

YOU CAN'T GIVE UP



SHOTGUN PLAYERS PRESENTS

# BLASTED

BY SARAH KANE • DIRECTED BY JON TRACY

SEPTEMBER 21 – OCTOBER 22



# B L A S T E D

BY SARAH KANE • DIRECTED BY JON TRACY

## FEATURING

**Joe Estlack \***

**Robert Parsons \***

**Adrienne Kaori Walters \***

**Soldier**

**Ian**

**Cate**

## PRODUCTION TEAM

**Nina Ball †**

**Heather Basarab**

**Miyuki Bierlein**

**Nikita Kadam \***

**Devon LaBelle**

**Victoria Langlands**

**Christina Elizabeth Larson \***

**Justine Law**

**Isaiah Leeper**

**Danielle Levin**

**Brittany Mellerson**

**Mylene Quijano**

**Matt Stines**

**Jon Tracy ‡**

**Josh van Eyken**

**Elena Wright**

**Set Design**

**Lighting Design**

**Costume Design**

**Rehearsal Stage Manager**

**Props Design**

**Lighting Design MAD Fellow**

**Production Stage Manager**

**Scenic Design MAD Fellow**

**Assistant Master Electrician**

**Dialect Coach**

**Master Electrician**

**Deck Crew**

**Sound Design**

**Director**

**Production Assistant**

**Fight Director**



\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers. This Theatre operates under an agreement with Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

†Member of United Scenic Artists Local 829

‡Member of Stage Directors and Choreographers Society (SDC), a national labor union representing stage directors and choreographers.

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Tamara White

## SEASON SPONSORS

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*Blasted* was first performed at the Royal Court Theatre, Upstairs, London, on 12 January 1995.

**Running time is 1 hour and 40 minutes with no intermission.**

# ABOUT THE PLAYWRIGHT

**SARAH KANE** (1971–1999) was a writer, playwright, and teacher from Essex, London, with an MA in creative writing from Birmingham University and a BA in drama from Bristol University, where she shared a flat with David Greig (*The Events*). *Blasted* caused a media storm during its premiere at the Royal Court Theatre in 1995. Her plays *Cleansed* (1998) and *Crave* (1998) opened at the Royal Court and Traverse Theatre. In her own words, both of the plays explore the “complex experiences of love and desire.” Kane struggled with depression throughout her life and career. She wrote 4.48 *Psychosis*, which many regard as her suicide note, based on her experiences with mental illness. Kane died on February 20th, 1999, leaving an artistic legacy in five plays that continue to challenge the status quo.



# SPECIAL THANKS

Kevin Clarke, Kristoffer Barerra at TheatreFIRST, Laura Garcia, and Dave Maier (Theatrical Violence Consultant)

*Blasted* is produced by special arrangement with SAMUEL FRENCH, INC.  
Video and/or audio recording of this performance by any means is prohibited.

# INTERVIEW WITH THE DIRECTOR



**JON TRACY:** There is such a mystique around this piece. I hope what people come away with is the realization that the things they thought would be challenging wound up to be the least of their experience. The play is unbelievably well written. The real danger of the story comes with the nuances of language. How people listen and how people try to

live in these moments and survive these moments—how can you laugh through something when your body wants to cry? The surprise of the story is that it's full of hope, full of love, full of tenderness. And underneath those three words there is a world of conflict.

**To read the full interview, visit [shotgunplayers.org/online/blasted](https://shotgunplayers.org/online/blasted).**

# THE CAST

## ADRIENNE KAORI WALTERS

(Cate) Recently, Adrienne co-wrote/performed in *Beneath the Tall Tree*, based on her excavations abroad and her Japanese grandfather's experience during WWII, with TheatreFIRST. Past credits include: *Peter and the Starcatcher* (Theatreworks), *Our Practical Heaven* (Aurora), and *Spring Awakening* (Center Rep). With a degree in anthropology and classics, Adrienne spent the past summers on archaeological excavations in Pompeii and Poland. [adriennewalters.com](http://adriennewalters.com)



**ROBERT PARSONS** (Ian) Robert was most recently seen as Ian in *The Other Place* with Symmetry Theatre Company. Local credits include productions at A.C.T., Magic Theatre, Aurora Theatre, Marin Theatre, Word for Word, Berkeley Rep, San Jose Stage, and Theatreworks. International and regional credits include productions at Australia's Sydney Festival, Ford's Theatre, Ahmanson Theatre, Alley Theatre, and Oregon Shakespeare Festival. Robert is an associate artist and founding member of Symmetry Theatre Company.

**JOE ESTLACK** (Soldier) Joe appeared in the Shotgun Players productions: *Bonnie & Clyde*, *Woyzeck*, *God's Ear*, and *The Great Divide*. He also worked with Magic Theatre, Aurora, San Jose Stage and received a TBA award for his performance in *Stupid Fucking Bird* at SF Playhouse. He is a founding member of Mugwumpin. [joseph-estlack.squarspace.com](http://joseph-estlack.squarspace.com)



# PRODUCTION TEAM

## **JON TRACY (DIRECTOR)**

Jon works internationally as a director, playwright, designer, educator and facilitator. He is the recipient of the Kennedy Center Meritorious Achievement Award, fifteen North Bay Arty Awards, a Sacramento Elly Award, two Bay Area Theatre Critics Circle Awards, a Theatre Bay Area Award, Solano College Theatre Alumni Award and is a grant recipient from Theatre Bay Area, Shotgun Players' Bridging the Gap, and the National Endowment for the Arts. He is the artistic facilitator for TheatreFirst, co-artistic director of Groundswell: The International Theatre Intensive, and a proud member of SDC, the union for stage directors and choreographers.

[jontracyplays.com](http://jontracyplays.com)

## **NINA BALL (SET DESIGN)**

Nina has designed scenery for theatre companies near and far, but she is proud to call Shotgun Players home. She has designed dozens of shows in her 8 years as a Shotgun company member. Upcoming shows that feature her set design include *Metamorphoses* at UC Berkeley and *The Birthday Party* at ACT.

## **HEATHER BASARAB (LIGHTING DESIGN)**

Heather Basarab has been designing at Shotgun for 15 years. Recent productions include: *Hamlet*, *Grand Concourse*, *Who's Afraid of Virginia Woolf?*, *Harry Thaw Hates Everybody*, *Our Town*, and *The Rover*. Recognition includes three BATCC awards, an Isadora Duncan award, and a Time Out Chicago award. She received a B.A. in theater from UCLA and an M.S. in arts education from Dominican University.

## **MIYUKI BIERLEIN (COSTUME DESIGN)**

Miyuki has been designing in the Bay Area since 2008. Past collaborations include productions with Crowded Fire Theater, SF Playhouse, UC Berkeley, Impact Theatre, and Golden Thread Productions. Miyuki's work can next be seen in TheatreFIRST's upcoming season, for which she is the resident designer.

## DEVON LABELLE (PROPS DESIGN)

Devon is a multidisciplinary artist who focuses on vivid visual and special effects components. In nine short seasons, she has fueled over 100 Bay Area productions with the physical artifacts that make them work. She is a resident artist with Crowded Fire Theater and a TBA-award-winning props designer. She is the props shop coordinator at San Francisco State University. Check out her blog to see what she makes: [giveherprops.wordpress.com](http://giveherprops.wordpress.com). Love to Sam, Jo, and Roscoe.

## CHRISTINA ELIZABETH LARSON (PRODUCTION STAGE MANAGER)

Christina has worked as assistant stage manager or production assistant around the Bay Area, for performances including: *John* (ACT), *Sister Play* (Magic Theater), *A Midsummer Night's Dream* (California Shakespeare Theater), *Tribes* (Berkeley Repertory Theatre), and *Where the Mountain Meets the Moon* (Bay Area Children's Theatre).

## JUSTINE LAW (SCENIC DESIGN MAD FELLOW)

Justine is a graduate of UC Berkeley with a B.A. in both art practice and media studies, as well as a minor in theatre. Recent scenic design credits include *Polaroid Stories* (UC Berkeley) and *The 39 Steps* (Santa Cruz Shakespeare). Upcoming designs include *Dancing at Lughnasa* and *Heathers* for Las Positas College. [justinelawdesign.com](http://justinelawdesign.com)

## DANIELLE LEVIN (DIALECT COACH)

Danielle has performed with Marin Theatre Company, Central Works, Aurora Theatre, Crowded Fire, Just Theater, SF Playhouse, and TheatreWorks. An associate artist at Symmetry Theatre, Danielle will be appearing this fall in their bilingual production of *The Language Archive* in Mexico. Thanks to Jessica Berman and Nancy Carlin for their support and to Jon for this opportunity to work with this wonderful cast and their words!

## MATT STINES (SOUND DESIGN)

Matt's creative work has been heard in sketches and scenes in the Bay Area and beyond, including: Soundwave ((5)), SF Sketchfest, City Arts and Lectures, Mutiny Radio, and Prague Quadrennial 2011. His

absurdist children's music percussion collective, Full Grownmin, has released 32 albums, none of which contain any actual content. He's won a few awards and is a stoked and honored Shotgun company member. [mattstines.wordpress.com](http://mattstines.wordpress.com)

## **JOSH VAN EYKEN (PRODUCTION ASSISTANT)**

Josh is a graduate of San Francisco State University, where he studied theatre with a focus on stage management. He is now pursuing work as a professional theatre artist in the Bay Area. *Blasted* is his third show as a production assistant with Shotgun Players, having previously worked on *Nora* and *brownsville song (b-side for tray)*. Other stage management credits include: *The Awakening* at The Breadbox Theatre, and *Much Ado About Nothing* and *Urinetown* at SFSU.

## **ELENA WRIGHT (FIGHT DIRECTOR)**

Elena performed in *The Salt Plays* for Shotgun Players and did movement consultation for *The Farm*. She has designed violence and movement for Aurora Theatre, Cal Shakes, Marin Shakespeare, Sonoma County Rep, Acalanes High, Redwood High, Oakland Tech, and Laney College. She has also taught combat and movement for Berkeley Rep, University of Washington, and Napa Valley College.

## **VICTORIA LANGLANDS (LIGHTING DESIGN MAD FELLOW)**

Victoria is a recent graduate of San Francisco State University. As a student, she designed *A Midsummer Night's Dream* and several dance pieces for University Dance Theatre and The Joffrey Ballet School.

# **PRODUCTION SPONSOR**

## **TAMARA WHITE**

As a former board member, longtime supporter of the Shotgun Players, and a lover of plays that take days to unravel, I was drawn to *Blasted* for it's ability to push boundaries while making the viewer question their own inner chaos and search for redemption and acceptance. *Blasted* is sure to be unforgettable while leaving you with the desire to "break it down." Cheers and enjoy the ride.



# SEASON SPONSORS

## CAROL AMYX & DONALD KAUFMAN

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Having had the opportunity to raise four great children and two lovely step-daughters waay over in Virginia, I am fortunate to have ten precious grandchildren. Although I've lived in one town my whole life, and in a post-Civil War farmhouse since 1973, my family is far-flung: El Salvador, Indonesia, Charlottesville, and—Berkeley—which is why I often refer to myself as a “frequently-flying grandmother”. When Shotgun's Artistic Director Patrick Dooley was in his 20's I wondered whether he would go into politics or into theater. To my great joy, he's done both.

### GUY TIPHANE

Guy just loves Shotgun Players and sometimes can't resist seeing a play several times. He writes at [guytiphane.wordpress.com](http://guytiphane.wordpress.com).

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# FROM THE ARTISTIC DIRECTOR



Sarah Kane's *Blasted* has been sitting out there for us, almost like a dare. For an organization hungry for stories that challenge us to be awake to the breadth and depth of the human experience, this play stands alone. But the well-documented violence and depravity of this piece always made it feel just too... extreme. Well, extreme times demand extreme theatre.


The atrocities portrayed in this piece were all drawn from real life accounts of the Serbo-Croatian genocide. And while the events may seem unimaginable, that's only because most of us have been fortunate not to have this degree of violence as part of our everyday lives. But that doesn't mean it's not happening somewhere, right now. No one chooses to live in a place where their lives are under threat. They rarely have a choice. Those of

privilege—many of us—can work, raise our families, recreate, live our entire lives completely free from danger. For that we are blessed. The closest we come to violence is a news account or image on social media. Unless we choose to pay attention, these victims (and they're all victims... even the perpetrators) are nameless numbers. A blur of something we'd rather not see. But these cycles don't stop just because we choose to ignore them. On the contrary. History has taught us that sitting idling by actually makes us complicit. For some, theater is a place for escape. Kane was so upset by the lack of reaction to the horrors in this war, she wrote a play that destroyed the surrounding walls—bringing the violence inside. You cannot turn to the sports section in the theatre. You must open your mind and heart and take it in.


And then what? Like any great artist, Kane isn't content just to hijack your attention for 100 minutes. She wants you to change the way you live in the world. She wants you to think about how your expressions of compassion or cruelty ripple through the universe. Your action and inaction have consequences. You may not be able to stop a genocide, but you can support a loved one. You can help a stranger. Or as Kane challenges—you reach out to the suffering even if they have caused you pain—and offer grace.

—Patrick Dooley, Artistic Director


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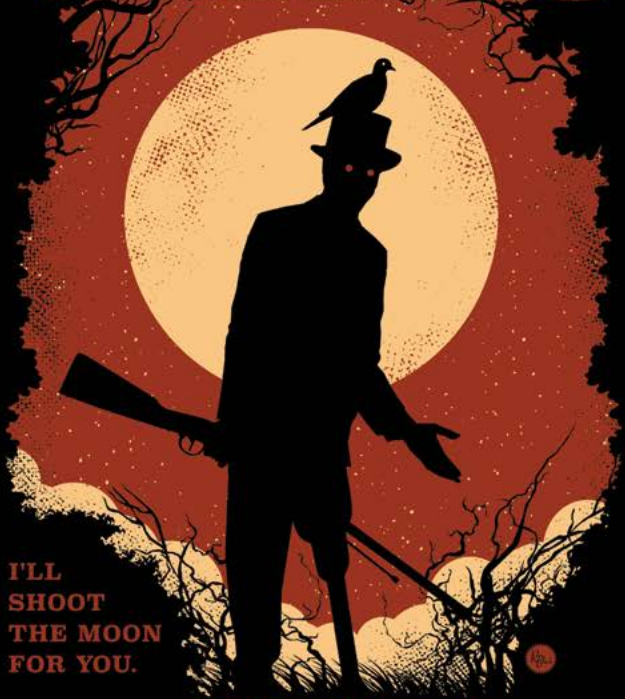
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