

**DEPARTMENT OF DRAMA
PRODUCTION STAFF**

Production Manager Michael Ramsaur
 Technical Director Alexander Stewart
 Shops Supervisor Paul Strayer
 Costume Director Connie Strayer
 Costume Shop Supervisor Deborah Weber Krahenbuhl
 Publicist Alison Duxbury
 Sets and Lights Crew Jeff Clarke, Mandy Khoshnevisan, Geoffrey
 Koops, Linsey Mallory, Lynn Padilla,
 Kingsley Willis
 Costume Construction Alice Louise Dickinson, Olivia Para,
 Katrina Perttula, Holiday Smith
 House Manager Andrea Avtjogloo, Christina Blecksmith,
 Avery Willis

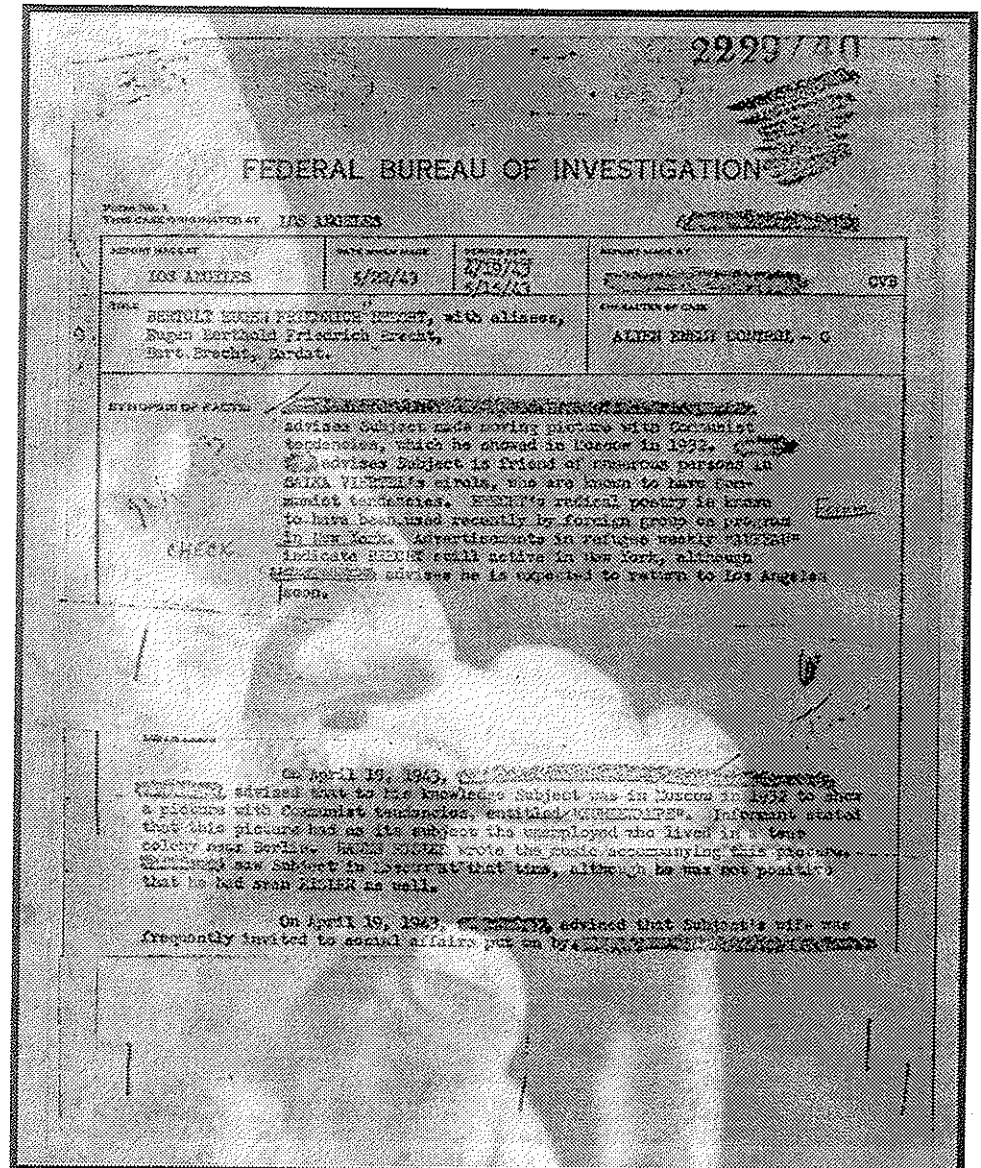
SPECIAL THANKS TO

Charlie Junkerman, Jamie Lyons, Evelyn M. Draper, Pierce Brandt, the Allen family, John Todd, Annette Shelby-Todd, Alice Abreth, and Ann Fullerton

“Every art contributes to the greatest art of all, the art of living.”
 —Bertolt Brecht, Appendices to the short Organum

The German playwright and poet Bertolt Brecht lived in Southern California from 1941–47, after having spent the previous eight years in exile from Nazi Germany, primarily in Denmark, Sweden, and Finland. In America, Brecht sold scripts to Hollywood to support himself and his family, but above all he tried to get his own theatrical works staged. In 1947 he was called to testify before the U.S. House Un-American Activities Committee (HUAC), who suspected him of Communist activities. The day after Brecht testified before HUAC, he returned to Europe, and two years later he founded the famous Berliner Ensemble theater in East Berlin.

When the Shark Bites opens in an American theater, where Brecht has been invited to work. Much of the performance has the structure of a dream, in which Brecht is visited by memories of his experience in the United States — Hollywood and HUAC — interspersed with his own poetical and theatrical creations (particularly the nightmarish trial in his early play *The Elephant Calf*).



**WHEN
THE
SHARK
BITES**

Friday, October 9 at 8 PM and 10 PM
 Saturday, October 10 at 8 PM and 10 PM
 Sunday, October 11 at 2 PM
 Little Theater in Memorial Hall
 Stanford University Department of Drama

WHEN THE SHARK BITES

a Brecht/Weill cabaret

developed by
RUSH REHM

**JAREK TRUSZCZYNSKI
AND ALEKSANDRA WOLSKA**

directed by
ALEKSANDRA WOLSKA

lighting design by
ALEX BROK

costume design by
CONNIE STRAYER

musical arrangement by
DAVE RICHARDSON

STAFF

Stage Manager Oliver Demree
Associate Lighting Design Chad Bonaker
Assistant Lighting Design Klaartje De Schepper
Assistant Costumer Julie Engelbrecht
Follow Spot Operator Sage VanWing
Sound Board Operator Sage Van Wing
Poster Design Pierce Brandt

Please turn off
all audible
electronics
such as beepers,
cell phones, etc.

Flash photography
is absolutely
prohibited
during the
performance.

CAST

in order of appearance

Joya Matuscello
John Wright
Fez Abramson
Brandon Singleton
Telory Williamson
Jarek Truszczynski
Rush Rehm
Robert de la Plante
Oliver Demree

MUSICIAN

Dave Richardson Synthesizer/Sound Effects

SONGS

Surabaya Johnny	<i>Happy End</i>
Mandalay Song	<i>Happy End</i>
Pirate Jenny	<i>Threepenny Opera</i>
Bilbao Song	<i>Happy End</i>
Solomon Song	<i>Threepenny Opera</i>
Benares Song	<i>Mahagonny</i>
Alabama Song	<i>Mahagonny</i>
Song in Praise of Learning	
Forgiveness Song	<i>Threepenny Opera</i>
Useless Song	<i>Threepenny Opera</i>
Cannon Song	<i>Threepenny Opera</i>
What Keeps Mankind Alive	<i>Threepenny Opera</i>
Oh, Heavenly Salvation	<i>Mahagonny</i>
Moritat (Mack the Knife)	<i>Threepenny Opera</i>

All songs by Bert Brecht and Kurt Weill, except "Song in Praise of Learning," by Bert Brecht and Hans Eisler.

When the Shark Bites travels to China in October, part of the International Experimental Theater Festival in Shanghai.
1998 marks the hundredth anniversary of Brecht's birth.