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THE BERKELEY REP MAGAZINE

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For local advertising inquiries, please contact Ellen Felker at 510 548-0725 or efelker@berkeleyrep.org.

In This Issue

CRIME AND PUNISHMENT

Unless otherwise noted, all events are associated with Crime and Punishment.

FEBRUARY
27 Teen Night, 6:30pm
27 Previews begin, 8pm
27 Tasting: In the Next Room (ITNR) Teance, 7pm
28 Tasting: ITNR Peets, 7pm

MARCH
1 Family Series, 11am
1 Tasting: ITNR Charles Chocolates, 6pm
3 Pre-show docent talks begin, every Tue and Thu, 7pm
4 Teen Council meeting, 5pm
4 Opening night dinner, 6pm
4 Opening night, 8pm
5 Post-show discussion, 8pm
6 Tasting: ITNR Fra’ Mani handcrafted salumi, 7pm
6 Tasting: Sushi Ko, 7pm
6 Cal Night, 8pm
7 Cal Alumni Night, 8pm
7 Tasting: Domaine Carneros, 7pm
8 YMCA Night, 6pm
8 Tasting: Laurel Glen, 6pm
13 Post-show discussion, 8pm
14 Tasting: Triple Rock Brewery, 7pm
15 Tasting: ITNR Forth Vineyards, 6pm
15 ITNR final performance
17 Post-show discussion, 8pm
20 Tasting: Teance, 7pm
21 Tasting: Tres Sabores, 7pm
22 Tasting: Charles Chocolates, 6pm
27 Tasting: Fra’ Mani handcrafted salumi, 7pm
28 Tasting: Raymond Vineyards, 7pm
29 Final performance, 7pm

APRIL
3 Narsai Toast gourmet gala and wine auction
4 Target® Teen One Acts, 8pm
5 Family Series, 11am
5 Target® Teen One Acts, 2pm
6 Spring classes begin
8 Teen Council meeting, 5pm
10 Target® Teen One Acts, 8pm
11 Target® Teen One Acts, 8pm
17 The Lieutenant of Inishmore (LI) Teen Night, 6:30pm
17 LI 30 Below, 7pm
17 LI previews begin, 8pm

❖ Donor appreciation event
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Ballet

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Maria Kecetkova and Juan Beada in Wheeldon’s Within the Golden Hour (© Erik Tomasson)
WHEN I FIRST READ CRIME AND PUNISHMENT I REMEMBER feeling overwhelmed. I was in high school at the time, and the sheer length of the novel was enough to elicit horrified groans from the entire class. How could we possibly endure the lurid prose of some Russian writer who lived in the middle of the 19th century? From the summary on the back of the book, I judged that the plot was annoyingly simple, and the author, whose grim features and bedraggled beard stared out me from an old photo, resembled a corpse more than a living human being. I resigned myself to idea that reading the book was going to be torture.

In fact, it was torture; but the kind of ecstatic torture one experiences when encountering pure genius. It was at once engrossing and mysterious, logical and incomprehensible. The simple plot turned out to be a vehicle to describe the inner workings of the diseased mind of a murderer, the investigation of the crime an intricate and surprising portrait of a brilliant detective. But the plot was only a part of the story. Dostoevsky’s vision of the world was filled with a kind of suffering that seemed both unbearable and transcendent.

He was after something much larger than a naturalistic presentation of the world. His prose was torrid, fantastic, and hyperreal. It was as if he was possessed, like his central character Raskolnikov, by a fevered dream that threatened to consume him at any moment. At the heart of Crime and Punishment is the author’s own spiritual quest to understand the world, to find a path that can lead to meaning, to empathy, and, finally, to redemption.

The adaptation you will be seeing tonight by Curt Columbus and Marilyn Campbell is an intense distillation of the novel. It tightly compresses the action into a series of investigatory encounters while trying to capture Dostoevsky’s pursuit of larger metaphysical questions. Rather than trying to imitate the expansionist prose of the book, the play carefully selects its dramatic events to reveal the luminous mind of the author. The result, brought to life by three actors, is swift, vivid, and astonishingly effective.

This production marks the directorial return of none other than Sharon Ott. As many of you know, Sharon served as the artistic director of Berkeley Rep for 13 terrific years, during which time she created a national reputation for the theatre. From personal experience I can tell you that she taught us all to aim higher, to make bold choices, and to take smart chances. With Crime and Punishment, we continue the tradition she so bravely established.

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Scenic paint
More than brushstrokes

BY ELISABETH MILLCAN · PHOTOS BY LISA LÁZÁR

They come armed with paintbrushes, rollers, hot knives, stencils, auto-body paint guns, kitty litter, mops, and cake-decorating tools. They take designers’ dreams of fantastic worlds and spin them into tangible realities—adorning the stage with fireproof, waterproof, actor-proof surfaces, all painstakingly painted for your viewing pleasure. They are the scenic painters.

Lisa Lázár, Berkeley Rep’s scenic artist, runs a tidy shop where quality and craftsmanship go hand-in-hand with worker safety and conscientious environmental practice. She is a talented artisan who deftly balances wild inspiration with pragmatic project-management. Behind every set exists an
excruciatingly detailed construction process. Think of set-building as piecing together a very large and intricate puzzle. Lisa works closely with the entire scenic department to coordinate which piece goes where and when. Timing is everything, and the timer counting down to first preview is always ticking. “They don’t teach you this in art school,” she sighs.

“A scenic painter really must be a jack-of-all-trades,” she explains. “Everything we make is a prototype, and each set requires a different set of skills—including sculpting, plastering, graffiti, lettering, or transforming a set designer’s handmade paintings into 40-foot murals and backdrops.” Not to mention, every floor you see is handmade and hand-stained to precise specifications for the stage. All wallpaper is painted, and fake concrete surfaces are made by sculpting and painting pulp from recycled newsprint. Everything you see must also be strong enough to withstand the abuse of eight-show weeks, where gestures must often be larger than life. And, as many Berkeley Rep productions transfer to other theatres, the sets are built to be broken apart and shipped. Lisa and her department document every step of the creation process, making a “kit” for each set that contains photos, paint samples, and recipes to recreate exactly each color they’ve used.

“It’s physically hard work,” Lisa points out, “and there are a lot of personalities involved, so you have to find the joy in it.” For example, taking pleasure in watching a beautiful and intricate pattern of Victorian wallpaper emerge after hours of stenciling on one’s hands and knees. Or getting fired up as she tries to figure out which surfaces won’t get stained by stage blood, or how to make fake, flame-proof grass.

“It’s done —wistful pause —until the designer says it isn’t!” is a phrase Lisa repeats often. Throughout the construction process, the scene shop shares work samples with designers, but occasionally the alchemy just doesn’t work when the set finally appears on stage under the lights with actors in
REPORT

Inside out

Teens take charge in the Target® Teen One Acts Festival

BY ELISSA DUNN

“This is work that comes from you,” Kendra Vaculin explains to a gathered group of high school students, “This isn’t from a playwright you’ve never heard of, or that’s dead. It’s by you and for you.” A member of Berkeley Rep’s Teen Council, Kendra’s talking about the annual Target® Teen One Acts Festival — and why it’s important for her peers to get involved.

The Teen Council is a program for local teens who love theatre. They meet regularly to see local shows, attend workshops with Berkeley Rep’s artists, and plan special events like Target® Teen Night. In January, they gathered to begin preparations for the annual One Acts Festival. Each year, the Council chooses two plays from submissions by local high school students, which are then directed, performed, and produced by local teens under the mentorship of Berkeley Rep staff.

“When I did the Festival last year, I realized I wasn’t alone with this weird interest in theatre. I discovered that there were other kids who shared the same passion,” says Roxie Perkins, a senior at Albany High. Roxie wrote and directed El Soldado for last year’s festival. This year she’s playing with abstract storytelling in To All the Ideas I’ve Loved Before, Pt. 1, where the action takes place inside her main character’s body. When asked about last year’s experience as a writer and director had influenced her new piece, she answers, “I always wanted to see what it would be like, instead of having ten characters filling the stage with noise, to have three characters who never leave the stage at all, filling the space with silence and empty words. By setting the current play inside the protagonist’s body, I was hoping to prepare the audience for the fact that reality is not the truth in this play. It’s the interior that counts.”

Scott White, a junior at The Branson School, was an actor in El Soldado. “I had been in a Berkeley Rep summer program before and really enjoyed it, so I figured ‘Why not, let’s try this out,’” Scott says. “I went to the audition, and three weeks later I got a call from Roxie. It was a really spontaneous way to get involved.” This year he’s turned writer, providing another one-act, El Centro Basco. “I never would have thought that I was capable of writing a play until I was in the show last year and saw other kids doing it. I thought, ‘I can do that, too.’”

El Centro Basco examines 13 years of friendship between two basketball players who put their sense of connection above all else, even their dreams of success. When asked what he wanted to say with El Centro Basco, Scott explains, “I really wanted to explore that transition from a comfort zone to the real world that everyone has to make at some point. I wanted to stress that there’s no single way to get to a certain result. In other words, it’s not really about where you end up, or who you end up with, but rather the process of getting there — adapting during times of adversity, and being able to make tough decisions without hesitation.”

Target® Teen One Acts performances will take place April 3, 4, 5, 10, and 11. To get involved, call the Berkeley Rep School of Theatre at 510 647-2974 or click berkeleyrep.org/school.
Sharon Ott & Berkeley Rep—a history

BY PAULINE LUPPERT

This production of Crime and Punishment represents a significant reunion for Berkeley Repertory Theatre and director Sharon Ott—the first time she’s directed here in 11 years. From 1984 to 1997 Sharon Ott served as Berkeley Rep’s artistic director, presiding over an extraordinarily rich and fertile chapter of the Theatre’s history in which the Theatre—as the Oakland Tribune put it—evolved from a competent but predictable regional company to an artistic groundbreaker often basking in the national spotlight.” Here are some of the highlights of that journey.

1984
Sharon Ott assumes the artistic helm at Berkeley Rep. Previously based in Milwaukee, the young artist has already worked in New York, Los Angeles, Chicago, and Seattle, as well as in Europe and Japan.

1985
Sharon and Richard E.T. White rock the house with their jointly-directed production of Sam Shepard’s The Tooth of Crime. The show is so successful in its initial incarnation that it returns over the summer.

1986
While she is widely recognized as a champion of new plays, Sharon also celebrates Shakespeare. Her future successor, Tony Taccone, insists, “Her Twelfth Night was one of the greatest Shakespeare productions I’ve ever seen: whimsical, effortless, smart, really exciting.”

1988
In March, Sharon initiates a long and fruitful association with playwright Philip Kan Gotanda when she directs the world premiere of Yankee Dawg You Die—“a significant step in the Rep’s development of a multi-ethnic identity,” according to the East Bay Express. The show extends its Berkeley run and transfers to the Los Angeles Theatre Center, and then to Playwrights Horizons in Manhattan.

1990
Sharon directs the world premiere of The Woman Warrior, which is based on the writings of Maxine Hong Kingston. It becomes the most highly-attended production in the Theatre’s 26-year history. The smash hit travels to Boston and then Los Angeles—and usa Today declares it “Best Play of the Year”!

1992
Sharon directs Berkeley Rep’s first commissioned play, McTeague: a Tale of San Francisco. The show is quickly followed by two more commissioned world premieres—The Convict’s Return by Geoff Hoyle and Dragonwings by Laurence Yep. These three shows lay the groundwork for what is today a rich tradition of new work from Berkeley Rep.

1985
Pushing the Theatre’s commitment towards greater diversity, Sharon’s first production—Amlin Gray’s Kingdom Come—casts actors from a wide variety of races to portray a community of Norwegian farmers.
The season opener for the 1996–97 season provides a preview of what will be a spectacular, historic year. Critic Robert Hurwitt calls Sharon’s Heartbreak House “funny, furious, brutally acute and suffused with passionate foreboding, this Heartbreak is an awesome experience. It’s a 3½-hour dramatic symphony, brilliantly performed by a superb ensemble, conducted—as much as directed—by Ott. It also serves as a stunning example of how far the company has come in the 13 years since Ott became its artistic director.”

Once again, Sharon collaborates with playwright Philip Kan Gotanda on The Ballad of Yachiyo, which moves from Berkeley Rep to South Coast Repertory, and then to The Public Theater in New York. “Visually exquisite,” declares the LA Times. “Director Sharon Ott orchestrated the play’s visual flow with a poet’s sense of pace and rhythm.”

Sharon directs Anna Deavere Smith in Twilight: Los Angeles, 1992, which is based on the events surrounding Rodney King trial. The production’s national tour plays in Boston, Houston, New Haven, and Seattle, culminating in Washington, DC with a production attended by President Bill Clinton and Vice President Al Gore.

Sharon accepts the position of artistic director at Seattle Repertory Theatre to pursue new challenges. A national search ultimately finds the perfect successor right here in Berkeley: Tony Taccone, the Theatre’s associate artistic director.

Spring classes for all ages begin April 6.
Dreaming of summer already? Register now for Summer Theatre Intensive for grades 6 – 12.

Berkeley Rep School of Theatre
Call 510 647-2972 or click berkeleyrep.org/school
REPORT

Supporters in the spotlight: Jan & Howard Oringer

BY LAURA FICHTENBERG

Jan and Howard live in San Francisco, have been Berkeley Rep subscribers for 17 years, and support Berkeley Rep’s 40th-Anniversary Campaign, which helps advance the Theatre’s outreach and education initiatives.

What has been your favorite Berkeley Rep show?

We’ve attended performances at Berkeley Rep for over 15 years and have enjoyed most of them — but we do have some favorites! We loved Mary Zimmerman’s Metamorphoses: the set and choreography were great. Also The People’s Temple, about Jim Jones and Jonestown, was unforgettable. Its large cast and unique set brought us back in time. We particularly appreciate Berkeley Rep’s diversity of plays and the opportunity for us to see new playwrights.

Tell us about your most memorable theatre experience.

Seeing Hair in New York in the late sixties. The show really was an expression of its time. People were trying to open up a little, and let out their feelings. We had the chance to go on stage for the finale, and actually getting to be part of the performance was an incredible experience.

Some of our other favorite memories away from Berkeley Rep are from shows at Shakespeare Santa Cruz. The grove provides such a great setting for those timeless plays.

Why do you give to Berkeley Rep?

One of our primary reasons is to support the educational programs and youth outreach initiatives of the School of Theatre. Theatre is such a powerful medium. It’s a great vehicle to connect with young people and at-risk youth. After we retired, we established the Omnia Foundation to provide grants to California nongovernmental organizations in the areas of prisoner re-entry and immigrant integration. Our mission is to help people who are re-entering the community.

“We believe that theatre provides a truly personal experience that can make an impact in the lives of young people.”

CONTINUED ON PAGE 35
Chutzpah list*

If you'd like to donate any of these items, please contact the Theatre at 510 647-2900.

**Offices & Shops**
- Computers (working Pentium III or higher PC systems)
- Laser printer—color or B&W
- LCD monitors

**Marketing**
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- Portable audiovisual screen
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- Industrial metal punch/shear
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**Prop Shop**
- Cargo van
- Antique furniture (in good condition)
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- Unused lumber
- Database management system
- New hand/power tools:
  - 14V Dewalt cordless drills
  - Pneumatic pop-riveter
  - MIG welders
  - Plasma cutter

**Lighting & Sound**
- Pentium laptop computer
- 15” flat-screen computer monitors

**Education**
- Piano bench
- Children’s books and plays
- Electric keyboard (with 61+ piano-sized keys)

**General**
- Passenger vehicle or pick-up truck (in good condition)
- Office desk chairs
- *Pro bono* auto mechanic work
- Reference books for literary department
- Stacking in/out trays
- Two-drawer lateral file cabinet
- Stereo headphones (for the hearing impaired description service)
- Dry-erase board (24” x 36” or smaller)
- Dry-erase “year at a glance” wall calendar

*If we don’t ask for it, we probably won’t get it!
A conversation with adaptors Marilyn Campbell and Curt Columbus

Literary & dramaturgy intern Alex Rosenthal chats with Marilyn and Curt about distilling one very long novel into a sparse yet rich theatrical experience.

Alex Rosenthal: How did your collaboration come about?

Marilyn: The piece really started with Writers’ Theatre in Glencoe, Illinois, where I’m a co-founder. We do a lot of adaptations of classical literature, and our artistic director, Michael Halberstam, was very interested in Crime and Punishment and originally asked if I could adapt the novel. He gave me parameters, which were that he really wanted to center it around the murder aspect of the story, and center it around Raskolnikov and Porfiry. So I started researching the novel, and soon realized that you couldn’t tell the story without Sonia — it really needed that female voice of redemption in there — so I insisted that she be added in as a character and set out again to adapt the novel. When I finished it about a year later, we had seven characters and two hours, 45 minutes worth of material. And then we toyed around with it for another year. We did a reading, but we really wanted to take this leap and let the narration go, and had come up against a wall as to how to do that. That’s when Michael decided that Curt, who speaks Russian, would be a perfect match for us.

Curt: I said, “Well, really I’m not interested in doing a large-scale production; I’m only interested in working on a three-character version.” Because for me, Crime and Punishment is one of the greatest novels ever written. It survives being taken out of its native language and being turned into other languages, and it’s still one of the greatest novels ever written across the world. An adaptation in the theatre has to go whizzing past your head like a bunch of bullets. If you just want the experience of the novel, read the novel.

How did you know at that point that you wanted to write a three-character adaptation?

Curt: Because the only question that I’m interested in within Dostoevsky’s Crime and Punishment is whether God exists in man. There’s an old Russian icon painting representing the idea of the trinity as an iconic number in Christian theology — it’s this beautiful trinity of father, son, and holy ghost. The idea was always rattling around in my brain that these are the Crime and Punishment characters. In fact, you can play out about seven different trinities in Crime and Punishment, it’s all about triples. And so that was always in my head when thinking of the novel. And Marilyn immediately took to the idea.

Marilyn: When the script came back it was about 45 minutes long, but Curt had captured the essence of what we wanted to do, and when I read that first line — “Do you believe in Lazarus rising from the dead?” — I knew we had something brilliant.

Curt: Marilyn had done the original heavy lifting of the adaptation. I went back and retranslated certain passages because I didn’t feel the translation she was working from was quite vivid enough, and then we continued to refine in response to what the actors said to us. We got into a room with the three actors who ultimately did the first production, and it really changed the shape of the play.
“In this country we tend to hide behind this mask of righteousness, and say if you made a mistake you’re just nothing. But people do commit wrong acts and are still good people at heart. People are more complex than just black and white or good and bad.”
Russians typically have three names: a given first name, a patronymic, and a family name. The given first name is the one given to a child by his or her parents. Sonia and Porfiry are given first names. A patronymic is a name derived from a father’s name. The patronymic is formed by taking a father’s given first name and adding the suffix -ovich for a male child and -ovna for a female child. So Raskolnikov’s father’s first name, Roman, with the suffix -ovich added, gives Raskolnikov the patronymic Romanovich. The family name is passed identically from father to child, with the addition of an “a” ending for female family members. Sonia’s family name, Marmeladova, is derived from her father’s family name, Marmeladov.

When you write original dialogue do you make attempts to tie it to the original text or language in any way? 

Curt: I try to listen to the rhythms of it. For example, when I’m translating Chekhov, I try to translate it so that the music of the original is present in the music of the translation. Which is why when people talk about literal translation there is no such thing. I get that all the time from people who say, “When you do your Chekhov plays do you work from an original translation?” What does that mean, a literal translation? Nothing literally means anything else, you know, all words can be used with implication so they don’t literally mean the thing that you think they mean.

So do you see translation and adaptation as two elements on the same spectrum?

Curt: Yes, definitely. Because it is always the translator’s job to translate the setting for her or his audience. Sometimes with translation the main thing that you have to provide is context. Well that immediately is adaptation, because the context is assumed or implied for the audience in the original language. A translation is always fluid, and people think that they’re looking for a translation that’s accurate, but what they’re looking for is a translation that sings. You’re not going to want to watch a completely “faithful” translation, and you’re certainly not going to want to listen to it. So there’s always adaptation of some kind.

Curt, you mentioned your work translating Chekhov—what keeps you coming back to 19th-century Russian literature?

Curt: (Laughs.) Neurosis? Is it just a kind of fatal laziness? I have no idea. I have absolutely no idea. You’re not the first person to ask me that, and I wish I had a better answer, except that I do know: I feel like all of the questions that were being asked at the end of the 19th century are questions that are just as vivid for us right now, and perhaps it’s that kind of centennial moment, but the literature really speaks to me.

What would you say is timeless about Crime and Punishment?

Marilyn: I think it relates totally to modern audiences. Asking for forgiveness is a very hard thing to do, and I think it definitely echoes with everybody, this idea of redemption and can we be forgiven for the things that we’ve done. It’s a very Christian idea.

Curt: Since the dawn of time we’ve all wondered about whether God exists within us. And Dostoevsky’s basically just posing the question that whatever you call god—man’s capacity to be good—whatever it is, do we have that in us? And when it gets perverted is it forever perverted? Can you rise again? Anyone who’s struggled with alcohol or drugs, or any addiction knows what this is; anyone who has committed a crime and said, “I will reform,” has struggled with this idea. That’s why it’s universal.

Do you think that Dostoevsky was simply interested in raising the question of whether God exists in man, or was he positing an answer?

Curt: Well, he was mad, you know, profoundly mad. I don’t know, I think he thought he found an answer, because the end of the book there definitely is a period at the end of a sentence—Raskolnikov finds Christ, and he becomes the man with God in him. I think I’m more interested in the question, because the play ends with a question mark.
Thought in turbulent times

19th-century Russia and Dostoevsky’s 
Crime and Punishment

BY MADELEINE OLDHAM

JUST AS THE DEATH OF A LOVED ONE CAN MOTIVATE AN
individual to confront his or her own mortality, war and turmoil
can at times elicit a reflective national mood. The second half
of the 19th century saw great unrest in Russia, but with it came
a remarkable period of intellectual discourse. At the same
time that Russia fought with its neighbors and began losing
its foothold as a formidable presence in the global landscape,
philosophical movements flourished, and literary giants
Turgenev, Tolstoy, and Dostoevsky produced their best work.
Russia’s thinkers and writers ensured that their country did not
completely disappear into the background while it began to
topple from its pinnacle of influence.

From 1853 to 1856, the Crimean War pitted the Russian
Empire against Turkey, France, the United Kingdom, and
Sardinia (and included pressure from Austria and Prussia).
Standing alone, Russia did not fare well, and the war dislodged
its status as the dominant power of Southeastern Europe. It
took decades to recover from the human and economic losses
incurred both at home and abroad.

The Emancipation Reform of 1861 abolished serfdom, and
though well-intended and relatively well-planned, fell down
in its execution because many peasants remained unsatisfied
by its terms. Often compared to the United States’ freeing of
slaves, the legislation failed to create an appropriate transition
from servitude to liberation, and left room for long-repressed
anger to bubble over into violence and strife. The Narodnik
movement quickly rose up and gained momentum, calling for
peasants to overthrow the government. (The Narodniks also
embraced the Great Man theory that Dostoevsky made a
pivotal part of Crime and Punishment, which asserted that the
men who affect the course of history are unafraid to challenge
or disregard the same rules that govern other men.)

Between 1863 and 1865, conflict arose in Western Russia
with the January Uprising, where large numbers of young
Polish men refused to be drafted by the Russian army. Though
largely unsuccessful, their guerilla tactics persisted in creating
a distraction for the Russian government and further delaying
the nation’s restrengthening after the devastating losses of the
Crimean War.

During this tumultuous time when the seeds of 1917’s
Russian Revolution were being planted, philosophy began
to rise from the shadows of what is sometimes known
as the philosophical dark age of Russia, from about 1825
to 1860. Tsar Nicholas I, feeling that foreign ideas and
intellectual stimulation led to revolt, placed restrictions
on access to higher education and passed far-reaching
censorship laws with harsh penalties. Unsatisfied, he
outlawed all travel outside the Russian Empire and went
on to eradicate philosophy departments in universities.

Perhaps as a result of government intervention and
suppression, Russian philosophy never attained the exalted
status of its European counterparts. But despite the hostile
atmosphere, the exchange of ideas among men of letters
and intellectuals could not be squelched. Just as the Tsar had
feared, the foreign influence of thinkers like Hegel and later
Nietzsche crept into the Russian conversation, and lively
debates about theological attitudes and what man was meant
to do on this earth buzzed throughout the Empire.

Dostoevsky meanwhile, having spent most of the
tumultuous ‘50s in prison and Siberia, and the early ‘60s
trying to solidify his financial footing and reputation as a writer, also turned his thoughts toward increasingly expansive ideas. His questions gathered depth, his work grew in scope, and in 1866 he wrote the first of his four great novels, *Crime and Punishment*.

*Crime and Punishment* started out in Dostoevsky’s mind as a short novella about a theory he’d been pondering: that people have an innate moral compulsion to seek out punishment for their sins, and that this compulsion can’t be mastered or overridden. At the same time he was also writing a novel he was calling *The Drunkards*, about the Russian epidemic of “drunkenness” and the havoc it could wreak on families and loved ones. He urgently desired to finish and publish this novel expeditiously in hopes of securing payment that would help him quell his mounting debts. The first publisher he approached turned him down, and he swallowed his pride and wrote to Mikhail Katkov, editor of the hugely influential journal, *The Russian Messenger*. The writings of Turgenev and Tolstoy had already appeared multiple times, but Dostoevsky and Katkov had a prickly relationship, carrying on a sustained public exchange of heated ideological dialogue. Though they vehemently disagreed on many ideas, Katkov respected Dostoevsky as both a thinker and a writer, and agreed to furnish him with an advance and publish the story.

Dostoevsky told Katkov that it would be finished in a few weeks, a month at most. Shortly thereafter, he threw out his first draft that he completed in November for a December deadline, and his two story ideas merged into one. *The Drunkards* morphed into the Marmeladov storyline inside the larger novel, and he adjusted his narration from first to third person. He ended up publishing the substantial and significant work in monthly installments throughout 1866.

In the second half of his life, Dostoevsky embraced his faith in Christianity and the Russian Orthodox Church. He spurned the Western ideas that were infiltrating his country, and with *Crime and Punishment*, refuted many of the popular ideological movements of the time. These included utilitarianism, a philosophy with socialist leanings that put forth ideas about the collective good and ends justifying means; rational egoism, which purported that human beings exist to seek pleasure and to perpetuate self-interest; and nihilism, which declared human life meaningless and lacking any kind of purpose.

He instead infused into the novel his beliefs that God does exist and can be found in human beings, and that the way to God is through great suffering that will eventually lead to forgiveness. His focus on man’s part of the equation earned him a reputation as one of the forerunners of existentialism—a movement that centered on questions regarding the nature of human existence. In his book *Twilight of the Idols*, the most famous existentialist, Friedrich Nietzsche, said of Dostoevsky that he was “the only psychologist from whom I have anything to learn.”

In a recent article in *The Guardian* newspaper of London, writer Michael Billington notes of Dostoevsky that “his four great books pose a troubling question: If God does not exist, then is everything permissible?” With these kinds of probing yet sweeping inquiries that dive straight to the nerve center of human curiosity, Dostoevsky offered his turbulent country a reminder to pause and reflect, giving a great gift of introspection to a vulnerable nation.
The life and times of Fyodor Mikhaylovich Dostoevsky

BY MADELEINE OLDHAM

RARELY IS IT EASY TO PINPOINT THE PRECISE PLACES WHERE a writer’s life and art mingle and diverge. However, there’s little question that the events of Fyodor Mikhailovich Dostoevsky’s life significantly impacted his work. Dostoevsky, a thinking man with an intense drive to make sense of the world around him, relentlessly examined his own life in relationship to the meaning and purpose of human existence. His worldview shifted and changed in response to what transpired around him, but his intellectual rigor remained steadfast throughout the course of his life.

Born in 1821, Dostoevsky grew up in Moscow the second of seven children. His mother died of tuberculosis when he was 15, and his father under mysterious circumstances two years later. His father’s death was recorded as being of natural causes, but it is commonly believed that he was murdered by his own serfs in reaction to his violent temper and harsh treatment of those around him. (If true, this perhaps also signified the burgeoning discontent that eventually resulted in the Emancipation Reform of 1861 that gave serfs their freedom.) Dostoevsky’s father also had a well-documented problem with alcohol abuse.

Shortly before his father’s death Dostoevsky was sent to military engineering school in St. Petersburg. He received a commission as a second lieutenant in 1842, but left one year later to launch a writing career. A small income from his father’s estate may have allowed him to pursue his literary leanings. He published his first novel, Poor Folk, in 1846 to a warm critical reception, gaining early national recognition for his talents.

Dostoevsky quickly fell in with a group of intellectual dissidents known as the Petrashevsky Circle (named for its founder Mikhail Petrashevsky), delighted by their lively discussion of Western ideas and writings like those of French socialist Fourier and German philosopher Hegel. The Russian government considered this material dangerously provocative and traitorous, and consequently declared any reading, writing, or possession of it illegal. The Circle disregarded such mandates considered their activities hostile and threatening, and eventually arrested and imprisoned them.

Thus began a major turning point in Dostoevsky’s life. After their arrest in 1849, Tsar Nicholas I sentenced the intellectuals to execution. Semyonovsky Square was prepared, the firing squad readied, and the prisoners marched out to meet their doom. A messenger arrived with a reprieve at the eleventh hour, and the event was revealed to be nothing but an elaborate staging of a lesson the Tsar wanted to teach them. It’s said that one prisoner’s fragile mental state could not bear the fear elicited by his perceived imminent demise, and he went insane. Dostoevsky maintained his sanity, but gained a new understanding of the meaning of fortitude.

Disillusioned after his traumatic experience, he turned his thoughts away from surreptitious Western influences and toward his own people. He gave up his revolutionary leanings and joined his sympathies with Slavophilia, a pro-Russian intellectual movement that celebrated the roots of its nation and believed it was every citizen’s duty to contribute to Russia’s cultural legacy.

Following his reprieve he was sent to finish out the remaining five years of his sentence in a prison in Siberia, and upon his release was forced to join the Siberian military. There, in one bright spot in an otherwise dismal period for Dostoevsky, he met his future wife, whom he married in 1857. He returned to St. Petersburg in 1859 and floundered somewhat while trying to establish a writing life that would generate income. He founded several failed literary journals and wrote a couple of less well-received novels, barely staying afloat.

Things took a turn for the worse in 1864 when his wife died, and shortly thereafter his brother Mikhail, with whom he was very close. Though Dostoevsky had no reliable source of earnings, he took on the responsibilities of settling his brother’s considerable debts and caring for his family. Dostoevsky racked up huge debts of his own due to a depression-fueled gambling addiction, and found himself in a relatively hopeless financial situation.

Fortunately his writing career began to gather steam. He committed himself to writing near-impossible quantities of text in short amounts of time and yet managed to produce some of his best work under those constricted circumstances. In 1867 he married his second wife, his stenographer Anna Grigorevna Snitkina. His reputation grew more venerable as the years went on, and upon his death in 1881 he was already considered a Russian national treasure and one of the greatest writers and thinkers the world had ever seen.
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Raskolnikov
Tyler Pierce
Porfiry, Marmelodov, and a Tradesman
J.R. Horne
Sonia, Alyona, Mother, and Lizaveta
Delia MacDougall

PRODUCTION STAFF
Scenic Design
Christopher Barreca
Costume Design
Lydia Tanji
Lighting Design
Stephen Strawbridge
Sound Design
Cliff Caruthers
Stage Manager
Heath Belden
Casting
Amy Potozkin
Elissa Meyers Casing

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BERKELEY REPERTORY THEATRE
TONY TACCONE, ARTISTIC DIRECTOR
SUSIE MEDAK, MANAGING DIRECTOR

2008-09 · NUMBER 5 · THE BERKELEY REP MAGAZINE · 23
J. R. Horne
PORFIY, MARMELODOV & A TRADESMAN

J. R. was most recently in Ethan Coen's Almost an Evening at Atlantic Theater Company and Charles Busch's Our Leading Lady at Manhattan Theatre Club. His Broadway credits include Abe Lincoln in Illinois at Lincoln Center Theater, The Crucible with Liam Neeson and Laura Linney, Inherit the Wind with George C. Scott, and The Show-Off at Roundabout Theatre Company; his many off-Broadway credits include Tim Blake Nelson's Anadarko, Eugene O'Neill's Hughie, The Joy of Going Somewhere Definite, The Night Hank Williams Died, and Rhinoceros. J. R.'s regional credits include productions at Long Wharf Theatre, PlayMakers Repertory Company, Studio Arena Theatre in Buffalo, and Syracuse Stage. His last Berkeley Rep appearance was in Hydriotaphia. On TV, J. R. has been a guest star on Ed, Hope and Faith, Kate and Allie, Law & Order: Criminal Intent, and Whoopie; he's also been in the films Dark Water, Die Hard: With a Vengeance, Turk 182, and the Coen Brothers' Burn After Reading and O Brother, Where Art Thou? J. R. plays Keanu Reeves' father in the soon-to-be-released Pippa Lee. In real life, he is the father of actor Devin Horne.

Delia MacDougall
SONIA, ALYONA, MOTHER & LIZAVETA

Delia last appeared at Berkeley Rep in Tony Kushner's Hydriotaphia; other productions here include The Beaux’ Stratagem, Mad Forest, Pentecost, The Rivals, and Serious Money. Most recently Delia appeared in Tom Stoppard's Rock ‘n’ Roll at both American Conservatory Theater and The Huntington Theatre Company. Delia's other Bay Area credits include the A.C.T. productions of After The War, The Government Inspector, and The Learned Ladies; 11 productions for California Shakespeare Theater including Man and Superman, The Merry Wives of Windsor, and Nicholas Nickleby Parts 1 and 2, and work with The Aurora Theatre, The Magic Theatre, Marin Theatre Company, and San Jose Repertory Theatre. Her regional credits include work at the Alley Theatre, Intiman Theatre, La MaMa Experimental Theatre Club, Pittsburgh Public Theater, San Diego Repertory Theatre, and others. Delia is an actor and director for Campo Santo; and an actor, director, and charter member of Word for Word.

Tyler Pierce
RASKOLNIKOV

Tyler is proud to make his Berkeley Rep debut in Crime and Punishment. He has toured in Barriers, Legends with Joan Collins and Linda Evans, and A Midsummer Night's Dream. His regional theatre credits include A Christmas Carol and Dracula at Actors Theatre of Louisville; the regional premieres of Fat Pig and The Internationalist at The Studio Theatre in Washing- ton, D.C.; Lorenzaccio, Macbeth, A Midsummer Night's Dream, Pericles, and The Tempest with The Shakespeare Theatre Company; the world premiere of The Night is a Child by Charles Randolph Wright at Milwaukee Repertory Theater; and the Youth Ink Festival at McCar- ter Theatre Center. His off-Broadway credits include work at Atlantic Theatre Company, Atlantic Theatre Studio, Circle Rep East, HERE Arts Center, New Dramatists, New Georges Lark Theatre, New York Classical Theatre, and Theatre for a New Audience. Tyler has also been in the films Alchera, Modern Day Arranged Marriage, and The Rub, and the television shows Asteroid, Guiding Light, Kidnapped, and Third Watch, as well as the pilot of Runner.

Fyodor Dostoevsky
WRITER

Fyodor Dostoevsky was born in Moscow in 1821 to a lower-middle-class Russian family and died in 1881. His literary legacy includes Poor Folk (1846), Netochka Nezvanova (1849), The Insulted and the Injured (1861), The House of the Dead (1862), Notes from the Underground (1864), Crime and Punishment (1866), The Gambler (1867), The Idiot (1868), Demons (1872), The Raw Youth (1875), The Brothers Karamazov (1880), and a number of novellas and short stories. His works have been translated into many languages and have been the subjects of numerous film and theatrical adaptations.

Marilyn Campbell
ADAPTOR

Marilyn is an actress and playwright, as well as the co-founder and artistic associate of Writers' Theatre in Glencoe, Illinois. She was the producer of Chicago's Estragon Fest 2003 and 2005, and has won several awards for her acting work. She also received the 2003 Joseph Jefferson Award for this co-adaptation of Crime and Punishment. In addition to Crime and Punishment, Marilyn is the author of The Beats, The Gospel According to Mark Twain, and My Own Stranger. She is currently working on a retelling of the Frankenstein tale called The Monster's Lullaby and writing the libretto for a new musical based on the 1928 Mae West play, The Pleasure Man.

Curt Columbus
ADAPTOR

Curt currently serves as artistic director of Trinity Repertory Company. Before that, he was the associate artistic director of Steppenwolf Theatre Company, artistic director of the Chicago Park District’s Theater on the Lake, and an artistic associate at Victory Gardens Theater. While at Steppenwolf, Curt provided translations for Cherry Orchard and Uncle Vanya; his recently published volume of translations entitled Chekhov: The Four Major Plays includes these scripts as well as The Seagull and Three Sis- ters, the latter of which won a Joseph Jefferson Award for Best New Adaptation. Curt’s latest project, a re-imagining of Sophocles’ Antigone called The House of Antigone, made its world premiere at Trinity Rep this past fall.

Sharon Ott
DIRECTOR

Sharon has been a leading figure in American theatre for 25 years—including 11 years as Berkeley Rep’s artistic director, during which the company achieved national prestige and a Tony award for outstanding regional theatre. Following her tenure in Berkeley, Sharon served Seattle Repertory Theatre as its artistic director for nine years. Her New York credits include work at MTC, Playwrights Horizons, and The Public Theater; she has worked regionally at Arena Stage, the Huntington, the Mark Taper Forum, Opera Colorado, San Diego Opera, Seattle Opera, South Coast Repertory, and many others. In these theatres, she has collaborated with contemporary American artists including Ricardo Chavira, Willem Dafoe, and Anna Deavere Smith; directors Joe Mantello, Stephen Wadsworth, George C. Wolfe, and Mary Zimmerman; and authors Nilo Cruz, Amy Freed, Philip Kan Gotanda, Beth Henley, and August Wilson. She is the recipient of multiple Bay Area Critics Circle and Dramalogue Awards, an Elliot Norton Award, an Obie Award, and the Paine Knickerbocker Award for Lifetime Achievement. Sharon is currently a professor at the Savannah College of Art and Design and serves on the national executive board of the Society of Stage Directors and Choreographers.

Heath Belden
STAGE MANAGER

Heath has stage-managed The Full Monty and Little Shop of Horrors for American Musical Theatre of San Jose, Once Upon a Mattress for 42nd Street Moon, The Subject Tonight Is Love and A Streetcar Named Desire for Marin Theatre Company, four seasons with Marin Shakespeare Company, five operas with Pocket Opera, and seven productions at A.C.T. Heath has worked on such new plays as Jane Anderson’s The Quality of Life, John Guare’s Rich and Famous, Charles L. Mee’s Wintertime, and Ken Weitzman’s Spin Moves. He has an MFA degree from UC San Diego.
Christopher Barreca
SCENIC DESIGN
Christopher has designed The Birds, The Caucasian Chalk Circle, The First 100 Years, The Illusion, Macbeth, Man and Superman, The Oresteia, Rhinoceros, Skylight, Twilight: Los Angeles, 1992 for Berkeley Rep. He has also designed more than 200 productions internationally, on Broadway, off Broadway, in regional theatre, opera, dance, and film. He continues to enjoy the process. Christopher is currently the head of the scenic design program at the California Institute of the Arts.

Lydia Tanji
COSTUME DESIGN
Lydia designed the costumes for Ballad of Yachiyo, The Glass Menagerie, Homebody / Kabul, Honour, Master Class, Our Town, Slov, and many other shows at Berkeley Rep. At A.C.T. she recently designed costumes for After the War, Brain People, Curse of the Starving Class, and The Rainmaker. Her other regional credits include Golden Child, Pygmalion, and The Sisters Matsumoto at Seattle Rep with Sharon Ott; The Merry Wives of Windsor at Cal Shakes; and The Wind Cries Mary at San Jose Rep. She has also worked at Arena Stage, the Aurora, The Children’s Theatre Company, East West Players, Geva Theatre Center, the Huntington, Indiana Repertory Theatre, The Laguna Playhouse, the Taper, MTC, Portland Center Stage, The Public, Pan Asian Repertory Theatre, South Coast Rep, and Syracuse Stage. She has received six Bay Area Theatre Critics Circle Awards and two Dramalogue Awards. Lydia’s film credits include Dim Sum, Hot Summer Winds, The Joy Luck Club, Life Tastes Good, A Thousand Pieces of Gold, and The Wash.

Stephen Strawbridge
LIGHTING DESIGN
Stephen has designed lighting for productions on and off Broadway, at most of the leading regional theatre and opera companies in the US, and for major premiers in Bergen, Copenhagen, The Hague, Hong Kong, Munich, Sao Paulo, Stockholm, and Vienna. His recent work includes The Glorious Ones and The House of Bernarda Alba for Lincoln Center, Coming Home at Long Wharf, The Evildoers and Passion Play at Yale Repertory Theatre, Prayer for My Enemy at Playwrights Horizons, Shipwrecked at Primary Stages, and Souls of Naples at the Mercadante in Naples, Italy and TFANA. He has been nominated or won awards from the American Theatre Wing, Bay Area Critics Circle, Dallas Theater Critics Forum, Helen Hayes, and Lucille Lortel. He is co-chair of the design department at Yale School of Drama and resident lighting designer at Yale Rep.

Cliff Caruthers
SOUND DESIGN
Cliff has created soundscapes and music for over a hundred Bay Area productions, including Joe Turner’s Come and Gone and Tragedy: a tragedy for Berkeley Rep, Anna Bella Eena for Crowded Fire Theater Company, Bone to Pick for the Cutting Ball Theater, Brainpeople for A.C.T., Bug for SF Playhouse, and Caroline, or Change for TheatreWorks. He is an artistic associate at Cutting Ball, a company member of Crowded Fire, and the resident sound designer for TheatreWorks. Outside the theatre world, Cliff is co-curator of the San Francisco Tape Music Center and technical director for the San Francisco Electronic Music Festival (SFEMF). His electronic music has been performed at 964 Natoma, the 2007 Prague Quadrennial, Deep Wireless, Noise Pancakes, SFEMF, SFTMF, and the Society for Electroacoustic Music in the United States. Upcoming projects include Dead Man’s Cell Phone for SF Playhouse, Distracted for TheatreWorks, Drip for Crowded Fire, and Pelléas and Mélisande for Cutting Ball.

Tony Taccone
ARTISTIC DIRECTOR
Tony is in his 12th year as artistic director of Berkeley Rep, where he has staged more than 35 shows—including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, and Itamar Moses. At present, he has two shows touring the nation: Danny Hoch's Taking Over and Carrie Fisher’s Wishful Drinking. Tony made his Broadway debut with Bridge & Tunnel, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. He commissioned Tony Kushner’s legendary Angels in America, co-directed its world premiere at the Taper, and has collaborated with Kushner on six projects. In 2004, his production of Continental Divide transferred to the Barbican in London after playing the Oregon Shakespeare Festival, Berkeley Rep, La Jolla Playhouse, and England’s Birmingham Rep. His many regional credits include shows at A.T.L, Arena Stage, Arizona Repertory Theatre, the Eureka Theatre, Hartford Stage, the Huntington, the Kirk Douglas Theatre, The Public, San Jose Rep, Seattle Rep, and Yale Rep.

Susie Medak
MANAGING DIRECTOR
Susie has served as Berkeley Repertory Theatre’s managing director since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT) and has been an officer on the board of Theatre Communications Group.

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Les Waters
ASSOCIATE ARTISTIC DIRECTOR
Obie Award-winner Les Waters has been the associate artistic director of Berkeley Rep for six years. His shows ranked among the Top 10 Plays of 2007 in Time Magazine, 2006 in the New York Times, and 2005 in TimeOut New York. Les has a history of collaborating with prominent playwrights like Caryl Churchill and Charles Mee, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. His Berkeley productions include the world premieres of Fêtes de la Nuit, Finn in the Underworld, In the Next Room (or the vibrator play) and To the Lighthouse; the American premiere of Tragedy: a tragedy; the West Coast premiere of Euridice; and extended runs of The Glass Menagerie, The Pillowman, and Yellowman. Waters has numerous credits in New York, his native England, and at theatres in Boston, Chicago, La Jolla, Louisville, Los Angeles, Minneapolis, New Haven, San Francisco, Seattle, and Washington, DC. He led the MFA directing program at UC San Diego, serves on the board of TCG, and is an associate artist of The Civilians, a theatre group based in New York.

Madeleine Oldham
DRAMATURG
Madeleine is Berkeley Rep’s literary manager and resident dramaturg. 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, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Seattle’s Intiman Theatre. Madeleine recently completed four years of service on the Executive Committee of Literary Managers and Dramaturgs of the Americas, and has also worked with A Contemporary Theatre (Act/Seattle), Austin Scriptworks, Crowded Fire, Geva Theatre, the Kennedy Center the Neo-Futurists, and Portland Center Stage.

Amy Potozkin
CASTING DIRECTOR
Amy is in her 19th season with Berkeley Rep, where she serves as artistic associate and casting director. She has also had the pleasure of casting for ACT/Seattle, Aurora Theatre Company, Arizona Theatre Company, B Street Theatre, The Bay Area Playwrights Festival, Dallas Theatre Company, Marin Theatre Company, San Jose Rep, Social Impact Productions Inc, Traveling Jewish Theatre, and Charlie Varon’s play Ralph Nader is Missing at the Marsh. Amy cast roles in the films Conceiving Ada, starring Tilda Swinton, and Josh Kornbluth’s Haiku Tunnel. She has been a coach to hundreds of Bay Area actors and led organizational team-building workshops for Biotech Partners and Maxxcomm. She received her MFA from Brandeis University, where she was also an artist-in-residence.

John & Helen Meyer
EXECUTIVE PRODUCERS
John and Helen Meyer have been Berkeley Rep subscribers for over 25 years. They own and operate Meyer Sound, a Berkeley-based company that designs and manufactures professional audio equipment and provides electro-acoustical architectural services. Meyer Sound employs over 350 people in their offices in Berkeley, Nashville, Canada, Germany, Mexico and Australia. Helen Meyer has served on the Berkeley Rep board of trustees for the past ten years, She also serves on the board of the Mark Morris Dance Group as well as the Alameda County Workforce Investment Board. John Meyer is a fellow of the Audio Engineering Society and was recently awarded the Silver Award for outstanding technical contributions to his field. He is also 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.

Richard A. Rubin &
H. Marcia Smolens
EXECUTIVE PRODUCERS
Richard and Marcia are long-time theatre and musical arts supporters. A lawyer by training, Richard heads a San Francisco public affairs management firm. He is a member of the state bar board of governors, a trustee of Kenyon College, and, though a “conscientious” Democrat, was appointed by Governor Schwarzenegger to the California Workforce Investment Board. He is a visiting professor at USF’s Fromm Institute, where he teaches a course on presidential and congressional campaigns and writes a bi-weekly column on political issues for the Marin Independent Journal. Marcia heads a government relations firm which operates in the Bay Area, and is a baseball and jazz enthusiast. She serves on the
board of directors of both the Exploratorium and the Metta Fund. The couple resides in Marin County, and Richard's five daughters fill out the supporting cast.

**Neil & Leah Mac Neil**  
**PRODUCERS**

Neil and Leah take great pleasure in supporting theatre and symphony in the Bay Area. Neil founded Spiral Binding Company in 1952 and developed the business as a full-service venue for the graphic arts. Now, he enjoys limited involvement as his son takes over management. Leah contributes financial expertise to the business and is active with Mills College Alumnae Association, where she serves as the travel chair.

**Michael & Sue Steinberg**  
**PRODUCERS**

Michael and Sue have been interested in the arts since they met, and enjoy music, ballet and live theatre. Michael, who recently retired as chairman and chief executive officer of Macy's West, served on Berkeley Rep's board of trustees from 1999 to 2006 and currently serves on the board of directors of The Jewish Museum and ucsf Foundation. Sue serves on the board of the San Francisco-based Smuin Ballet. The Steinbergs have always enjoyed regional theatre, and are delighted to produce Crime and Punishment.

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To learn more about the 40th Anniversary Campaign or Club40, contact Lynn Eve Komaromi, Director of Development, at 510 647-2903 or lynneve@berkeleyrep.org.
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To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email patron@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Hotmail, Yahoo, or other online mail accounts, please authorize berkeleyrep@berkeleyrep.pmail.us.

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-impaired. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office; please request these materials at least two days in advance.

Ticket exchange
Only subscribers may exchange their tickets for another performance of the same show. Exchanges can be made online until midnight (or 7pm by phone) 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. Call 510 647-2949 for information on discount subscriptions for preschool and K-12 educators.

Theatre store
Show-related books and Berkeley Rep merchandise are available in the Hoag Theatre Store in the Roda Theatre or our kiosk in the Thrust Stage lobby.

Considerations
Please keep perfume to a minimum
Many patrons are sensitive to the use of perfumes and other scents.

Recycle and compost your waste
Help us be more green by using the recycling and compost containers found throughout the Theatre.

Beepers / phones / recordings
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
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 precisely.

No children under seven
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre.

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Box office hours: noon–7pm, Tue–Sun
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Fax: 510 647-2975
Groups (10+) call 510 647-2918

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