



**Eric Bass and Bob Berky**  
in  
**Richard 3.5**  
**(Light Ruminations on Murder)**

**Sandglass Theater**  
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# **Richard 3.5**

## **(Light Ruminations on Murder)**

*Created & Performed by*  
Eric Bass and Bob Berky

*Puppet Design*  
Ines Zeller Bass  
Jana Zeller

*Lighting Design*  
Gerry Stockman

*Set Design*  
Dave Regan

*Music*  
Ralph Denzer and Eric Bass

*Set Construction*  
Zak Grace, Evan Griffith, Wayne Lauden, Kirk Murphy,  
Dave Regan

*Directorial Consultant*  
Richard Edelman

*Guitar Coach*  
Scott Ainslie

A dialogue with William Shakespeare's *Richard III*

*Richard 3.5 (Light Ruminations on Murder)* is a collaboration between Sandglass Theater's Eric Bass and award-winning physical comedian Bob Berky. It's showtime again, and onstage, live from the 15th century, King Richard III is here to perform, for your enjoyment, 11 murders, not to mention 7 songs that Shakespeare never meant to write. Surrounded by dramatic giant candles, from whose wax the puppet victims are created right before your eyes, Richard and his Emcee Accomplice dance and sing their way through this cabaret version of Shakespeare's famous tragedy. See Richard in a rare television interview, see him recount for you (and you only) the extent of his prowess at annihilation. Shakespeare, Berky and Bass collaborate to bring you this night of blood and guts entertainment. Ruminations on murder, and on hope and despair, in a most entertaining form.

As Richard interacts with each of the characters he murders, his accomplice forms their miniature wax selves. Richard sees all people as merely "puppets" in his hands, to be molded as he sees fit. But the puppet, once created, cannot be so easily destroyed. Its spirit, once released, cannot be silenced.



**ERIC BASS (Creator & Performer)** Mr. Bass founded the Sandglass Theater in Munich, Germany, with his wife, Ines Zeller Bass. Mr. Bass conceived, designed and performed in all three of the Sandglass *Heaven Trilogy* productions: *Sand*, *Invitations to Heaven* and *The Village Child*, each of which earned a Citation of Excellence from the International Union of Puppeteers. As a director, Mr. Bass has worked in America, Australia, Poland, and Finland, as well as the United States. His staging of Bertolt Brecht's *Caucasian Chalk Circle* was produced at the Helsinki City Theater, Canada's Caravan Farm Theater and by Sandglass Theater for the Jim Henson International Festival of Puppet Theater in September 1996. His children's play, *In My Grandmother's Purse*, has been produced by theaters in the United States, Finland and Poland. In 1991, Mr. Bass was awarded the Figurentheater Prize of the City of Erlangen, Germany for his contributions to the field of puppet theater. In July 1997, Mr. Bass directed and performed in *Never Been Anywhere*, which was performed at the Henson Festival in New York in the Fall of '98 where it received an UNIMA Citation of Excellence. Mr. Bass directed *Between Sand and Stars*, a collaboration between Sandglass Theater, Gemini Trapeze, and Rob Mermin of Circus Smirkus; and *The Story of the Dog*, a collaborative piece between Sandglass Theater and Sovanna Phum Theater in Phnom Penh, Cambodia which premiered in the Fall 2006 at the Sandglass Puppet Festival, *Puppets in the Green Mountains*. Mr. Bass currently directs an intensive puppet theater training institute with the rest of the Sandglass company for three weeks during the summer.

**BOB BERKY (Creator & Performer)** has performed as a solo artist at major theaters and music festivals throughout the United States, Canada, Europe, Australia, Israel and the Far East. Mr. Berky, an Obie Award winner, has appeared in New York at the Dance Theater Workshop, as a featured artist at The Brooklyn Academy of Music's Next Wave Festival in 1985 (*The Alchemidians*) and again in 1988 (*The Power Project*). In 1989, he also appeared Off-Broadway, with Michael Moschen in *The Alchemidians*. Mr. Berky has taught at numerous universities and theaters including The Juilliard Drama School in New York City and the North Carolina School of the Arts. In "speaking" theater he has performed numerous roles including Estragon in *Waiting for Godot*, Puntila in Brecht's *Puntila and His Servant Matti* and Vanya in Chekov's *Uncle Vanya*. Mr. Berky also worked as a consultant for movement and clowning with Joe Papp's 1989 production of *Twelfth Night* at the Delacorte Theater in Central Park. He has appeared on television for PBS, MTV, Disney and Nickelodeon, and on various programs in Europe and South America. Trained initially as a classical musician, he also performs musically and comically with symphony orchestras in the United States and Canada. Mr. Berky was a winner of the Kennedy Center's 1991 New American Plays Awards for his first play, *Cooking the World*. His second play, *The Redness of the Woodpecker*, met with critical acclaim.

**INES ZELLER BASS (Designer)** has been performing with puppets since 1968, when she became a member of the Munich marionette theater Kleines Spiel, where she worked for ten years. In 1978 she created her children's hand puppet theater, *Punschi*, which has toured in Europe and America. Her work with Sandglass Theater has included the full-stage children's productions *The Box Show*, *Dwarf Longnose*, and *Isidor's Cheek*, which earned a Citation of Excellence from UNIMA-USA in 1999. She has also collaborated on many adult pieces including *Sand*, *The Village Child*, and *Never Been Anywhere*. *The Box Show* has been presented by the Lincoln Center Institute, as well as by Arts-In-Education Institutes in Buffalo, Rochester and Utica, New York. It has toured Germany, Finland, Japan, France and Spain. Mrs. Bass also teaches residencies in puppetry in Vermont schools and has given

professional training workshops in Japan. She was the assistant director and co-producer of Brecht's *Caucasian Chalk Circle*, performed at the Henson International Festival of Puppet Theater in New York City in September '96. Mrs. Bass performed in *Never Been Anywhere* (presented at the Henson Festival '98) and *The Pig Act* as well as *One Way Street*. She recently co-created a new family piece called *The Ark in the Tree*, which premiered at Sandglass in April, 2004 and on one Sandglass' most ambitious pieces, *The Story of the Dog*, a collaboration with Sovanna Phum Theater in Phnom Penh, Cambodia. It opened in the Fall of 2006 at the Sandglass Puppet Festival, *Puppets in the Green Mountains*.

**JANA ZELLER (Designer)** grew up the daughter of puppeteers and has worked with her family's *Sandglass Theater* since she was 16. She founded her own company *Wing Nut Theater* in 2001 with the creation of "General Tom Thumb", a toy theater production about the life of Tom Thumb that was developed during a year long road trip across the country. Over the past three years Jana has performed with dancers, puppeteers and circus artists, presenting short performance pieces during local Cabarets, LuminzCircus multi media events, and at the Nimble Arts Circus School. She has recently finished her new solo piece *Egg Noir*, which is touring to Mexico City this summer. Jana and her sweetheart Zak have built countless props, sets and puppets together, yet their latest and finest masterpiece is a real life baby.

**DAVE REGAN (Designer)** took the long way around to puppetry. An avid enthusiast as a child, he left puppets behind for 25 years, returning to the field in 1991 when a mid-life career change brought him to the University of Connecticut's Puppet Arts Program. He spent four years studying there, earning degrees in both Puppetry and Design. Since 1995, Mr. Regan has been a freelance performer, designer, and builder. Performance work includes 3 years touring with Crabgrass Puppet Theatre, for whom he also designed sets for *Frog Prince* and *The Reluctant Dragon*. Other performance work includes National Puppetry Workshops under the direction of Roman Paska, Larry Reed, Eric Bass, and Andrew and Bonnie Periale, as well as the title role in Connecticut Repertory Theatre's *Puppetmaster of Lodez*, which earned an UNIMA Citation of Excellence. As a primary sculptor with Integrity Design Works, Mr. Regan has built masks and puppets for Boston Ballet, Houston Grand Opera, and Wisconsin School of Ballet. Design credits include creations for Barter Theatre, Seven Angels Theatre, Digital PC, and Nickelodeon Television. Mr. Regan made his Sandglass Theater performing debut with *The Pig Act*. He designed and built the majority of the set and puppets for *One Way Street*, and also worked on the design and construction of sets and puppets for *Between Sand and Stars*.

**RALPH DENZER (Composer)** is a composer, multi-instrumentalist, musical director and educator who has worked with numerous theater groups in the New York city area, including P.S.122/9th Street Theater, East Coast Artists, (directed by Richard Schechner), Great Small Works, NYU Graduate Acting Department, Ramapo College, etc. He has written and performed works in many different musical styles including opera, dance, musical theatre and cabaret. His music will be featured in a new play which premieres in 2008 in Copenhagen and Århus, Denmark, and in a new documentary film on Iraqi war veterans, *The Road Home*.



What the critics have said...

*Puppeteer Eric Bass and physical comedian Bob Berky have created an entertainment extravaganza of campy vaudeville, delightful song-and-dance routines and 21<sup>st</sup> century irreverence mixed with Shakespearean lines... The men demonstrate a remarkable chemistry... Berky... by the end of the evening has a maniacal gleam that is frightening... Bass is a master puppeteer and he moves these heads in such a way that one feels their humanity.*

--Myra Yellin Outwater, The Morning Call, Bethlehem, PA.

*A Must-see for its inventiveness, alacrity and sheer fun. Bass is a wise and genial host for this frolic, "live from the 15<sup>th</sup> century." Berky, as "Mr. Evil himself," plays the serviceable villain with a skip in his heart of darkness. Each is superbly silly and vocally fresh.*

--Paul Willistein, The Press,  
Bethlehem, PA.

*True to its subtitle, the two-man production offers a light look at regicide, not to mention spouse-icide, nephew-icide and anyone-who-gets-in-the-way-icide... Berky snuffs out his prey in diverse ways. The heads of King Henry VI and his son are placed atop red roses, symbolizing the house of Lancaster. Richard III then snips off the blooms and tosses the heads in a bucket. Lords Rivers and Grey are dispatched by covering their heads with plastic bags. And "the kids"—nephews Edward, and yes, another Richard—are locked in the Tower at the side of the stage, from which flames erupt.*

--J. Wynn Rousuck, The Baltimore Sun







## **Richard 3.5 (Light Ruminations on Murder)**

Stage size, minimums:

Width: 24 feet

Depth: 20 feet

Height: 11 feet

Full black out necessary

Wing space on both sides, each set up with a prop table

Black surround

Sound System

Light plot available upon request

Audience size up to 450

Set Up time: 6 hours

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**National Endowment for the Arts**

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