

THE CUTTING BALL THEATER



MOUNT MISERY

a comedy of
ENHANCED
INTERROGATIONS

WORLD PREMIERE
BY ANDREW SAITO


DIRECTED BY ROB MELROSE

MAY 8 — JUNE 7

THE CUTTING BALL THEATER
IN RESIDENCE AT EXIT ON TAYLOR
277 TAYLOR STREET, SAN FRANCISCO

WWW.CUTTINGBALL.COM, 415-525-1205

 @CUTTINGBALL #MOUNTMISERY

 FACEBOOK.COM/CUTTINGBALL

ARTISTIC DIRECTOR'S WELCOME

Welcome to *Mount Misery*!

While Andrew Saito and I were workshopping his play *Krispy Kritters in the Scarlett Night* for the 2011 RISK IS THIS Festival, he told me about an article he read in *The Economist* about the fact that Donald Rumsfeld had purchased the plantation on which Frederick Douglass had spent a particularly miserable year of his life being tortured by “slave-breaker” Edward Covey. This was one of those moments where the truth was stranger than fiction. Andrew wanted to write a play about this and I was completely on board. This project became a central focus to our proposal to the Andrew Mellon Foundation Resident Playwright Program. Fast forward four years later, Andrew has been our resident playwright for two years and *Cutting Ball* has developed the play from inception to full production.



What got me the most excited about this play was how these two men think and write. Donald Rumsfeld has a seductive logic and is able to make a cool, reasoned argument for almost anything. Whether it be the decision to invade Iraq, to pass Nutrasweet through the USDA despite failing laboratory tests, or to use torture (whoops! I meant “enhanced interrogation techniques”). His strategic logic is so focused on a desired end that the human costs and consequences are easily forgotten. Frederick Douglass, on the other hand, is so eloquent and evocative when it comes to putting a human face on oppression. What would it be like if Rumsfeld was able to talk with Douglass about current events? Could Douglass change Rumsfeld’s thinking?

Of course what Andrew brings to this is his own special brand of absurdity and satire. It is funny and biting at the same time. Our multi-year commitment to Andrew’s work is just one of the ways we help develop new experimental plays for the theater. We hope you will join us for RISK IS THIS in May and June to see projects that are at the beginning of the process. We will have two new plays by Andrew as well as plays by Christopher Chen and Mark Jasckson and a new commission about dreams from Katharine Sherman, *nightcap*. Her play *Ondine* will have its world premiere in *Cutting Ball*’s 2015-2016 Dream Season, and both plays play with dream states. Check page 13 for the full season announcement.

Thanks for being with us tonight.

Sincerely,

A handwritten signature in cursive script that reads "Rob Melrose". The signature is written in black ink on a white background.

Rob Melrose
Artistic Director



THE CUTTING BALL THEATER

EXPERIMENTAL NEW PLAYS AND RE-VISIONED CLASSICS

Rob Melrose, Artistic Director

Paige Rogers, Associate Artistic Director

Suzanne Appel, Managing Director

Mount Misery: A Comedy of Enhanced Interrogations

By Andrew Saito

Directed by Rob Melrose

PRODUCTION & DESIGN

Michael Locher †.....Scenic Designer
 Heidi Leigh Hanson.....Costume Designer
 Heather Basarab †.....Lighting Designer
 Cliff Caruthers †.....Sound Designer
 Brittany White.....Props Artisan
 Dave Maier.....Fight Director
 Rashad Pridgen.....Choreographer
 Tazwell Caputo.....Stage Manager
 Rem Myers †.....Dramaturg
 Karen Altree Piemme and Elizabeth Williamson.....Script Consultants
 Chase Ramsey.....Assistant Director

† Indicates a Cutting Ball Associate Artist

Associate Producers:

Erik Blachford and Maryam Mohit

Marsha Cohen and Robert Feyer

Victor and Karin Cordell

Mary Anne and Rob Cook

Dan Lockwood and Caitlyn Pardo de Zela

Katherine Robards



The Cutting Ball Theater's 2014-15 season is made possible in part by The Compton Foundation, Creative Work Fund, Nathan Cummings Foundation, Fleishhacker Foundation, Grants for the Arts / San Francisco Hotel Tax Fund, The William and Flora Hewlett Foundation, The Andrew W. Mellon Foundation, Mental Insight Foundation, The National Endowment for the Arts, The Kenneth Rainin Foundation, The RHE Foundation, The San Francisco Arts Commission, The San Francisco Foundation, Venturous Theater Fund, and The Zellerbach Family Foundation.

Mount Misery: A Comedy of Enhanced Interrogations

CAST

David Sinaiko †.....Donald Rumsfeld
Giovanni Adams.....Frederick Douglass
Lorri Holt*.....Joyce Rumsfeld
Geoffrey Nolan.....Edward Covey

Production Team

Déborah Blin.....General Manager
Mia Baxter.....Production & Facilities Manager
Rem Myers †Associate Producer & Literary Manager
Leonardo Hidalgo.....Master Electrician
Ashley Bodnar.....Light Board Operator/Electrics Intern
Robert D. Peatman.....Assistant Stage Manager

† Indicates a Cutting Ball Associate Artist

* Indicates member of Actor's Equity Association

Special Thanks: The Museum of the African Diaspora, Lorraine Hansberry Theatre, Just Theater, Molly Aaronson-Gelb, Nima Aghdam, Jon Bernson, Michelle Carter, Eugenie Chan, Mordecai Ettinger, Michael French, Elizabeth Gessel, Addie Gorlin, Pronitha Gupta, Anja Gutmann, Jessica Heidt, Steven Anthony Jones, Sanaz Mekshinpour, Amy Mueller, Deepak Pateriya, Kate Ryan, Jonathan Spector, Naomi Wallace, Tracy Ward, and Jenna Welch.

Playwright's Notes

by Andrew Saito, Resident Playwright



Mount Misery: A Comedy of Enhanced Interrogations required me to build new muscles as a playwright in order to create the most demanding and challenging play I have ever written. I have authored an uncountable number of drafts, and the excised pages outnumber those that remain! My full-time playwrighting residency at The Cutting Ball, made possible by the Andrew W. Mellon Foundation,

is the sole reason I was able to write so many iterations of *Mount Misery*. The numerous public and private readings of this play have been invaluable in my growing understanding of my own text and its possibilities. Even more critical, however, has been Rob Melrose's consistent voice, which has by turns encouraged, challenged, and inspired. The constant washing, filtering, distilling of this play has led me to its kernel, its bone. And it is the bone that this story strikes. As it should. We need to be struck awake. We need to be struck to our feet. Things are not all well. Our country is built on grit and sacrifice and vision and love, but also on theft, murder, and the lashing and suffocation of black, brown, female, and poor bodies. We dishonor ourselves by closing our eyes to the full spectrum of our country's history and status quo, on whose flowered and bloodied grounds we live.

WHO IS HEINER MÜLLER OR THE END OF HISTORY

Written and directed by Mark Jackson
Sunday, May 17 – 1:00*pm
Monday, May 18 – 7pm
*Sunday's reading will directly follow our Hidden Classics Reading Series *Hamletmachine* by Heiner Müller. Patrons are invited to attend both readings.

CAUGHT by Christopher Chen

Directed by Rem Myers
Sunday, May 24 – 1pm
Monday, May 25 – 7pm

nightcap by Katharine Sherman

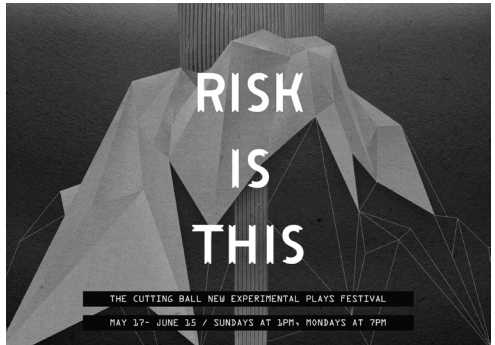
Directed by Rob Melrose
Sunday, May 31 – 1pm
Monday, June 1 – 7pm

WHISPER FISH by Andrew Saito

Directed by Molly Aaronson-Gelb
Sunday, June 7 – 1pm
Monday, June 8 – 7pm

BEAUTY SECRETS by Andrew Saito

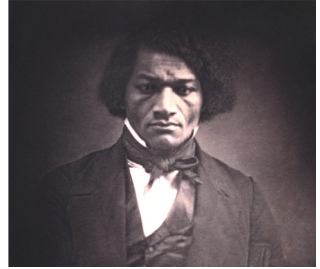
Directed by Rob Melrose
Sunday, June 14 – 1pm
Monday, June 15 – 7pm



PRODUCTION NOTES

by Rem Myers, dramaturg

Oration, language, and words played a significant role in both Frederick Douglass and Donald Rumsfeld's lives. Included in this program are two speeches from these men as well as an excerpt from the Torture Memos, a series of memos describing various "enhanced interrogation techniques."



Frederick Douglass, August 3, 1857

Let me give you a word of the philosophy of reform. The whole history of the progress of human liberty shows that all concessions yet made to her august claims, have been born of earnest struggle. The conflict has been exciting, agitating, all-absorbing, and for the time being, putting all other tumults to silence. It must do this or it does nothing. If there is no struggle there is no progress. Those who profess to favor freedom and yet depreciate agitation, are men who want crops without plowing up the ground, they want rain without thunder and lightning. They want the ocean without the awful roar of its many waters.

This struggle may be a moral one, or it may be a physical one, and it may be both moral and physical, but it must be a struggle. Power concedes nothing without a demand. It never did and it never will. Find out just what any people will quietly submit to and you have found out the exact measure of injustice and wrong which will be imposed upon them, and these will continue till they are resisted with either words or blows, or with both. The limits of tyrants are prescribed by the endurance of those whom they oppress. In the light of these ideas, Negroes will be hunted at the North, and held and flogged at the South so long as they submit to those devilish outrages, and make no resistance, either moral or physical. Men may not get all they pay for in this world; but they must certainly pay for all they get. If we ever get free from the oppressions and wrongs heaped upon us, we must pay for their removal. We must do this by labor, by suffering, by sacrifice, and if needs be, by our lives and the lives of others.



Donald Rumsfeld April 11, 2003

I picked up a newspaper today and I couldn't believe it. I read eight headlines that talked about chaos, violence, unrest. And it just was Henny Penny – "The sky is falling." I've never seen anything like it! And here is a country that's being liberated, here are people who are going from being repressed and held under the thumb of a vicious dictator, and they're free. And all this newspaper could do, with eight or ten headlines, they showed a man bleeding, a civilian, who they claimed we had shot – one thing after another.

From the very beginning, we were convinced that we would succeed, and that means that that regime would end. And we were convinced that as we went from the end of that regime to something other than that regime, there would be a period of transition. And, you cannot do everything instantaneously; it's never been done, everything instantaneously.

We did, however, recognize that there was at least a chance of catastrophic success, if you will, to reverse the phrase, that you could in a given place or places have a victory that occurred well before reasonable people might have expected it, and that we needed to be ready for that; we needed to be ready with medicine, with food, with water. And, we have been.

Freedom's untidy, and free people are free to make mistakes and commit crimes and do bad things. They're also free to live their lives and do wonderful things. And that's what's going to happen here.

From the "Torture Memos"

Drafted by Deputy Assistant Attorney General John Yoo and signed by Assistant Attorney General Jay Bybee in August 2002

Finally, you would like to use a technique called the "waterboard." In this procedure, the individual is bound securely to an inclined bench, which is approximately four feet by seven feet. The individual's feet are generally elevated. A cloth is placed over the forehead and eyes. Water is then applied to the cloth in a controlled manner. As this is done, the cloth is lowered until it covers both the nose and mouth. Once the cloth is saturated and completely covers the mouth and nose, air flow is slightly restricted for 20 to 40 seconds due to the presence of the cloth. This causes an increase in carbon dioxide level in the individual's blood. This increase in the carbon dioxide level stimulates increased effort to breathe. This effort plus the cloth produces the perception of "suffocation and incipient panic," i.e., the perception of drowning. The individual does not breathe any water into his lungs. During those 20 to 40 seconds, water is continuously applied from a height of twelve to twenty-four inches. After this period, the cloth is lifted, and the individual is allowed to breathe unimpeded for three or four full breaths. The sensation of drowning is immediately relieved by the removal of the cloth. The procedure may then be repeated. The water is usually applied from a canteen cup or small watering can with a spout. You have orally informed us that this procedure triggers an automatic physiological sensation of drowning that the individual cannot control even though he may be aware that he is not in fact drowning. You have also orally informed us that it is likely that this procedure would not last more than twenty minutes in any one application.

As we understand it, when the waterboard is used, the subject's body responds as if the subject were drowning – even though the subject may be well aware that he is in fact not drowning. You have informed us that this procedure does not inflict actual physical harm. Thus, although the subject may experience the fear or panic associated with the feeling of drowning, the waterboard does not inflict physical pain. As we explained in the Section 2340A Memorandum, "pain and suffering" as used in Section 2340 is best understood as a single concept, not distinct concepts of "pain" as distinguished from "suffering".... The waterboard, which inflicts no pain or actual harm whatsoever, does not, in our view, inflict "severe pain and suffering". Even if one were to parse the stature more "finely" to attempt to treat suffering as a distinct concept, the waterboard could not be said to inflict severe suffering. The waterboard is simply a controlled acute episode, lacking the connotation of a protracted period of time generally given to suffering.

Seeing Ourselves in Mount Misery

Director's Notes by Rob Melrose

At the beginning of the process of developing *Mount Misery* we were fascinated with the questions that arose imagining Rumsfeld and Douglass interacting through time. The characters of Edward Covey (the overseer of the plantation *Mount Misery* and Douglass' torturer) and Joyce Rumsfeld were originally tangential to the main relationship between these two men.

But as Andrew wrote, we started to become interested in Covey and Joyce. Joyce says, "Let us enjoy dinner, as a family, once again. Let us just enjoy the shops, and the restaurants. Is that too extravagant to ask?" It is a funny line, as is so much of Andrew's play, but it is also actually quite profound. I don't make decisions about torturing people or invading countries, but I sleep soundly in Fairfax (please don't tell ISIS where I live) while my country tortures and invades. I don't enslave people, but I wear affordable (and sometimes stylish) clothes made by people in sweatshops across the ocean. And yet, I walk around thinking that I am a good person who loves his family. Joyce interests me because she participates in evil in the way I participate in evil and, I suspect, in the way you do too.

In Hannah Arendt's *Eichmann in Jerusalem*, Arendt wrote about "the banality of evil." She noted that so much of the evil of the Holocaust could be found in people "just following orders" and letting things happen. For me, I'm less interested in the evil SS officer ordering people into the gas chamber and more interested in the postman in Dachau who delivers the mail every day and passes by the camp on the way home to dinner with his family. Covey's devotion to Christianity is a reminder that until 1865, there were plenty of people who participated in slavery and still considered themselves good people. Sometimes it takes a Frederick Douglass or a Harriet Beecher Stowe to make us see the human cost of evil.

THE CUTTING BALL THEATER JULY 26-30

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*Study renowned experimental
theater techniques:*

- Five evenings in San Francisco
- Movement - Theory - Scene Study
- Led by Rob Melrose,
CBT artistic director



Cast BIOGRAPHIES



David Sinaiko (Donald Rumsfeld) is a Cutting Ball Associate Artist, appearing in many of their productions since 2001, including: *Ubu Roi*; *Krispy Kritters in the Scarlett Night*; *The Chairs*; *Strindberg Cycle*; *Tenderloin*; *Lady Grey and Other Plays*; *The Tempest*; ...and *Jesus Moonwalks the Mississippi*; *The Bald Soprano*; *Victims of Duty*; *Endgame*; *Taming of the Shrew*; *Macbeth*; and *Woyzeck*. He's a founding member of Chicago's acclaimed New Crime Productions where credits include *Heart of a Dog*; *The Balcony*; *Fear & Loathing in Las Vegas*; *Accidental Death of an Anarchist*; *Methusalem*; and *Alagazam!* Other credits include: *Shotgun Players* (recently completed role: Chorus in *Antigonick*), *Just Theater*, *The Goodman Theatre*, *The Actor's Gang*, *Golden Thread*, *Crowded Fire*, and *SF Playhouse*, and 10 seasons performing David Sedaris' *The Santaland Diaries*. Film and television credits include *The Grifters*, *Bob Roberts*, *Carnosaur* and *The Untouchables*. David co-directs the theater program at Marin Academy.



Giovanni Adams (Frederick Douglass) is a member of Rogue Machine Theatre Company. He recently appeared in *Amerkya (Work in Progress)* with Critical Mass Performance Group and *The Recommendation* at IAMA Theatre Company. He was cast in two world premieres, *Sunny Afternoon* at Gangbusters Theatre Company and the LA Drama Critics Circle award winning and Ovation nominated *One Night in Miami* at Rogue Machine. Stage credits: *Bela Lugosi's Dead (IAMA)*, *Miss Julie* and *King Lear (Yale Repertory Theatre)*. Film/TV credits: *Fatal Instinct*, *Nina*, *Criminal Minds*, *Zach Stone is Gonna Be Famous*, *Grey's Anatomy*, *Gary UnMarried* and the leading role of *Hustle* in *Hustle vs. Heartache*. Giovanni was born in Jackson, MS and received his BA from Yale University.



Lorri Holt (Joyce Rumsfeld) has been a leading actress in the SF Bay Area for 3+ decades and is making her Cutting Ball debut. Most recently she played Masha in the critically-acclaimed *Vanya & Sonia & Masha & Spike* at Berkeley Rep. For ten years she was a leading actress with San Francisco's acclaimed Eureka Theatre, where she originated the role of Harper Pitt in Tony Kushner's *Angels in America*. Other regional & international credits include work at Birmingham Rep in England, The Barbican in London, La Jolla Playhouse, California Shakespeare Theater, The Magic, Marin Theater Company, Actors Theatre of Louisville, SF Playhouse, and the Wilma Theatre. She holds a BA in Drama from UC Berkeley and an MFA in Writing & Literature from Bennington College. TV & movie credits include: *Bee Season*, *Patch Adams*, *Eye on the Sparrow*, *Back to the Streets of San Francisco*, and the upcoming *Love & Taxes*.



Geoffrey Nolan (Edward Covey) has worked with California Shakespeare Theater, Berkeley Repertory Theatre, Boxcar Theatre, Crowded Fire, Town Hall, We Players, and Douglas Morrisson Theatre, among others. He was nominated for Best Supporting Actor by the Bay Area Theatre Critics Circle for his work in Sam Shepard's *Fool for Love* (Boxcar). Other memorable roles include Mohammed in the world premiere of *Terroristka* (Threshold), Jack in *Hermes, God of Fraud* (No Nude Men), and Cassidy in *In Bed* (Bay One Acts Festival). In the film *Milk*, he portrayed the longtime friend of Harvey Milk, Bill Kraus. Mr. Nolan is also Co-Producer and Operations Director of the immensely popular immersive theatre production, *The Speakeasy*, which will re-open at its new home in North Beach in early 2016. He holds a BA in English from Tufts University.

Production Biographies

Rob Melrose (Director) is the Artistic Director and co-founder of the Cutting Ball Theater and works nationally as a freelance director. He has directed at The Public Theater (*Pericles, Prince of Tyre*), The Guthrie Theater (*Happy Days, Freud's Last Session, Pen, Julius Caesar* - with the Acting Company); The Oregon Shakespeare Festival (*Troilus and Cressida* - in association with the Public Theater), Magic Theatre (*An Accident*, World Premiere); PlayMakers Rep (*Happy Days*); Black Box Theatre (*The Creature*, World Premiere, BATCC Award for direction), as well as Actors' Collective; The Gamm Theatre; Cal Shakes; and Crowded Fire, among others. His directing credits at Cutting Ball include *Communiqué no° 10, Strindberg Cycle: The Chamber Plays in Rep, Krispy Kritters in the Scarlett Night* (World Premiere), *Pelleas & Melisande*, the Bay Area Premiere of Will Eno's *Lady Grey (in ever lower light), The Tempest, The Bald Soprano, Victims of Duty, Bone to Pick & Diadem* (World Premiere), *Endgame; Krapp's Last Tape; The Taming of the Shrew; Macbeth; Hamletmachine, As You Like It, The Death of the Last Black Man in the Whole Entire World, Roberto Zucco*, and *My Head Was a Sledgehammer* among others. He has taught at Stanford University, UC Berkeley, USF, the University of Rhode Island and Marin Academy. He has a B.A. in English and Theater from Princeton University and an M.F.A. in directing from the Yale School of Drama. www.robmelrose.com

Andrew Saito (Resident Playwright) has created more than 15 plays over the past 11 years, ranging from the intimate one-act *she & he*, to his 13-actor MFA thesis play *Landless*, to the multi-disciplinary *Nuestra Señora de las Enfermedades*. Awarded an Iowa Arts Fellowship, Andrew has taught playwriting and poetry to immigrant and underserved youth in San Francisco with WritersCorps and Performing Arts Workshop, in rural Mayan villages in Guatemala, and at Kearney Street Workshop's Intergenerational Writers Lab. Saito's work has been developed by the Bay Area Playwrights Festival, the Asian American Theatre Company, and Mixed Phoenix Theatre in New York, and presented at Intersection for the Arts, the Magic Theatre, Montalvo Arts Center, and other venues. Saito was a Resident Playwright at the Playwrights Foundation, and a Core Apprentice at the Playwrights Center of Minneapolis. He has been a finalist for New Dramatists' Princess Grace Playwriting Award and a Jerome Fellowship, and in 2012 was awarded Fulbright Fellowship. Cutting Ball produced the World Premiere of his play *Krispy Kritters in the Scarlett Night* in 2013.

Tazwell Caputo (Stage Manager) last worked with the Cutting Ball team on *Superheroes*. She is currently the Assistant Production Manager of the Theatre Arts Department at San Francisco State University, where she is also pursuing a B.A. in Technical Theatre. Previous work includes SM intern with CalShakes (*Midsummer Night's Dream* and *Comedy of Errors*). She has stage managed numerous shows with SF State, the most notable being *A Chorus Line* (Barbara Damashek), *Our Town* (Rhonnie Washington), as well as the University Dance Theatre Spring Concert in collaboration with ODC Dance.

Michael Locher (Set Designer) is a longtime Cutting Ball Associate Artist and a frequent collaborator with director Rob Melrose. Previous designs for the Cutting Ball include *Ubu Roi, Krispy Kritters in the Scarlett Night, The Chairs, Strindberg Cycle: The Chamber Plays, The Tempest, Pelleas & Melisande, ...and Jesus Moonwalks the Mississippi*, and *Sidewinders*. Elsewhere, recent/upcoming credits include designs for Oregon Shakespeare Festival, the Guthrie, Cal Shakes, the Magic, Yale Rep, Great Lakes Theater, Idaho Shakespeare Festival, Center Rep, and Northern Stage. Michael teaches set design at San Jose State University, and is also a founding member of Hollywood-based Tilted Field Productions. Education: University of California, San Diego; Yale School of Drama.

Heidi Leigh Hanson (Costume Designer) last worked with Cutting Ball on *Sidewinders*. Recent projects include *Fetch Clay Make Man* and *Jacob Marley's Christmas* at Marin Theatre Company, *Ripple Effect* at San Francisco Mime Troupe and *Coast of Utopia: Salvage* at Shotgun players. Heidi holds an MFA in costume and set design from the Yale School of Drama, and a BA cum laude in theatre from California State University Long Beach. To see what's coming up next visit: www.heidileigh.com

Production Biographies

Heather Basarab (Lighting Designer) is a Cutting Ball Associate Artist who, over ten years, has collaborated on shows including *Ubu Roi*, *Krispy Kritters in the Scarlett Night*, *The Chairs*, *Diadem/ Bone to Pick*, *The Tempest*, ...and *Jesus Moonwalks the Mississippi*, *Mud*, *The Taming of the Shrew*, *Victims of Duty*, *Endgame*, and *The Maids*. Other recent Bay Area designs include *Breakfast with Mugabe* and *Rapture*, *Bliester*, *Burn with Aurora Theater*; *Tough* with Chris Black Dance; *Our Town* with Shotgun Players; and *Wonderboy* with the Joe Goode Performance Group. As a stage manager, Ms. Basarab has worked for Magic Theater, Teatro Zinzanni, The New Pickle Circus, Denise Uyehara, Make*A*Circus, and spent eight years as Production SM for the JGGP.

Cliff Caruthers (Sound Designer) has created soundscapes and music for more than 200 theatrical productions, including *Pelleas and Melisande*, ... and *Jesus Moonwalks the Mississippi*, *Bone to Pick* and *Diadem* for The Cutting Ball Theater (among many others), *Caucasian Chalk Circle*, *The Homecoming*, *Elektra* and *Brainpeople* for A.C.T., *Happy Days* for Guthrie Theater, *Crime and Punishment* and *TRAGEDY: a tragedy* for Berkeley Repertory Theatre, *The Tempest* and *American Night* for California Shakespeare Theater, *9 Circles* and *Circle Mirror Transformation* for Marin Theatre Company, *Bug*, *Dead Man's Cell Phone*, and *Reborn* for SF Playhouse, *On the Waterfront* for San Jose Stage Company, *The Creature* for Black Box Theater, and *The Loudest Man on Earth*, *Auctioning the Ainsleys*, and *Opus* for TheatreWorks. He is also cocurator of the San Francisco Tape Music Festival and has performed his compositions at the Prague Quadrennial, 964 Natoma, Deep Wireless, Noise Pancakes, the San Francisco Electronic Music Festival, and the Society for Electroacoustic Music in the United States.

Dave Maier (Fight Director) is an award-winning fight director (who staged the violence for Cutting Ball's *Woyzeck* in 2007). His recent credits include *One Man Two Guvnors* (Berkeley Rep), *Hamlet* and *Rosencrantz & Guildenstern Are Dead* (Stanford University), *Tosca* and *Showboat* (SF Opera), and *Mirandolina* (Center Rep). He is the resident fight director at SF Opera and California Shakespeare Theatre. His work has been seen on many Bay Area stages including ACT, San Jose Rep, SF Playhouse, Shakespeare Santa Cruz, Magic Theatre, Aurora Theatre, and Shotgun Players. He is a Full Instructor of Theatrical Combat with Dueling Arts International and a founding member of Dueling Arts San Francisco. He is currently teaching combat-related classes at Berkeley Rep School of Theatre and Saint Mary's College of California.

Rashad Pridgen (Choreographer) is a performance artist , creative director and Global Street Dance Ethnographer. He last worked with Cutting Ball on *Superheroes*. Rashad aka Soul Nubian's works spans theater, film, music and dance. He is the founder of www.afrohousehop.com and the Translating Global Street Dance Project. He has choreographed for Zakiya Harris & Elephantine *Shapeshifter* tour / music video, Sila's *Super African* music video and principle dancer in *Infatuation* with the hip-hop duo Zion-I. His theatrical dance performances include works with Joanna Higood Zaccho Dance Theater *Dying While Black and Brown*, *He Moves Swiftly...* The Ed Mock Project conceptualized by Amara Tabor Smith, *The Elevation of Black Men* and commissioned choreographer for *The Question Bridge Project* at the Oakland Museum. Rashad is currently adjunct faculty member at the University of San Francisco where he teaches his innovative approach to Global Street Dance and beginning Hip-hop. For more information visit: www.soul.nubian.com

Rem Myers (Dramaturg) is in his third season at Cutting Ball and is the company's associate producer and literary manager. You can see him in the Cutting Ball Theater as he (currently) produces the RISK IS THIS New Experimental Plays Festival, in which he is also directing a workshop of Chris Chen's *Caught*. He has previously dramaturged for Cutting Ball's *Communiqué no° 10*, *Ubu Roi*, and *Sidewinders* and has directed several Cutting Ball staged readings including *Hamletmachine*, *A Murder of Crows*, and *The Oresteia*. When he is not directing, producing, or dramaturging, he teaches at the Urban School of San Francisco.

Production Biographies

Paige Rogers (Associate Artistic Director) is the co-founder of The Cutting Ball Theater. At CBT, she has directed *Antigone*, *Tontlawald*, and *Mud*. She has performed in *Bone to Pick*, *Diadem*, *The Bald Soprano*, *My Head Was a Sledgehammer*, *As You Like It*, *The Vomit Talk of Ghosts*, *Macbeth*, *Accents in Alsace*, and *The Taming of the Shrew*. Rogers has been seen locally with Berkeley Opera, Lamplighters, Sonoma County Repertory Theater, and on tour with California Shakespeare Theater. Nationally, she has performed at The Kennedy Center, McCarter Theater, Trinity Repertory Company, and The Oregon Shakespeare Festival.

Suzanne Appel (Managing Director) joined The Cutting Ball Theater as its first Managing Director in June 2011. Appel completed her dual MBA / MFA in theater management from Yale's Schools of Management and Drama in May 2011. At Yale she served as Associate Managing Director of Yale Repertory Theatre where she presented *No Boundaries: A Series of Global Performances* in association with the World Performance Project at Yale. In that role she also managed Yale Rep's touring production of *Dostoevsky's Notes from Underground* in a new adaptation by Bill Camp and Robert Woodruff. Before attending Yale, she was the Director of Individual Giving at Dance Theater Workshop and the Assistant Director of the Wesleyan Annual Fund at Wesleyan University. She also serves on the Board of Directors for the North of Market-Tenderloin Community Benefit District and on the budget subcommittee of the Arts for a Better Bay Area.

Déborah Blin (General Manager) joined Cutting Ball Theatre in January 2013. Originally from Paris, she studied at The Sorbonne and holds a Masters degree in Literature and Theatre Arts. Her passion for the arts and live performance encouraged her to move to San Francisco and take part in the lively art scene of the city. Her past credits include Administrative Assistant for a Belgian-based theater producing organization, La Charge du Rhinoceros, Box Office Manager for Lorraine Hansberry Theatre, Development Assistant for CounterPulse and Tour Coordinator for the SF International Arts Festival.

Alicia Coombes (Marketing and Community Outreach Manager) has made work as a dramaturg, director and writer before joining the staff at Cutting Ball Theater in fall 2014. Most recently she was foolsFURY Theater's Company Manager from 2012 to 2014. Prior to that, she was Aurora Theatre Company's Literary Manager and Artistic Assistant for four seasons, and served as resident dramaturg for the 2011-2012 Season. Growing up in rural Oklahoma the theatrical art forms she was most frequently exposed to were centered around rodeos and Hell Houses which still influences the work she and appreciates today. She has a BA in Dramaturgy from San Francisco State University.

Mia Baxter (Production & Facilities Manager) has had the pleasure of working with ACT, Cal Shakes, Intersection for the Arts, Word for Word, Berkeley Rep, Sacramento Opera, Encore Theatre, Music Circus and the California Music Theatre. She is a San Francisco State alumnae.

Chase Ramsey (Directing Fellow, Assistant Director) Recent directing credits include world premiere of *The Box*, an adaptation of *The Tell-Tale Heart*, World Premiere of *Shackled*, *Thom Pain*, and *Richard III*. Founder of Warboy Theatre Projects, Connections Theatre Project and Artistic Director of FantasyCon. Awarded 2014 SDC Observership Program and Atlas participant. Chase is a member of the Stage Directors and Choreographers Society and represented by Stars Management San Francisco and TMG Utah. www.Chase-ramsey.com

Robert D. Peatman (Stage Management Fellow, Assistant Stage Manager) Past bay area credits include; ASM *Cabaret* Napa Valley Broadway Playhouse. He also recently finished an internship in New York City with the Ensemble Studio Theatre.

SERRANO

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Patrons, please join us after the show at Jasper's Corner Tap and Kitchen for a **FREE** glass of our private label wine with the purchase of an appetizer.

Mount Misery SPECIAL EVENTS

FRIDAY NIGHT HAPPY HOUR

Happy Hour at Cutting Ball! Friday Nights from 7-8PM

Cutting Ball offers beer, wine and specialty cocktails at most Friday evening performances. Come early to grab a drink and take it with you into the theater for the performance. (May 8, May 22, May 29, June 5)

INJUSTICE SEASON DISCUSSION SERIES

Get more out of *Mount Misery* by attending one of our Friday cast talks or Sunday themed discussions in the company of the cast, design team and experts. The discussions are FREE and open to the public!

Friday Cast Series (May 8, May 22, May 29, June 5)

Sunday Examining Injustice Talks with Associate Artist Rem Myers and guest speakers (May 17, May 24, May 31, June 7)

BECOME A MEMBER OF CUTTING BALL

We are finishing up our season-long conversation on *Injustice* and planning next year's Dream Season - join in by becoming a member today! Membership is good for 12 months, so it's never too late to receive **30% discounts on full price tickets, waived ticket fees and free exchanges, reserved seating** at all performances, plus the same great personalized service Cutting Ball has always provided.

Membership is now a tax-deductible donation to Cutting Ball Theater that supports all of our programming including main stage productions, the RISK IS THIS Festival, Hidden Classics Reading Series, and our pay-what-you-can tickets for Tenderloin residents.

Basic Membership begins at \$45!

Speak to the Box Office Manager today or visit www.cuttingball.com/season-membership/ to find the membership tier for you.

Announcing our 2015-2016 Dream Season

Life is a Dream by Pedro Calderon de la Barca, in a new translation by Andrew Saito

Ondine by Katharine Sherman, World Premiere

A Dream Play by August Strindburg, in a new translation by Paul Walsh

RISK IS THIS...The Cutting Ball New Experimental Plays Festival

Hidden Classics Reading Series

More info at www.cuttingball.com

THE CUTTING BALL THEATER HISTORY

The Cutting Ball Theater was founded in 1999 by theater artists Rob Melrose and Paige Rogers. After their training at the Yale School of Drama and Trinity Rep Conservatory respectively, Melrose and Rogers spent a year in Europe on a Fox Foundation Grant to observe master directors in France, Germany and Italy. Upon returning to the United States, the couple debated about where to found a theater company with the goal of creating work of the same daring, rigor, arresting design and production values as the plays they had seen in Europe. They narrowed it down to New York, San Francisco, Minneapolis and Providence and ultimately chose San Francisco for its rich history of experimental art and commitment to the arts. The theater was founded with a mission to develop productions of experimental new plays and re-visioned classics, with an emphasis on language and images.

Following its beginnings at the San Francisco Fringe Festival, Cutting Ball has produced over thirty productions. Since 2008 Cutting Ball has been the resident theater company at the EXIT on Taylor. We produce a full season of new work and original interpretations of classics; The Hidden Classics Reading Series on select Sunday afternoons; and RISK IS THIS... The Cutting Ball New Experimental Plays Festival. One of the only festivals in North America calling exclusively for experimental work, RISK IS THIS... features five plays workshopped for a week and culminating in a staged reading before an audience.

In the sixteen years since its founding, The Cutting Ball Theater has gained important recognition for its contributions to theater in the Bay Area and beyond. Artistic Director Rob Melrose was one of seven directors in the country to be awarded a 2007 NEA / TCG Career Development Program grant. Under his leadership, productions of plays by Shakespeare, Samuel Beckett, Heiner Müller, Vladimir Mayakovsky, Bernard-Marie Koltès, Richard Foreman, Suzan-Lori Parks, Jean-Paul Sartre, Jean Genet, Mac Wellman, Marcus Gardley, Will Eno, and world premieres by Eugenie Chan, Kevin Oakes, Marcus Gardley and Andrew Saito have earned Cutting Ball a 2010 "Best of the Bay" award from the SF Bay Guardian, a "Best of the Bay 2007", from San Francisco Magazine, "Best of SF 2006" from SF Weekly, and a 2008 "Goldie Award." In 2012, SF Weekly awarded Cutting Ball "Best Experimental Theater". Cutting Ball has been nominated for over 30 BATCC awards, and won seven including "Best Production" for our 2011 production of *Pelleas & Melisande*, 2010 production of *... and Jesus Moonwalks the Mississippi* and 2008 production of *Victims of Duty*.

Honorary Board

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Thompson, Anjali Vashi, Jason W. Wong

Fellows

Robert D. Peatman, Chase Ramsey

WHAT'S A CUTTING BALL?

Cutting Ball's name reflects the paradoxes and ambiguities that our theater embraces. It's an oxymoron – a ball that cuts. We are a cutting-edge theater that has a sense of humor about itself. We do not find ourselves gliding on the cutting edge, but rather bouncing on the cutting ball. There are a few good stories about the origin of the name Cutting Ball, which you can find on our website at www.cuttingball.com/about

WE WOULD LIKE TO THANK OUR DONORS FOR THEIR GENEROUS SUPPORT

THIS LIST REPRESENTS GIFTS TO THE ANNUAL FUND FROM MAY 4, 2014 TO APRIL 20, 2015

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Olaniyah Eaglin, Oakland Freedom School, August 2010

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