To the Lighthouse

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Berkeley Repertory Theatre, now in its 39th season, is the recipient of the 1997 Tony Award for Outstanding Regional Theatre. Founded in 1968 as the East Bay’s first resident professional theatre, Berkeley Rep has established a national reputation for the quality of its productions and the innovation of its programming. Berkeley Rep’s bold choice of material and vivid style of production reflect a commitment to diversity, excitement and quality. The company is especially well known for its fresh adaptations of seldom-seen classics, as well as its presentation of important new dramatic voices. Berkeley Rep has attracted internationally acclaimed theatre artists such as Moisés Kaufman, Tony Kushner, Rita Moreno, Maurice Sendak, Anna Deavere Smith, Tadashi Suzuki, George C. Wolfe and Mary Zimmerman, and has produced numerous world premieres of plays by renowned playwrights.

**what does it mean to be a not-for-profit theatre?**

At the most fundamental level, it means that 100% of the dollars Berkeley Rep receives are directed back into supporting the work. It also means that the Theatre is “owned” by the community, governed by a board of trustees and exists to serve that community through its plays, educational programs and outreach initiatives. Roughly 55% of Berkeley Rep’s costs are covered by ticket sales, while the remaining 45% must be raised through contributions from individuals, corporations, foundations and grants from government agencies. Berkeley Rep belongs to you, and needs your involvement. Volunteer. Donate what time you can. Contribute what you can afford. Continue to attend performances. Berkeley Rep is your theatre. Your participation and support are needed to create an outstanding theatre experience for all audiences.

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daring to brave uncharted waters

Like all great artists, Virginia Woolf dared to experiment. Blessed with extraordinary intelligence and a fervent spirit, she spent her life challenging conventional wisdom on every topic ranging from culture to gender. All her literary endeavors (she was a prolific novelist, essayist and literary critic) exhibit a fierce intellectual appetite and a desire to unmask the assumptions behind social custom. She wanted to separate the information we inherit about ourselves from our capacity to become our true selves. In a very real sense, she was a free thinker.

In *To the Lighthouse*, her breakthrough novel published in 1927, Woolf explores the history of an English family during a ten-year period spanning World War I. Plunging fearlessly into the matrix of human consciousness, Woolf uses different narrative techniques to reflect on the nature of time, loss and the possibility of redemption. She not only wants to tell you that time has passed, she wants to create the actual experience of time passing; she not only wants to describe how people behave, she wants to verbally articulate the dialogue of their subconscious; she not only wants to expose how the characters think, she wants to meditate on the nature of thought itself.

Adapting *To the Lighthouse* for the stage is an experiment worthy of Woolf’s great legacy. How does one dramatize a book whose goal is to preserve a sense of interiority? How does one simulate a passage of ten years? How does one find a unique theatrical language that does justice to Woolf’s original cadences and images? Playwright Adele Edling Shank, director Les Waters and composer Paul Dresher have teamed up to conduct their own experiment. Using their own stable of considerable imaginative resources, they have attacked the project with fearlessness and verve.

Experimentation in the arts is not encouraged in these times. The financial pressure of our marketplace is enormous, and combined with an increasing desire to see work that is familiar, easily digestible or enhanced by star power, the ability of theatres of our size to produce challenging plays has diminished. A cursory look at the work being offered nationwide tells a tale of increasing timidity on the part of producers. We sometimes feel afraid ourselves, but we choose to rely on you, our audience, and your continued support of our efforts to take true artistic risks. We stand with you in our desire to be fascinated by the unknown, by our desire to be surprised, by the hunger to know not only who we are, but who we dare to be.

Tony Taccone
Artistic Director

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Tony Taccone
Artistic Director
february
23 To the Lighthouse previews begin, 8pm
23 Target® Teen Night, 6:30pm★
27 Lighthouse pre-show docent presentations begin, every Tue and Thu, 7pm
28 Lighthouse opening night, 8pm

march
1 Lighthouse post-show discussion, 8pm
4 Target® Family Series, 11am★
6 Teen Council meeting, 5pm★
9 Lighthouse post-show discussion, 8pm
9–13 Danny Hoch workshop
10 Donor Ghostlight event, noon★
11 Pillowman final performance, 7pm
13 Lighthouse post-show discussion, 8pm
14 Jersey Boys
On the Town, 8pm★
19 Page to Stage, 7pm
25 Lighthouse final performance, 7pm
30–31 Target® Teen One-Act Festival, 8pm★

april
1 Target® Family Series, 11am★
1 Target® Teen One-Act Festival, 2pm★
2 Spring classes begin★
3 Teen Council meeting, 5pm★
6 Blue Door previews begin, 8pm
6–7 Target® Teen One-Act Festival, 8pm★
10 Blue Door pre-show docent presentations begin, every Tue and Thu, 7pm
11 Blue Door opening night, 8pm
12 Blue Door night/OUT, 8pm
13 Target® Teen Night, 6:30pm★
20 Narsai Toast★
26 Blue Door post-show discussion, 8pm
30 Page to Stage, 7pm

★ Berkeley Rep School of Theatre
★ Berkeley Rep donor event

narsai toast tickets on sale now
april 20, 2007 / for more information, visit berkeleyrep.org/support and click “events”
One of the most vivid endorsements of Berkeley Rep's Target® Story Builders program came from a third grade boy in Alameda’s Haight Elementary School, who volunteered that “this is even better than recess.” While his unabashed enthusiasm made me smile, what made me equally pleased was the effectiveness with which Berkeley Rep’s teaching artist Gendell Hernandez had introduced this young boy and his classmates to the basic building blocks of good writing: plot, character, environment, dialogue and action. Along the way, he had engaged the kids in the fine art of collaborative problem-solving, he had reinforced the importance of honoring their teachers and he had given every one of those third graders the opportunity to be applauded by their peers for a job well done. Who among us doesn’t thrive with just a little bit of applause?

Here at Berkeley Rep we are proud that we can do our part to help educate the children of our community. We think we’ve got reason to be proud. Target® Story Builders was designed by the staff in our School of Theatre to address arts and language requirements for elementary school children as defined by the California State Board of Education. With the help of Target and Union Bank of California, this program has provided training in more than 400 classrooms in just two years.

Target® Story Builders is just one of the many educational programs Berkeley Rep offers for children and adults throughout the Bay Area. In a single year, our programs will touch more than 17,000 students from nine counties and our teaching artists will clock more than 103,000 contact hours.

Berkeley Rep works with schools because we believe we have a responsibility, as members of this community, to participate in the education of our children. After all, the education of our youth is a reflection of the ambition of our country. At minimum, we rely on our schools to train our country’s workforce. However, the challenges of a functional democracy demand that education be so much more. Berkeley Rep has offered programs in the schools for more than 20 years because we believe the values that are well taught through exposure to the arts are the values that strengthen our country. What Berkeley Rep’s school programs strive to impart are the same values that inform our adult programming: the value of critical thinking, the open-minded exploration of “other” points of view, the exercise of compassion and the delight in “knowing more.”

Berkeley Rep is also proud to welcome more than 1,400 subscribers who also work in K–12 education. We are so thrilled that our new program for educators has met with such warm response. We applaud your work in our schools and we will continue to do our part to help you educate the next generation of great thinkers.

Sincerely,

Susie Medak
Managing Director
Did you get our e-mail the other day? If you’re on our e-mail list, you may have received “liner notes” to the performance in your inbox this week. And if it’s Tuesday or Thursday, you may have just attended a free pre-show discussion about the show, led by our trained docents.

These—and other programs Berkeley Rep has recently introduced—are supported by the prestigious American Express Performing Arts Fund grant, which the Theatre received earlier this season. The grant allows Berkeley Rep to expand outreach programs to attract new audiences, make theatre more accessible and strengthen interactivity with you, our current audience members.

You’ve told us you get more out of our work when we provide you with more opportunities to read, hear and learn about our plays before you come to the Theatre. That’s why we introduced liner notes, the docent program and other activities—and why we’re thrilled American Express has made it possible for us to expand the reach of these programs.

“I won’t see the play until next week, but my anticipation has already been sharpened by [Berkeley Rep Dramaturg Madeleine] Oldham’s well-written and insightful introduction,” wrote longtime subscriber Annie Stenzel after receiving her first liner note e-mail. “I always find much to appreciate about the ‘Berkeley Rep way’ of doing things, many of which are unique in my theatre-going experience—this idea is no exception.”

“American Express has been a longtime supporter of culture and the arts because of the powerful role they play in the community,” said Timothy
J. McClimon, president of the American Express Foundation. “Creativity prospers, diversity is celebrated and local businesses are supported through music and the performing arts. We are thrilled this grant will help Berkeley Rep attract diverse audiences and break down barriers to public participation in the arts.”

We at the Theatre are also pleased to welcome Connie Parker from American Express to Berkeley Rep’s Corporate Council. The Corporate Council was founded five years ago to increase the business community’s engagement in the Theatre’s events and entertainment opportunities, while also providing additional insight into our renowned artistic, education and outreach programs. American Express has been a long-term supporter of Berkeley Rep, co-sponsoring last season’s popular production of Culture Clash’s Zorro in Hell, and is proud to sponsor this world premiere of To the Lighthouse. We look forward to continuing the partnership in years to come!

Sign up for liner notes and learn more about docent presentations at berkeleyrep.org.

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show, don’t tell — and then, listen
giving teenagers a voice in the theatre

by Jessica Modrall

When Passing Strange writer/performer Stew met with Teen Council playwriting workshop members in November, focus shifted away from what Passing Strange was about and towards what they, as writers, were writing — and what they, as theatregoers, wanted to see. “These kids need to be encouraged and nurtured the same way math and science whizzes would be. They need to be taken that seriously,” Stew wrote following the meeting. Teenagers “need to feel like revolutionaries. They need to be taught that this theatre thing they are into is not going through the best phase of its life right now — but that it is their job to bring it back to its rightful place in society... If you want them to be inspired, they need to feel like it’s their responsibility to change the world.”

For the last five years, Berkeley Rep’s Teen Council has given young people the chance to watch, create and talk about theatre by encouraging them to participate fully in the creation of theatre and the dialogue about it — on stage, and in the classroom. Offering teens the opportunity for full involvement is at the core of Teen Council programming, which creates a forum for teenagers to discover theatre for themselves by working with mentors to experience the many sides of the art form in as many contexts as possible.

Opportunities to participate are available year-round. Currently, three Teen Council casts are working to produce original, teen-written one-acts as part of the Target® Teen One Acts Festival. The teens have coordinated each step of the festival — from creating a marketing plan to running the light board during the performance. At December’s Teen Theatre Confer-
ence, over 50 Bay Area teens split into groups led by local professionals which focused on all aspects of theatre, including acting, directing, design, literary management and production. They spent the day analyzing a single script from all angles and learning about all the different pieces that need to fit together to bring a show to the stage.

The Teen Council also meets regularly with theatre professionals who work at Berkeley Rep and beyond. These discussions happen at monthly meetings before shows and in playwriting and directing workshops. The teens control the conversations, ask the questions—and begin to articulate their own views on theatre. They often have a lot to say…and having artists like Stew sit for an hour—and really listen—gives them proof of how important their views are.

After meeting with members of the Teen Council, Stew wrapped up his message with this final thought, which is perhaps the crux of the Teen Council’s mission: “Art is where diverse and alternative views of reality are created and disseminated. And nothing is more political or important than that. They have a huge responsibility, and if they feel they have a huge responsibility, it will inspire them to greatness.”

The Berkeley Rep School of Theatre welcomes all generations of audience members, writers, actors, critics and directors in programming that includes on-site classes, Teen Council and in-school visits and residencies. For more information on Teen Council visit berkeleyrep.org/teencouncil. For information on other School of Theatre programs, visit berkeleyrep.org/school.

‘if you want [teens] to be inspired, they need to feel like it’s their responsibility to change the world’
When Ashley Dawn, properties manager at Berkeley Rep, first realized that there would be a real boat needed for this show, she immediately began trying to figure out where the props shop could borrow a boat—or how difficult it would be to build one, if they couldn’t find what they needed.

Most of the pieces you see onstage here are built in Berkeley Rep’s prop shop. It’s often easier to create exactly what the designers and actors require than to shop for something that’s close enough and modify it for the stage. An antique chair might have the right shape, but the prop shop needs to make sure it’s structurally sound and safe for the actors and looks like something you’d find in someone’s home. In other words, they can’t—and don’t—treat props like museum pieces.

Which is a problem when you’re working with an actual museum piece.

The boat you’ll see tonight is on loan from the vintage small craft collection of the San Francisco Maritime National Historical Park. Ashley’s initial forays into the Bay Area boating community convinced her it would be better to work with an existing boat, rather than to build a replica from scratch. Shortly afterward, she discovered the park and met with its head curator, Bill Doll, who was happy to discuss the possibility of lending one of the collection’s pieces to the Theatre for this world premiere production.

Accompanied by Scenic Designer Annie Smart, Ashley visited the museum’s storehouse in Alameda. “Annie immediately gravitated towards the boat we ended up using,” Ashley remembers. “It was obvious we needed to figure out how to make this one work for us.”
At 12 feet long, the smallest boat is still nearly too big to fit comfortably on our stage.

However, the small boat you’ll see tonight was originally a tender ship—that is, a rowboat. Figuring out how to convert the antique rowboat into a miniature sailboat without compromising the craft’s historic integrity has been a challenge, one that Berkeley Rep’s prop department has met with great enthusiasm.

“I’ve learned a lot about sailing,” says Jill Green. The Theatre’s assistant prop manager, she’s the person spearheading the conversion project. Jill has met with sail makers and boatwrights throughout the Bay Area to learn how to construct a mast, rig an early-20th-century sailboat and sew a sail. “Everything needs to be historically accurate,” she says, “so we’ve done a lot of research.”

Historically accurate—but also functional. As she talks, Jill examines the mast she’s been building all week. The actors will have to raise the mast and hoist the sail while on stage, and she’s concerned about the weight. The mast must both be strong enough to support the weight of the sails, gaff and boom, which will all be attached.

Frowning, she calls Ashley over. “Do you think it’s still too heavy?” she asks. Together, they heft the mast, measuring its weight and bulk. Ultimately, the answer is “maybe.” To be on the safe side, Ashley and Jill agree to build the mast from scratch. They’ll run the final product by Bill, making the most of his knowledge and ensuring that the boat itself will be able to handle the additions.

“It’s been a wonderfully collaborative process,” Jill adds. “We don’t know much about sailboats, and they don’t know much about theatre—but everyone’s happy to help.”

Berkeley Repertory Theatre thanks Bill Doll and the San Francisco Maritime National Historical Park for their loan of this small wooden rowboat built circa 1938.
To the Lighthouse
pushing the boundaries of form

BY MADELEINE OLDHAM
from her earliest days as a writer, Virginia Woolf felt confined by the form of the novel. She believed that contemporary fiction purported to represent a realistic picture of life, while moving farther and farther away from actually doing so. The publishing industry had recently undergone an explosion in popularity: manufacturing skyrocketed during the Victorian period, leading to history’s first large-scale mass-production of printed materials and consequently ushering in a new era for fiction. Books’ newfound low cost, easy access and mass appeal created a consumer-driven demand for digestibility with which writers did not previously have to contend. Victorian fiction focused heavily on plot and action, neither of which, in Woolf’s opinion, moved one closer to a novel’s ultimate goal: to capture the essence of what it means to be human. Focusing on event and circumstance allowed a reader to keep moving forward without any time for reflection, thus creating a superficial idea of what life was supposed to be, but discounting the real substance of what lies under that surface.

In her 1919 essay entitled “Modern Fiction,” Woolf wrote:

The writer seems constrained, not by his own free will but by some powerful and unscrupulous tyrant who has him in thrall, to provide a plot, to provide comedy, tragedy, love interest, and an air of probability embalming the whole so impeccable that if all his figures were to come to life they would find themselves dressed down to the last button of their coats in the fashion of the hour. The tyrant is obeyed; the novel is done to a turn. But sometimes, more and more often as time goes by, we suspect a momentary doubt, a spasm of rebellion, as the pages fill themselves in the customary way. Is life like this? Must novels be like this?

Woolf spoke often of the need to capture the “spirit of life” on the page, and felt that plot-focused storytelling could not do this successfully. She also knew that neither her strengths nor her interests lay in crafting a plot with surprises around every corner, so she chose to focus instead on characters and their internal worlds in order to try and engage her urge to create an expansive, breathing novel. The manifestation of Woolf’s desire came to be called “stream-of-consciousness writing.”

The expression “stream of consciousness” entered the mainstream in 1890 upon publication of William James’ influential textbook, The Principles of Psychology. Literature quickly adopted the term, using it to describe a style of writing where characters’ thoughts are expressed without regard to chronology in an attempt to mirror what goes on inside people’s minds. This kind of random association of ideas and feelings could even disregard syntax, prominently illustrated by Molly Bloom’s famous soliloquy at the end of James Joyce’s Ulysses (which Woolf admired greatly), where 35 pages consist of seven sentences.

continued on page 16
The Complicated Genius

INNOVATIVE, RADICAL AND INSPIRING, Virginia Woolf's challenging works made her one of the principal literary figures of the 20th century. Her personal life was as provocative as her writing, a combination of bohemian ideals and Victorian high society. But she also suffered greatly, and is widely remembered for her uncontrollable depression and eventual suicide. Her diaries often reveal a deeply sad and troubled woman; she often wrote in her diaries upon completion of a piece of writing, a time when she usually felt nervous and apprehensive. However, she herself stated that "one gets into the habit of recording one particular kind of mood...and of not writing one's diary when one is feeling the opposite," and Woolf's depression was counterbalanced by a zest for life. She was a sensational conversationalist, possessed with a gift for spontaneity and unexpectedness that was uncommon in England at the time, and in her social activities, she was dazzling, whimsical, and quite entertaining.

Educated with her sister Vanessa at their Hyde Park Gate home while her brothers were sent off to school, Woolf was the youngest female of nine children, including five stepbrothers and sisters. She was well-loved but not spoiled, and wrote a family newspaper in which she recorded the bustling energy of the family's life, including detailed accounts of the Sunday Tramps, a group of her father's literary friends who accompanied the family on its long Sunday morning walks.

Woolf's father, Leslie Stephen, read to the family nightly, inspiring a love of literature in Woolf from a young age. He was also, however, relentlessly dedicated to his work as a writer, and was frequently unreasonable, quick-tempered and ill. In contrast to her brash father, Woolf’s mother Julia and half-sister Stella were loving and gentle matriarchs. Woolf suffered the first of her mental breakdowns after their deaths, having lost both women by the time she turned 15. At the time, Woolf was also coping with potentially incestuous advances from her stepbrothers, which contributed to her mental and emotional instability. Nine years later, after her father's death and Woolf's subsequent mental collapse, Vanessa, the eldest of the blood-related siblings, moved Woolf and her brothers Thoby and Adrien to a new home in Bloomsbury. This was the first time the four siblings were on their own as a family, a positive step for Woolf, in addition to the freedom of starting anew with her brothers and sister, she finally had her own workroom.

The siblings began to host their own social functions, leading to the formation of the Bloomsbury...
of Virginia Woolf

BY KIMBERLY WEISBERG

Group, which started as an informal gathering of a small and select set of recent graduates of Cambridge University. The group met weekly at the siblings’ home to discuss art, politics and other world matters and was a haven for writers, composers, painters and other artistic types, where they could work freely in an enriching and intellectually stimulating environment.

Many people, even some within the group, thought it cliquish and snobbish. Most of the group had graduated from Oxford or Cambridge, none of them would consider fighting in the war; all were highly intelligent and creative and there was a very discreet but open and fluid sense of sexuality among members. Several husbands and wives were either bisexual or homosexual, and most considered themselves to be in open relationships, free to become lovers with multiple friends. Members of the Bloomsbury Group were referred to as residents in a glass tower, very closely attached to a lifestyle that was fading away in favor of a working-class society. Outsiders often considered them hypocritical bohemians, who despite their rebellion against the Victorian way of life could not resist Victorian tradition and class systems, evident in their tea parties and exclusivity. The group was also outspoken in their pacifist beliefs, and members were criticized for both their lighthearted attitudes towards war and for rejecting war as a solution to national problems. Critics thought they should have been more publicly available, using their talents to educate the public about world events.

Maintaining that her agenda as a novelist was to accurately represent society, not to change it, Woolf was not interested in political feminism. However, many of her works reflect her support of women. She greatly disliked the male advantage inherent in Victorian society and resented the fact that she was denied a formal education because of her sex. She was expressly in favor of women earning their own wages, which she did not only with the sales of her novels, but as a journalist. In Three Guineas, her most controversial book, she uses speeches by current politicians, official reports and newspaper articles to support her assertion of unequal treatment of the sexes over the centuries. Men and women alike disagreed with many parts of the book, claiming her facts were unreliable and disagreeing with her generalization of the Christian views of women. Woolf’s passion for sexual equality is particularly apparent in Orlando, her story of a person who lives 350 years and changes sex in the middle of his/her life, and in A Room of One’s Own, in which she states that “a woman must have money and a room of her own if she is to write fiction.”

Woolf frequently based characters in her novels on friends and family members, but To the Lighthouse was the first in which she strongly committed herself to these characters. It is also her first novel to consciously include characters directly based on her parents, a decision she made in order to both reconnect with fond childhood memories and to finally make peace with their deaths. Considered her most autobiographical novel, the setting and events of To the Lighthouse were inspired by Woolf’s carefree childhood summers at Talland House, her family’s summer home in St. Ives. The beautiful house had a tennis court, kitchen garden and greenhouse, a cove for bathing and a view of the Godrevy lighthouse, as well as frequent visits from family friends and elegant meals hosted by her mother Julia. After Julia’s death, the family stopped their visits to Talland House, but when their father passed away, the siblings returned to the house to reminisce with its current residents about their summers there and talk with those who remembered their parents.

Although she spent much of her life as a successful writer, Woolf’s “madness” (which doctors have since identified as bipolar disorder) was persistent, and she began to recognize the symptoms of another breakdown on March 18, 1941. On March 28, at the age of 59, Virginia Woolf filled her pockets with stones and drowned herself in the River Ouse, near her home in Sussex, England. In a letter to her husband, Leonard, she wrote:

I feel certain that I am going mad again... And I shan’t recover this time...So I am doing what seems the best thing to do. You have given me the greatest possible happiness...If anybody could have saved me it would have been you. Everything has gone from me but the certainty of your goodness. I can’t go on spoiling your life any longer.

Her ability to reflect upon her acute self-awareness enabled her to create intimate portraits of her characters, but it was ultimately that same understanding that would lead to her final breakdown and suicide. Her life was one of extreme pain and joy, and in the years after her death, her reputation has continued to grow as one of the most important and complex writers of our time.
Sometimes called a genre unto itself, other times simply a technique, stream-of-consciousness literature found its home during the modernist movement of the 20th century. Modernism developed in response to the frustration of artists and intellectuals working within the confines of Victorian tradition, and their desire to create new ways of interacting with the world around them. The movement continued to develop in reaction to what transpired politically as the 20th century progressed, most notably the two world wars. Virginia Woolf hit her stride in the midst of the modernist explosion—1910–1930. To the Lighthouse, written in 1927, along with Mrs. Dalloway (1925) and The Waves (1931) represent her most comprehensive illustrations of stream of consciousness writing. Today she is considered to be not only a pioneer but a master of this experimental form, along with Joyce and Faulkner. Woolf often writes obliquely—she evokes something without directly stating anything. She assumes a certain level of participation and complicity in her readers. When Mr. Ramsay thunders around the garden booming “Someone had blundered!” Woolf never states directly that he is repeating a line from Tennyson’s The Charge of the Light Brigade. Unless one has prior knowledge of the poem, it can be a challenge to figure out that Mr. Ramsay isn’t actually raging at anyone in particular, but rather he is momentarily overtaken by his passion for poetry. Instead of simply reporting his actions, Woolf allows us to glimpse what’s happening inside his mind at that moment, giving her readers the opportunity to truly know her characters in ways that they may never know another human being in real life.

Because the entire novel focuses on the internal workings of its characters (including a section entitled “Time Passes” in which time itself becomes a character), adapting To the Lighthouse for the stage presented a tremendous challenge. Some fiction lends itself quite naturally to becoming a script and though it may involve many difficult decisions about streamlining the plot, what to cut becomes exponentially more difficult when one is dealing in Woolf’s world of thought rather than the world of action. Traditionally, plays, like Victorian novels, rely heavily on plot and event; “drama” inherently implies conflict between characters. Woolf’s novel also contains very little dialogue, another staple of traditional theatre.

However, just as the modernists refused to be hemmed in by the rules of novelistic convention, playwright Adele Edling Shank follows in their footsteps, fluidly translating Woolf’s story into a stage adaptation that pushes the boundaries of its form. Rather than attempt a purely literal translation from one medium to another, Shank recognized the need to capture on stage that same “spirit of life” that Woolf so painstakingly worked to evoke in her novels. Shank hit upon music as the transformative element that could do this in a live performance. Gradually, as the play progresses, the music shifts from nothing to background to becoming its own character, as Woolf does in the novel with Time. And as the end of the book manifests Time’s meeting with the story’s characters, the end of the play manifests their meeting with Music—lifting the play into a place of metaphor and expansion. Rather than submit to limitations of form, both Woolf and Shank transcend them, each in their own way offering the story an opportunity to soar.

Woolf spoke often of the need to capture the “spirit of life” on the page, and felt that plot-focused storytelling could not do this successfully.
by adele edling shank
based on the novel
by virginia woolf
music composed
by paul dresher
directed by les waters
limited season
february 23 – march 25

setting
The Isle of Skye, The Hebrides, Scotland, 1910
Scene 1: The Window
Scene 2: A Walk in the Garden
Scene 3: Dinner
Intermission
Scene 4: After-Dinner Conversations
Scene 5: Time Passes
Scene 6 (ten years later): To the Lighthouse

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berkeley repertory theatre
Tony Taccone, Artistic Director / Susie Medak, Managing Director
presents
To the Lighthouse

cast
(in order of appearance)

William Bankes  Jarion Monroe*
Lily Briscoe  Rebecca Watson*
Mrs. Ramsay  Monique Fowler*
Mr. Ramsay  Edmond Genest*
Andrew / James  Clifton Gutenman*
Young James  Jack Indiana
Gabriel Stephens-Siegler
Young Cam  Sophie Gabel-Scheinbaum
Amara Radetsky
Charles Tansley  David Mendelsohn*
Prue / Cam  Whitney Bashor*
Minta Doyle / Mrs. McNabb  Lauren Grace*
Paul Rayley  Noah James Butler*

Scenic Design  Annie Smart
Costume Design  Christal Weatherly
Lighting Design  Matt Frey
Sound Design  Darron L. West
Video Design  Jedediah Ike
Dramaturg  Madeleine Oldham
Dialect Coach  Lynne Soffer
Singing Coach  Lynne Morrow
Stage Manager  Elizabeth Moreau*
Casting  Amy Potozkin
New York Casting  Janet Foster

musicians

Cello  Alex Kelly
Viola  Charith Premawardhana
1st Violin  Justin Mackewich
2nd Violin  Sarah Jo Zaharako

*Member, Actors’ Equity Association, the union of professional actors and stage managers in the United States

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**Profiles**

**whitney bashor**

(Prue/Cam) is delighted to make her Berkeley Rep debut with *To the Lighthouse*. Her New York credits include *Bus to Buenos Aires* with Ensemble Studio Theatre and *White Noise* at Kirk Theatre, as well as concert productions of *Edges* with Abingdon Theatre Company, *Become: The Music of Pasek and Paul* at Joe’s Pub and *Prom King* with Gavin Creel at Second Stage Theatre. Her most recent project was *King* with Gavin Creel at Second Stage. Whitney is a graduate of the University of Michigan’s musical theatre program.

**noah james butler**

(Paul Rayley) is proud to return to Berkeley Rep’s stage after two triumphant performances as the understudy for Clive in *Cloud 9*. Noah has been acting on stage and in commercials in the Bay Area for the last eight years, and was last seen as Thomas Jefferson in 1776 at the Willows Theatre Company in Concord. His other credits include *Doing Good* with San Francisco Mime Troupe, and *Love Play* and *Making Noise Quietly*, both with TheatreFirst. Noah lives in Oakland with his beautiful wife Colleen, Brutus the Precious Pit Bull and the newest addition to their clan: his lovely baby daughter, Rosalind Edith O’Brien.

**monique fowler**

(Mrs. Ramsay) was most recently seen in *Pride and Prejudice* and *The Rivals* at The Shakespeare Theatre of New Jersey. Her New York credits include the Broadway production of *You Can’t Take It with You* and the off-Broadway production of *The Skin Game*. Monique’s regional credits include work at The Alley Theatre, Dallas Theater Center, Denver Theatre Company, Hartford Stage, La Jolla Playhouse, Long Wharf Theatre, The Shakespeare Theatre, South Coast Repertory and The Old Globe Theatre, where she played Virginia Woolf in *Vita and Virginia*. Her television and film appearances include *Celebrity Law* and *Order: Criminal Intent*. Monique created the play *Elizabeth Bishop in Brazil* and has performed it in Ouro Preto, Brazil and at The New School in New York. She is an associate artist of the Old Globe Theatre.

**edmond genest**

(Mr. Ramsay) is appearing at Berkeley Rep for the first time. His Broadway credits include *A Few Good Men*, *Dirty Linen* and *New-Found-Land*, the recent revival of *The Elephant Man*, *Onward Victoria*, *The Real Thing* and two productions of *Whose Life is it, Anyway?*. Off Broadway, Edmond has appeared in *Pantomime* at Hudson Guild, *Escape from Happiness* at Naked Angels Theater Company, *The Real Inspector Hound*, *Later Life* at Playwrights Horizons and *The Browning Version* at the Roundabout Theatre Company. His regional credits include work at The Alley, Alliance Theatre, Baltimore’s Center Stage, Cincinnati Playhouse in the Park, Hartford Stage Company, Hartford Theatre Works, Huntington Theatre Company, Geva Theatre Center, The Kennedy Center, Long Wharf, Pittsburgh Public Theatre, Philadelphia Theatre Company, Syracuse Stage, Yale Repertory Theatre, 11 seasons at the Shakespeare Company of New Jersey and five seasons at the Williamstown Theatre Festival.

**lauren grace**

(Minta Doyle / Mrs. McNabb) was last seen as Dulce in *Ice Glen* at the Aurora Theatre. At the Aurora, she has also played the title role in the Michael Fry adaptation of Jane Austen’s *Emma*, and Hilda in *The Master Builder*. Lauren’s other credits include Ethel in the A.C.T. and Kansas City Repertory Theatre co-production of David Mamet’s *The Voysey Inheritance*; *Les Liaisons Dangereuses* and *A Mother* (also at A.C.T.); *Holes* at The Orpheum Theatre; *Cooking with Elvis*, *Othello* and *Desdemona*: *A Tale of a Handkerchief* and *Unhampered by Sanity* at The Phoenix Theatre; *Inkwell Communiques* and *The Lysistrata Project* with Randall Stuart’s Upon These Boards; *The Colour of Justice* and *The Great Celestial Cow* at TheatreFIRST; and *Hilda* at the Zeituc Theater.

**clifton guterman**

(Andrew/James) is delighted to work with Les again after starring in last season’s *Finn in the Underworld*. In 2005, he also appeared as Smike in Nicholas Nickleby at Cal Shakes, for which he received a Bay Area Critics Circle Award nomination. Clifton now calls New York home, after acting regionally for five years—most recently completing a run as Arpad in *She Loves Me* at Arena Stage. Other favorite credits include *The Goat*, *Or Who is Sylvia?* and *Beautiful Thing* at Actor’s Express in Atlanta; *A Christmas Carol* at Alliance Theatre; and *Bat Boy: The Musical* at Dad’s Garage Theatre. He previously worked on the artistic staffs of Alliance Theatre and Actor’s Express. Clifton holds an M.F.A. in acting from the Savannah College of Art and Design and a B.A. in drama from the University of Georgia.

**jack indiana**

(Young James) is pleased to make his Berkeley Rep debut in this production of *To the Lighthouse*. His previous credits include the role of Tiny Tim in A.C.T.’s 2005 production of *A Christmas Carol*, *Feste* in San Francisco Shakespeare Camp’s production of *Playing the Fool*, *Mike TeeVee* in *Charlie and the Chocolate Factory* and the King of Hearts in *Alice in Wonderland* with the Bay Area...
Discovery Museum's Summer Camp Theatre Program. Jack has also appeared in several commercials, print advertisements and national voice-overs. Jack is eight years old and is homeschooled.

sophie gabel-scheinbaum
(Young Cam) is thrilled to make her debut at Berkeley Rep. This past year she appeared in Animal Crackers at the Contra Costa Civic Theater and Ruthless! The Musical at Masquers Playhouse. Sophie currently studies voice with Denise Wharmby. She is 11 years old and attends Albany Middle School. When not singing or acting, she enjoys playing soccer and spending time with her friends. Sophie is very excited to be in To the Lighthouse.

david mendelsohn
(Charles Tansley) is delighted to make his Berkeley Rep debut with To the Lighthouse. His credits include Enrico IV and The Misanthrope at A.C.T.; Emma at the Aurora, where he won a Dean Goodman Choice Award for ensemble performance; Macbeth at Cal Shakes; The Dreamstealer and The Illusion at foolsFURY; and Come, My Beloved with Traveling Jewish Theatre. David also spent five seasons with the Carmel Shakespeare Festival at Pacific Repertory Theatre where his credits include The Beard of Avon; Edward III; the title role in Henry VI, pts. 1, 2 and 3; The Taming of the Shrew; Twelfth Night; and many others. David is a graduate of A.C.T.'s M.F.A. program.

jarion monroe
(William Bankes) has appeared in more than 19 seasons at Berkeley Rep since 1985, including earlier this season in Mother Courage as well as Hard Times, House of Blue Leaves, Our Town, Rhinoceros and Volpone. Elsewhere in the Bay Area, his credits include A.C.T., San Jose Rep, Cal Shakes, Marin Theatre Company, Magic Theatre and Marin Shakespeare Company. Jarion has also worked with Yale Rep, South Coast Repertory Theatre, Oregon Shakespeare Festival, Arizona Theatre Company, and the Ahmanson. His TV and film credits include The Californians, In Control of All Things, The Game, Seinfeld and Frasier. He’s also in numerous commercials and video games, both on camera and as a voice-over talent.

gabriel stephens-siegler
(Young James) made his acting debut as Tiny Tim in a Colorado performance of A Christmas Carol, and has been a regular performer in California Revels’ children’s chorus and mummers’ play since 2001. Gabriel lives in Sonoma County where he has portrayed numerous characters at Sonoma County Repertory Theater including Roo in their recent production of Winnie the Pooh. He has also performed in A Tribute To Richard Rogers at Petaluma’s Cinnabar Theater, played Mosquito and Servant in Garcia Lorca’s Billy Club Puppets at Actor’s Theater for Children in Santa Rosa and performed in Hansel and Gretel at Missoula Children’s Theatre. Gabriel loves musical theatre and comedy, and he studies violin and piano, as well as ballet.
prolfiles

amara radetsky
(Young Cam) has been acting in theatrical productions since age five. She made her professional theatre debut this past year playing both Tiny Tim and Precious Wilkins in A.C.T.'s A Christmas Carol. Other favorite roles include Gertrude McFuzz in Seussical: The Musical and Alice in Wonderland, both with Marin Theatre Company. She has appeared in several children's musical theatre productions, and was proud to play Dorothy in The Wizard of Oz and the title role in Cinderella. Amara, now nine, studies acting at the A.C.T. Young Conservatory and takes Broadway dance and voice lessons. In addition to performing, Amara also writes plays, songs and short stories.

rebecca watson
(Lily Briscoe) is thrilled to work with Berkeley Rep for the first time. Her Broadway and New York credits include Alan Ayckbourn and Andrew Lloyd Webber's By Jeeves, The Cocoanuts, Romeo and Juliet, Tim & Scrooge and the workshop of Little Women. She's sung for Disney, toured in Moon Over Buffalo and originated the role of Cassie in the world premiere of I'll Be Seeing You. Her favorite regional credits include Ring Round the Moon at Barrington Stage, Into the Woods at Connecticut Repertory Theatre, Me and My Girl at Goodspeed Musicals, The Miser at Indiana Rep, A.R. Gurney's The Snow Ball at Studio Arena Theatre, as well as The Cherry Orchard, Major Barbara, Measure for Measure, The Rover and Twelfth Night at Alabama Shakespeare Festival. Rebecca's television credits include appearances on All My Children, As the World Turns, Guiding Light, Law & Order and Third Watch.

adele edling shank
(Playwright) has written numerous plays which have been produced throughout the United States and in England, with multiple productions at...
the Magic Theatre and the Humana Festival. Her works include the California Plays—a series of six interconnected stories set in various California locations—as well as Rocks in Her Pocket (featuring the ghosts of Diane Arbus, Sylvia Plath and Virginia Woolf), Sex Slaves, War Horses, With Allison’s Eyes and The Wives of the Magi. She is also the author of Dry Smoke—a chamber opera text performed by the Manhattan Chamber Orchestra—and has written the text for two works by British choreographer Yolande Snaith. Adele is an active professor emeritus at the University of California, San Diego, where she served as head of playwriting. She is also an editor of TheatreForum. For more information, please visit adeleshank.com

Paul Dresher
(Composer) is an internationally active composer noted for his ability to integrate diverse musical influences into his own unique personal style in multiple different formats. He has received commissions from American Repertory Theater, Kronos Quartet, the Library of Congress, St. Paul Chamber Orchestra, Spoleto Festival USA, the San Francisco Chamber Orchestra, San Francisco Symphony and others. He has performed or had his works performed at venues including the BAM/Next Wave Festival, Carnegie Zankel Hall, the Festival d’Automne à Paris, Lincoln Center, Munich State Opera, the Minnesota Opera and the New York Philharmonic. His most recent project, The Tyrant, premiered at Cleveland Opera in 2006–07, for which he is composing a new music theatre work using invented instruments for virtuoso percussionist Steven Schick.

Madeleine Oldham
(Dramaturg) is Berkeley Rep’s literary manager and resident dramaturg. Prior to joining the staff at the Theatre, she served as resident dramaturg for the 2005 season at Cal Shakes. As literary manager and associate dramaturg at Baltimore’s Center Stage, she produced the First Look reading series, and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre and served as assistant and interim literary manager at Seattle’s Intiman Theatre. She has acted as treasurer of Literary Managers and Dramaturgs of the Americas for the last two years, and is now its U.S.-based vice-president international. She has also worked on projects with A Contemporary Theatre (ACT/Seattle), Austin Scriptworks, Geva Theatre and the Neo-Futurists.

Les Waters
(Director) is in his fourth year as associate artistic director of Berkeley Rep, where he has staged Eurydice, Fêtes de la Nuit, Finn in the Underworld, The Glass Menagerie, The Mystery of Irma Vep, The Pillowman, Suddenly Last Summer and Yellowman. He won an Obie Award for Big Love, directing its premiere at the Humana Festival and subsequent runs at Berkeley Rep, Brooklyn Academy of Music (BAM), Classic Stage Company, Goodman Theatre and Long Wharf Theater. Elsewhere in America, he has staged work at A.C.T., Connelly Theatre, The Guthrie Theatre, La Jolla Playhouse, Manhattan Theatre Club, The Public Theater, Signature Theatre, Steppenwolf and Yale Rep. In his native England, Les has directed for the Bristol Old Vic, Hampstead Theatre Club, Joint Stock Theatre Group, National Theatre, Royal Court Theatre and Traverse Theatre Club. He often works with prominent playwrights like Caryl Churchill and Charles Mee, and champions important new voices, such as Jordan Harrison and Sarah Ruhl. He is also an associate artist of The Civilians. The former head of the M.F.A. directing program at UCSD, Les’s many honors include a Drama-Logue Award, an Edinburgh Fringe First Award, a KPBS Patte and several awards from critics’ circles in the Bay Area, Connecticut and Tokyo.
The Father, The Mountain Giants and Churchill’s The Skriker. In the U.S., Annie has designed for Arena Stage, BAM, The Guthrie Theater, Long Wharf Theatre, The Public, Steppenwolf and others. Her California productions include A Doll’s House, Night and Day and The Three-penny Opera at A.C.T; Othello and The Tempest for Cal Shakes; Going to St. Ives, The Importance of Being Earnest, Norah, Sheridan and Wintertime for La Jolla Playhouse; and Big Love, Fêtes de la Nuit, Finn in the Underworld, Honour, The Mystery of Irma Vep, Passing Strange, Suddenly Last Summer and Yellowman at Berkeley Rep. Annie has served as chair of the master’s program in theatre design at London’s Wimbledon Art School, professor of stage design at UCSD and a costume lecturer at UC Berkeley.

Christal Weatherly
(Costume Designer) returns to Berkeley Rep after designing costumes for Culture Clash’s Zorro in Hell and Fêtes de la Nuit. Her recent projects include Anon(ymous) for the Children’s Theatre Company Minneapolis and Amnesia Curiosa with rainpan43. Her New York credits include Les Waters’ Apparition at the Connelly Theatre, Jane Eyre for The Acting Company and The Map Maker’s Sorrow at the 2005 Summer Play Festival. She has designed costumes for The Actors’ Gang, Center Theatre Group, Deaf West Theatre, the Humana Festival, La Jolla Playhouse, the Lee Strasberg Theatre Institute, Long Wharf, Madison Repertory Theatre, Open Fist Theatre Company, Sledgehammer Theatre and We Tell Stories. Christal’s film credits include Lee Kirk’s The Man Who Invented the Moon and Jessica Goldberg’s Affair Game. Her upcoming projects include The As If Body Loop and Strike-Slip for the 2007 Humana Festival and I Am My Own Wife for Hartford Stage. Christal is a UCSD graduate and a recipient of the 2004–2006 NEA/TCG Career Development Program for Designers.

Matt Frey
(Lighting Designer) designed Finn in the Underworld and The Glass Menagerie at Berkeley Rep last season. His recent work includes David Lang’s The Difficulty of Crossing a Field with Ridge Theater and Steve Reich and Beryl Korot’s The Cave at the Barbican Theatre in London and at Lincoln Center. Matt’s upcoming projects include Bach’s Saint John Passion with the Atlanta Symphony Orchestra and Frau Margot with Fort Worth Opera. Matt’s work has also been seen at BAM, the Corn Exchange Theatre Company (Dublin), MCC Theater, The New Group, New York Theatre Workshop, Playwrights Horizons, Signature Theater, Theatre For A New Audience and regional theaters around the US and abroad.

darron I West
(Sound Designer) is a company member and sound designer with Anne Bogart’s SITI Company. On Broadway, off-Broadway, nationally and internationally, his work has been heard in over 350 productions. He is the former resident sound designer for Actors Theatre of Louisville and the Williamstown Theatre Festival. His directing credits include Euridice and Lilly’s Purple Plastic Purse for the Children’s Theatre Company Minneapolis; Kid Simple for the 2004 Humana Festival; Big Love for Rude Mechanicals of Austin (for which he won an Austin Critics Table Award for best director); and the national tour of SITI’s War of the Worlds radio play. Darron’s awards for sound design include the Entertainment Design Magazine Eddy, a Princess Grace award, the 2004 and 2005 Henry Hewes Design Award, the 2006 AUDELCO and Lortelle Awards and an Obie.

Jedediah Ike
(Video Designer) is excited to make his Berkeley Rep debut. Jedediah returns to the Bay Area after completing an M.F.A. in theatre design at UCSD. At UCSD, he won KPBS Patte Awards for his scenic designs in Arms and the Man and Measure for Measure. He also created sets for Better Homes and Homelands; Cargo, directed by Kyle Donnelly; Citizens of Rome; La Dispute, directed by Darko Tresnjak; and We Dance Our Dances; as well as projection designs for A Dream Play, Citizens of Rome and Measure for Measure. Selections of his student work will be displayed at the 2007 Prague Quadrennial, an international forum and exhibition for theatre design. Locally, Jedediah created the settings for Paul Whitworth’s Sleeping Beauty at Shakespeare Santa Cruz, where he will be designing both The Tempest (directed by Kirsten Brandt)
and *Much Ado About Nothing* (directed by Kim Rubenstein) this summer. His TV credits include scenic design for an episode of NBC’s *The Contender*.

**elizabeth moreau**  
(Stage Manager) is in her sixth season as stage manager for Anne Bogart’s SITI Company, with whom she has stage-managed *A Midsummer Night’s Dream, bobrauschenbergamerica, Death and the Ploughman, Hay Fever, Hotel Cas-  
siopeia, Intimations for Saxophone, La Dispute, Score, systems/layers* (with the band Rachel’s), *Marina* (featuring soprano Lauren Flanigan) and *Radio Macbeth* at theatres around the country and at international festivals. Elizabeth’s New York credits include work with BAM, Classic Stage Company, Lightbox The-  

**amy potozkin**  
(Casting Director) is in her 17th season with Berkeley Rep, where she serves as artistic associate and casting director. She has had the pleasure of casting for Aurora Theatre Company, ACT/Seattle, Arizona Theatre Company, B Street Theatre, Bay Area Playwright’s Festival, Dallas Theatre Center, Marin Theatre Company, San Jose Rep and Traveling Jewish Theatre, as well as Charlie Varon’s play *Ralph Nader is Missing, The Conversation* (Francis Ford Coppola, producer) and Social Impact Productions, Inc. Amy’s film credits include *Conceiving Ada*, starring Tilda Swinton, and the Josh Kornbluth film *Haiku Tunnel*. She received her M.F.A. from Brandeis University, where she was also an artist-in-residence.

**tony taccone**  
(Artistic Director) is in his tenth year as artistic director of Berkeley Rep, where he has staged more than 35 shows, including the world premieres of *Continental Divide, The Convict’s Return, Culture Clash in AmeriCCa, Culture Clash’s Zorro in Hell, The First 100 Years, Geni(us), Ravenshead and Virgin Molly*. He commissioned Tony Kushner’s renowned *Angels in America*, co-directed its world premiere at the Mark Taper Forum and has collaborated with Kushner on six projects. Their latest piece, *Brundibar*, debuted at Berkeley Rep and then traveled to New Haven and New York City. Tony recently made his Broadway debut with *Bridge & Tunnel*, which was universally lauded by the critics and earned a Tony Award for its star, Sarah Jones. He also staged the show’s record-breaking off-Broadway run, workshopped it for Broadway at Berkeley Rep and directed Jones’ previous hit, *Surface Transit*. In 2004, his production of *Continental Divide* transferred to the Barbican in London after playing the Oregon Shakespeare Festival, Berkeley Rep and England’s Birmingham Rep. His other regional credits include Actors Theatre of Lou-  
isville, Arizona Rep, La Jolla Playhouse, San Jose Rep, Seattle Rep and San Francisco’s Eureka Theatre, where he served six years as artistic director.
susie medak  
(Managing Director) has served as Berkeley Rep's managing director since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT) and recently completed two terms on the board of Theatre Communications Group (TCG), where she served three years as treasurer. Susie has served extensively with the National Endowment for the Arts' (NEA) Theatre Program panel, as well as on NEA panels in three other areas: Overview, Prescreening and Creation & Presentation. She has chaired panels for both the Preservation & Heritage and the Education & Access programs, also serving as an onsite reporter for many years. In addition, she led two theatre panels for the Massachusetts Arts Council. Closer to home, Susie is a commissioner of the Downtown Business Improvement District, former vice president of the Downtown Berkeley Association and founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. A proud member of the Mont Blanc Ladies' Literary Guild and Trekking Society, Susie lives in Berkeley with her husband and son.

rick hoskins & lynne frame  
(Executive Producers) are active supporters of the arts and have been fans of Berkeley Rep since settling in the Bay Area more than a decade ago. Rick is a managing partner at Genstar Capital, a private equity firm based in San Francisco, and is current president of Berkeley Rep's board of trustees. Lynne is a commissioner of the Downtown Business Improvement District, former vice president of the Downtown Berkeley Association and founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. A proud member of the Mont Blanc Ladies' Literary Guild and Trekking Society, Susie lives in Berkeley with her husband and son.

john & helen meyer  
(Executive Producers) have been Berkeley Rep subscribers for over 25 years. They own and operate Meyer Sound Laboratories, Inc., a Berkeley-based company which designs and manufactures professional audio

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equipment. Meyer Sound employs over 170 people in their headquarters in Berkeley, with satellite offices in Canada, Germany, Mexico, Belgium and Australia. Helen Meyer has served on the Berkeley Rep board of trustees for the past nine years. She also serves on the Alameda County Workforce Investment Board. John Meyer is a fellow of the Audio Engineering Society and is the recipient of an R&D 100 Award for measurement technology. The Meyers are delighted to play a part in outstanding theatre here at Berkeley Rep.

the strauch kulhanjian family
(Executive Producers) Roger Strauch is president emeritus of Berkeley Rep’s board of trustees. He is chairman of The Roda Group (www.rodagroup.com), a venture development company based in Berkeley, best known for launching Ask Jeeves. Roger is also on the board of directors of GameReady, Sightspeed and Cardstore, all located in the East Bay. Roger is a member of the Engineering Dean’s College Advisory Boards of Cornell University and UC Berkeley. He is an executive member of the board of trustees for the Mathematical Sciences Research Institute in Berkeley and co-founded the William Saroyan Chair in Armenian Studies at UC Berkeley. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three children.

david and vicki cox
(Producers) have been active in the theatre world for nearly 30 years, first with The Guthrie in Minneapolis, where David served as board chair, and now with Berkeley Rep. David is a member of Berkeley Rep’s board, while Vicki, a women’s rights activist, is a past national board member of Planned Parenthood and a current director of Americans for the U.N. Population Fund. The retired CEO of Cowles Media, David pursues interests in media and environmental causes, serving as board chairman for Earthjustice and Link Media. The Coxes love Berkeley Rep’s risk-taking and emphasis on contemporary plays and developing theatre works and artists.

thalia dorwick
(Producer) first became involved with theatre when, at age 12, she wrote, produced and starred in a Girl Scout play. Fortunately, she has been only a spectator since then. She serves on the board of trustees for both Berkeley Rep and Case Western Reserve University. She has a Ph.D. in Spanish, taught at the university level for many years and has coauthored a number of Spanish textbooks. She retired as editor-in-chief of McGraw-Hill Higher Education’s Humanities, Social Sciences and Languages group three years ago.

the bernard osher foundation
(Production Sponsor) was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides scholarship funding nationally to selected colleges and universities and funds integrative medicine centers at Harvard Univer-
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(Season Sponsor) Voted America’s number one transit system in 2005, the Bay Area Rapid Transit District is a 104-mile, automated rapid transit system serving over three million people. Forty-three BART stations are located in Alameda, Contra Costa, San Francisco and San Mateo Counties. Trains traveling up to 80 mph now connect San Francisco to SFO, as well as other San Mateo County destinations. The East Bay communities that BART serves stretch north to Richmond, east to Pittsburg/Bay Point, west to Dublin/Pleasanton and south to Fremont. BART’s mission is to provide safe, reliable, economical and energy-efficient means of transportation. Since opening in September 1972, BART has safely carried more than 1.5 billion passengers more than 18 billion passenger-miles. BART stations are fully accessible to disabled persons. BART’s current weekday ridership is approximately 320,000.

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Moe & Becky Wright
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**actors / $500–749**

Anonymous (10) · Marcia & George Argyris · Ross E. Armstrong · Judy & Marty Aufhauser · Ms. Nancy Axelrod · Susan & Bill Bagnell · Peter Ballinger & Leslie Gold · Barbara Jones Bambara & Massey J. Bambara · Valerie Barth & Peter Wiley · Kathy Barry & Bob Burnett · Michele Benjamin · Natasha Beery & William B. McCoy · Stephen Biknese · Caroline Booth · Linda Brandenburger · Pike Burmeister · Frederick Cannon & Jean Mitchell · Carolle Carter & Jess Kitchens · Elmore & Elizabeth Chilton · Sue Cook & Mark Solie · Michael & Sheila Cooper · George & Katherine Conch · Constance Crawford · Brian Cromwell · John & Stephanie Dains · George Dales · Barbara & Tim Daniels · Ilana DeBare & Sam Schuchat · Mike Destabille · Adrienne Edens · Sue Elkind · Gini Erck & David Petta · Roger & Jane Emanuel · Don Erickson · Marjorie Farrell · Ms. Betty I. Feinstein · Brigitte & Louis Fisher · Rick Fitzgerald & Marin MacGregor · Kirk & Suanne Flatow · Tom & Ann French · Leigh & Nancy Forsberg · Henry & Myrna Fourcade · Ms. Georgina Franco · Mr. & Mrs. Stan Friedman · Dorothy & Chuck Garber · Joseph Garrett · Mr. John Gertz · Gregory Giska · Judith & Alex Glass · John Gooding · Gail Gordon · Adrienne Graham · Bonnie & Sy Grossman · Hatti Hamin · Alan Harper & Carol Baird · Joe Hartzog · Paula Haethorn & Michael Ubell · Richard L. Hay · Geoffrey & Marin-Shawn Haynes · Joe Houska & Judy Gruber · Rebecca Hull · Lynda & Dr. J. Pearce Hurley · Harold & Lyn Isbell · Jacqueline Jackson · Arthur & Kay James · Navdeep Jassal · Mr. & Mrs. Delbert L. Johnson · Ms. Miriam John · Jean K. Jones · Patricia & Christopher Kenber · Mary Kimball · Yvonne Kitsiner · Anthony Kosky · Angelos Kottas & Phyla McCandless · Andrew Leavitt · Nancy J. Lee · Allen Leggett · Bonnie Levinson & Dr. Donald Kay · Tom Lockard · Jane Long · Bertram Lubin · Mary A. Mackey · Frank Mainzer & Lonnie Zwerin in honor of Richard Rubin & Marcia Smolens · Avilaon Master · Charlotte & Adolph Martineelli · Laura McCreia & Robert Raguci · Drs. Michael Darby & Toni Martin · Elizabeth E. McDaniel · Robert McDowell · Karen & John McQuinn · Ruth Medak · In Honor of Vivian and Herman Medak · Suzanne Mellard & Lon O'Neill · Caryl & Peter Mezey · Carol Mimura & Jeremy Thorner · Philip Moody · Ron Nakayama · Helmut H. Kapczynski and Colleen Neff · Mr. Terry Neil · Lane & Ed Nemeth · Jim Newman · Claire Noonan & Peter Neff · Dr. Jon Wack · Louise & Larry Walker · Emily & Bob Warden · Buddy & Jody Warner · Gary Wayne & Frances Dinkelingspiel · Gregory Wetzel · Lawrence & Mary Ann Wight · Paul & Nina Winans · Fred Winslow · Moe & Becky Wright · Mrs. Glega A. Wylie · Dr. & Mrs. L.A. Zadeh · Sam & Joyce Zarze

We thank all of our donors for their support of Berkeley Rep and appreciate their contributions even if they are not listed here due to program deadlines or space considerations.

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**michael leibert society**

The following individuals have generously provided for Berkeley Rep in their estate plans:

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Nancy Axelrod · Carol B. Berg
Bruce Carlton & Richard G. McCull
Diane Cash · Stephen K. Cassidy
Andrew Dally & Jodi Taylor
Carol & John Field
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Dorothy Walker
Karen & Henry Walk

Named in honor of Founding Director Michael W. Leibert, Society members have designated Berkeley Rep in their estate plans. Planned gifts sustain Berkeley Rep’s Endowment Fund unless the donor specifies otherwise. The Endowment Fund provides financial stability that enables Berkeley Rep to maintain the highest standards of artistic excellence, support new work and serve the community with innovative education and outreach programs.

For more information on becoming a member, visit our website at berkeleyrep.org or contact Lynn Eve Komaromi, Director of Development, Annual Fund, at 510.647.2903 or email lynneve@berkeleyrep.org.

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**endowment funds**

Retaining the core values upon which this company was founded nearly 40 years ago requires the long-term commitment of our supporters. The following endowment funds are grateful for the generous support that these individuals and institutions have provided in ensuring the long-term vitality of our artistic programming and helping to build the next generation of theatre talent and audiences. As we approach our 40th season, look for more updates on our endowments.

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**the mosse foundation artistic development fund**

Created with a grant from the Mosse Foundation for the Arts and Education; benefits artistic risk-taking and new play development.

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**the dale elliott fund**

Created in honor of Dale Elliott, a past Berkeley Rep actor; benefits artistic initiatives.

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**bret c. harte young directors fund**

Created in honor of Bret C. Harte, a passionate young theatre director and Berkeley Rep employee; benefits the artistic administration/directing internship.

The following acknowledges donors whose contributions were received in December 2006. Find out more at bretchartefund.org.

Michael & Margaret Buse
David & Cindy Snow
Dorothy Walker
Karen & Henry Work

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To learn more about these funds or make a donation towards these funds, please contact Sara Fousekis at (510) 647-2902 or sfousekis@berkeleyrep.org.

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<tr>
<td>Production Management Intern</td>
</tr>
<tr>
<td>Company Manager</td>
</tr>
<tr>
<td>Company &amp; General Management Intern</td>
</tr>
</tbody>
</table>
**latecomers**
Latecomers will be seated at the discretion of the house manager.

**visit our website!**
Check out Berkeley Rep’s website at berkeleyrep.org. We’ve just redesigned the site to make it even easier to buy tickets and track down the information you need, including performance times, box office information, School of Theatre schedules, program articles and more.

**mailing/e-mail list**
To request season information or to change your address, send your complete mailing address to Berkeley Repertory Theatre, 2025 Addison Street, Berkeley, CA 94704; call 510.647.2949; e-mail patron@berkeleyrep.org; or click berkeleyrep.org/joinourlist. Patrons who use Hotmail, Yahoo and other online mail accounts, please authorize the berkeleyrep.org domain. Berkeley Rep does not sell or rent its mailing list.

**theatre info**

**emergency exits**
Please note the nearest exit. In an emergency, walk — do not run — to the nearest exit.

**accessibility**
Both theatres offer wheelchair seating and special services for those with vision- or hearing-impairment. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office and require an advance reservation of two business days.

**ticket exchange**
Only subscribers may exchange their tickets for the same production. Exchanges must be made by 7pm the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

**educators**
Call 510.647.2972 for information about $10 student matinee tickets, classroom visits and teaching artist residencies, teacher training workshops, post-show discussions, teacher study guides, backstage tours and more.

**theatre store**
Our store, located in the Roda lobby, is open one hour before curtain, during intermission and after the show.

**tickets / box office**
**Box office hours: noon–7pm, Tue–Sun**
Call 510.647.2949 or click berkeleyrep.org
Call toll free: 888.4BRTtix / Fax: 510.647.2975
Groups (15+) call 510.647.2918

<table>
<thead>
<tr>
<th>Performance Type</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Previews</td>
<td>$33</td>
</tr>
<tr>
<td>Tue 8pm / Wed 7pm</td>
<td>45</td>
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<tr>
<td>Thu 8pm</td>
<td>47</td>
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<tr>
<td>Thu/Sat matinees,* 2pm</td>
<td>47</td>
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<tr>
<td>Sun matinees, 2pm</td>
<td>49</td>
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<tr>
<td>Sun 7pm</td>
<td>49</td>
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<tr>
<td>Fri 8pm</td>
<td>55</td>
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<tr>
<td>Sat 8pm</td>
<td>61</td>
</tr>
<tr>
<td>Opening night 8pm</td>
<td>61</td>
</tr>
</tbody>
</table>

*No Thursday matinees for Limited Engagement shows.

**special discount tickets**

**under 30 discount**
Half-price advance tickets for anyone under the age of 30 for all shows except Sat 8pm and Sun 2pm. Proof of age required. Some restrictions apply. Limited availability.

**student group weekday matinee**
Tickets are just $10 each. Call the Berkeley Rep School of Theatre at 510.647.2972.

**senior/student rush tickets**
Half off the ticket price for full-time students and seniors 65+ with proper ID. One ticket per ID, 30 minutes before show time. Subject to availability. Cash only.

**half-price “HotTix”**
Limited half-price tickets for weekend performances go on sale at noon at the Berkeley Rep box office. Cash only. Tue–Fri. Call 510.647.2949 for details.

**considerations**

**please keep perfume use to a minimum**
Many patrons are sensitive to perfumes and other scents.

**beepers / phones / cameras / recorders**
Please make sure your pager, cell phone or watch alarm will not beep. Doctors may check pagers with the house manager and give seat location for messages. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

**please do not touch the set or props on stage**
You are welcome to take a closer look at the set, but please don’t step onto the stage. Some of the props can be fragile, and are placed in exact positions for the actors.

**no children under seven are permitted in the theatre**
Many Berkeley Rep productions are unsuitable for children. Please inquire before bringing children to the Theatre.
Blue Door

a play with original songs
by tanya barfield
directed by delroy lindo
apr 6 – may 20

“Ms. Barfield’s thoughtful play deals with themes central to the work of August Wilson...but locates it in a single man’s soul.”

New York Times