *Cookie Play* for Trap Door Theatre, and *King Hedley II* for Congo Square. Mr. Norwood is the production manager for the theatre at the Museum of Contemporary Art, Chicago.

ANDREW WILDER (Projection Design) Mr. Wilder's experience in lighting design, web design, and photography have led him to the world of projection design, and he is thrilled to be a part of the Eighty-Eight Entertainment team, having designed projections for *Beethoven, As I Knew Him; Maestro Bernstein; Abe Lincoln's Piano; The Pianist of Willesden Lane; and Franz Liszt in Musik*. He also designs websites and consults on internet strategy at BlogTutor.com, writes about being a "healthy foodie" at EatingRules.com, and is the founder of HealthyAds.com. He leads the annual October Unprocessed challenge, which most recently helped more than 20,000 people become healthier by avoiding processed food for the entire month. The challenge has been featured in major publications across the U.S. including *The New York Times* and *Los Angeles Times*. He is also the founder of International Kale Day, which is celebrated every year on October 10th.

LAWRENCE SIEFERT (Projection Co-Design) For over twenty years, Mr. Siefert has been involved in theatre, corporate events and film. Some of his credits include projection design for the San Diego Opera's *Wozzeck* and *Moby Dick*. He is a recipient of two Telly Awards and one Davy Award for *How Do You Build Hope* (Habitat for Humanity). Lawrence has been a member of IATSE Local 1022 since 1996.

ERIK CARSTENSEN (Sound Designer/Producer) Sound Designer on *Hershey Felder as Irving Berlin, An American Story, The Pianist of Willesden Lane* (2012 Ovation Award Nomination), *Franz Liszt in Musik, Abe Lincoln's Piano, and Louis and Keely 'Live' at the Sahara*. Master Sound Technician at the Old Globe Theatre in San Diego 1997–2012. Production Engineer on over 60 productions, including *Allegiance, Robin and the Seven Hoods, A Catered Affair,*

Hershey Felder's George Gershwin Alone, Dirty Rotten Scoundrels, Chita Rivera—A Dancer's Life, Dr. Seuss' How the Grinch Stole Christmas, The Full Monty, Dirty Blonde, and Floyd Collins. He is a member of IATSE Local 122.

MEGHAN MAIYA (Research/Scenic Decoration) Meghan Maiya is a Project Manager and Senior Program Evaluation Specialist in the Department of Family Medicine and Public Health at the University of California, San Diego. She manages multiple research projects in the fields of Complementary and Alternative Medicine and Behavioral Health. She also spent twelve years as a psychology professor (San Diego State University, San Diego Mesa College, Grossmont College, Cuyamaca College), 1.5 years teaching courses in holistic well-being at Optimum Health Institute, and five years as a Career Transition Consultant working with military personnel transitioning into civilian life. Ms. Maiya has collaborated with Hershey Felder and Eighty-Eight Entertainment for the following productions: *Production Research and Imagery for Louis and Keely 'Live' at the Sahara; Dramaturgy/Research for Hershey Felder as Irving Berlin; Historical and biographical research for Franz Liszt in Musik; Scenic decoration for The Pianist of Willesden Lane, and Abe Lincoln's Piano.*

EVA PRICE (Producer) Eva was recently named one of Crain's NY 40 Under 40 Rising Business Stars as well as one of Blouin Art Info's Top 25 Under 35 Emerging Broadway Players. She is Executive Producer/EVP for Maximum Entertainment, a Producing and General Management company located in NYC. Recent Broadway and Off Broadway Productions include: *On Your Feet!* (The story of Gloria and Emilio Estefan); *The Temptations & The Four Tops* on Broadway; *Found: A New Musical; The Lion* (Drama Desk Winner); *John Grisham's A Time To Kill; Frankie Valli and the Four Seasons; Lewis Black: Running on Empty; Annie; Peter and the Starcatcher* (5 Tony Awards); *Kathy Griffin Wants A Tony; Colin Quinn: Long Story Short* directed by Jerry Seinfeld (Drama Desk Nomination); *The Merchant of Venice* starring Al Pacino (Tony, Drama Desk and Outer Critics Circle Nominations); *The Addams Family* (Broadway, Tour, and Australia); *Carrie Fisher's Wishful Drinking; and Dr. Seuss'*

Who's Who

How the Grinch Stole Christmas International and Touring credits include: *Ivy and Bean the Musical* (National Tour); *The Magic School Bus, Live!*; *The Climate Challenge* (National Tour), *Ella* (a bio musical about the life and music of Ella Fitzgerald, National Tour); *'S Wonderful: The New Gershwin Musical* (National Tour); Tomie dePaola's *Strega Nona The Musical* (National Tour); *Irving Berlin's I Love A Piano* (National Tour and Japan); *The Great American Trailer Park Musical* (National Tour); and *Private Jokes, Public Places* (London).

KAREN RACANELLI (Executive Producer) Ms. Racanelli comes to Eighty-Eight Entertainment from Berkeley Repertory Theatre, where she worked as General Manager since 1993, overseeing daily operations, and where she had the pleasure of producing several shows performed and/or directed by Hershey Felder. She has represented the League of Resident Theatres during negotiations with both Actors' Equity Association and the union of Stage Directors and Choreographers, served on LORT's Executive Committee, and served as a panelist at several LORT meetings. Prior to her tenure at Berkeley Rep, she worked as an independent producer at several Bay Area theatre companies and has served on the boards of Climate Theater, Overtone Theatre Company, Park Day School, and the Julia Morgan Center. She is married to arts attorney MJ Bogatin.

SAMANTHA F. VOXAKIS (Producer/ Company Manager) Ms. Voxakis is a native of Maryland where she spent twelve memorable years in the front office of the Baltimore Orioles. Since 2004, she has been responsible for the day-to-day operations of Eighty-Eight LLC, working behind the scenes with pride as well as an adding machine. With special thanks to her family, Sheila Graves, and Mr. Felder.

HERSHEY FELDER PRESENTS (Producer) Hershey Felder Presents is the newest division of Eighty-Eight Entertainment which was created in 2001 by Hershey Felder and is devoted to the creation of new works of musical theatre. Current projects include the musical plays *Hershey Felder as Irving Berlin, I Found My Horn, Baritones Unbound, The Pianist of Willesden Lane,* and *Louis and Keely 'Live' at the Sahara.*

Recordings include *Love Songs of the Yiddish Theatre; Back from Broadway; George Gershwin Alone; Monsieur Chopin; Beethoven, As I Knew Him;* and *An American Story for Actor & Orchestra.*

ROBERT KELLEY (TheatreWorks Silicon Valley Artistic Director) is a Bay Area native and Stanford University graduate. He founded TheatreWorks in 1970 and has directed over 165 TheatreWorks productions, including many world and regional premieres. He has received the Silicon Valley Arts Council's Legacy Laureate Award; the Bay Area Theatre Critics Circle Paine Knickerbocker Award for lifetime achievement; BATCC Awards for Outstanding Direction for his productions of *The Hound of the Baskervilles; Into the Woods; Pacific Overtures; Rags; Sweeney Todd; Another Midsummer Night; Sunday in the Park with George; Jane Eyre;* and *Caroline, or Change;* and Back Stage West Garland Awards for his direction of *Side Show* and *Sunday in the Park with George.* He recently directed *Jane Austen's EMMA, The Country House,*

Fallen Angels, Peter and the Starcatcher, Sweeney Todd, Marry Me a Little, The Hound of the Baskervilles, Once on This Island, Little Women, and *Being Earnest.*

PHIL SANTORA (TheatreWorks Silicon Valley Managing Director) joined TheatreWorks in 2007. He has served as Managing Director of Northlight Theatre (Chicago) and Georgia Shakespeare Festival (Atlanta), as well as Development Director for Great Lakes Theatre Festival (Cleveland) and George Street Playhouse (New Brunswick). He holds an MFA in Theatre Administration from the Yale School of Drama and a BA in Drama from Duke University. He is Vice President of the National Alliance for Musical Theatre Board. Prior board service includes the League of Chicago Theatres, Atlanta Coalition of Theatres, and the executive committee of the League of Resident Theatres (LORT). He was named 2000's Best Arts Administrator by *Atlanta Magazine* and received the Atlanta Arts and Business Council's 1998 ABBY Award for Arts Administrator.

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Steven B. Mannshardt

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Steven Fetter, Carolyn Foot,
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Light Board Operator Jarku Tang Virtanen

Sound Engineer Quinn Pierron

Show Carpenter Megan Hall

Wardrobe Supervisor Sarah Hatton

TheatreWorks SV General Information

CONTACT US

Mailing Address:
PO Box 50458, Palo Alto, CA 94303-0458
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E-mail: boxoffice@theatreworks.org

TICKET SERVICES

Tickets to all TheatreWorks Silicon Valley performances are sold through the TheatreWorks Silicon Valley Box Office
Hours: Monday–Friday, 11am–6pm;
Saturday–Sunday, 12pm–6pm
Phone: 650.463.1960

Tickets may also be obtained through the Mountain View Center Ticket Office
Hours: Wednesday–Saturday, noon–6pm
Phone: 650.903.6000

WALK-UP TICKET SERVICES

The walk-up ticket office will open one hour prior to each performance.

PERFORMANCE TIMES

Wed, Thur, Fri Previews 8pm
Tuesday & Wednesday Eve 7:30pm
Thursday–Saturday Eve 8:00pm
Sunday Eve 7:00pm
Wednesday, Saturday, & Sunday Matinee 2:00pm

INDIVIDUAL TICKET PRICES*

Preview Prices:
Adult: \$54 Senior: \$45
Educator: \$45 30 & Under: \$25

Sections A / B / C:

Tues, Wed, Thurs, Sun Eves and Wed Matinee:

Adult: \$69/\$61/\$25
Senior/Educator: \$56/\$48/\$25
30 & Under: \$35/\$25/\$19

Fri and Sat Eve, Sat and Sun Matinee:

Adult: \$74/\$69/\$25
Senior/Educator: \$65/\$58/\$25
30 & Under: \$42/\$35/\$25

Opening Night:

All tickets: \$80

*Prices do not include \$6 per ticket convenience fee.

Prices subject to change.

GROUP SAVINGS

Savings are available for groups of 8 or more.
For more information, call Sarah Benjamin at 650.463.7177 or email sbenjamin@theatreworks.org.

WHEELCHAIR SEATING

Seating is available for wheelchair patrons.
Please telephone the Ticket Office in advance so that special arrangements may be made.

LISTENING SYSTEMS

Both theatres are equipped with listening systems for the Deaf and Hard of Hearing.
Please see the house manager for details.

AUDIO-CAPTIONING

TheatreWorks Silicon Valley productions have designated performances where audio captioning is available for the visually impaired. Please call 650.463.1960 for details.

LATE ARRIVALS

Latecomers will not be seated until appropriate intervals, and may not be seated in their exact seat locations until intermission.

PLEASE REMEMBER

There is no smoking in the theatres or lobbies. Cameras and recording devices of any kind are strictly prohibited. Neither food nor drink is permitted in the theatres. Please ensure that all electronic devices are set to the "off" position while you are in the theatre.

Children 5 and under are not permitted in the theatre. Persons 14 and under must be accompanied by an adult. Every person, regardless of age, must have a ticket.

Schedules, shows, casts, and ticket prices are subject to change.

Single ticket purchases are non-refundable, but are exchangeable for \$15 per ticket. Some restrictions apply.

Visit theatreworks.org for detailed information or to purchase tickets.

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