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**Editor**
Karen McKeivit

**Art Director**
Nora Merewickicky

**Graphic Designer**
Jared Oates

**Writers**
Voleine Amilcar
Aaron Carter
Julie McCormick
Karen McKeivit
Gabriella Mingola
Nina Raine

**Contact Berkeley Rep**
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Admin: 510 647-2900
School of Theatre: 510 647-2972
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I get interviewed fairly frequently.
It has nothing to do with my fascinating personality but simply a function of my job. Why do you pick the plays you pick? What’s going on with Berkeley Rep? How would you define the work and what does it mean? That sort of thing. But frequently these conversations reflect back on my worldview and lead to the inevitable stumper: who are you, Tony Taccone? My shrink is always asking me the same thing. The answer is fantastically elusive and, in the case of my shrink, very expensive.

Maybe the best way to address the question is to ask: what tribe do I belong to? What tribe do I wish I belonged to and which one(s) have I rejected? That seems to provide a framework to understand the choices I’ve made. It not only tells the story of where I came from but where I am now and where I hope to be going. It’s a question we all share and carry throughout our entire lives, the primary way we inherit, create, and re-create our identities. And it’s the central question posed by tonight’s play. As seen through the provocative lens of a young man who is deaf, his loving if slightly crazed family, and his budding relationship with a woman who is losing her hearing, Tribes is ultimately about identity and belonging. About how we change and the cost of change. About never really knowing who we are because who we are is always changing.

But the great gift of the theatre is that it provides a miraculous window to look at our "selves" through the experience of other people. And more improbably, to feel ourselves through characters whose experience may be vastly different from our own. In the hands of talented artists, we move into an imagined landscape where we don’t know anyone but we recognize everyone. We don’t see ourselves but are suddenly in front of a mirror. We don’t share the same experience but we are surprisingly empathetic.

This is why we make theatre, and, I trust, is the reason so many of you keep coming back. So welcome. We’ve placed you in the large, sure hands of Jon Moscone and his wonderful tribe of creative cohorts. I’m certain they can help us sort out who we are and who we belong to. At least for the moment.

Sincerely,

Tony Taccone
“The master storyteller...what distinguishes him from most solo performers is how elegantly he blends personal stories, historical digressions and philosophical ruminations.”

— The New York Times
My nephew called me from Washington, DC last fall. He had just returned home from his neighborhood theatre, having seen a show that he just had to talk about. A few months later, my sister called from Chicago and did the same thing. They had both just seen Nina Raine’s new play Tribes. Of course they wanted to make sure that Berkeley Rep would produce our own version of the play. But what struck me about their calls was the way the play had gotten inside their heads. There was so much to talk about and so much to think about.

There are times when we’re thrilled to originate a play. For instance, it was such an honor and a pleasure to commission, develop, and then produce the world premiere of Marcus Gardley’s The House that will not Stand. After its closing performance here, we sent it off to our co-producing partner Yale Repertory Theatre, knowing that Marcus had learned so much about the play from the audiences here in Berkeley. When it gets to Yale, he’ll have a chance to make script changes informed by the responses of our audiences. We are proud to be part of its trajectory.

On the other hand, there is an entirely different pleasure in producing a play, like Tribes, that has already been produced a few times. Nina Raine has seen her play mounted in theatres on two continents now. And this year, theatres across America have included it in their seasons. Working on a play that is not in process is an entirely different kind of joy.

One of the special delights, though, of having a play on our stage that has been seen in London, New York City, Chicago, Washington, DC, and elsewhere is the satisfaction of knowing that we are creating an opportunity for a dialogue that is based not on the limits of geography but on a shared experience across time and space. While you will see Jon Moscone’s take on Tribes, my nephew saw the same play interpreted by another director and other actors. We will argue with each other about the play and about the choices made in each production. But, most importantly, we will be sharing. Every year, a few plays sweep across the country and create — in the spirit of today’s book clubs — a kind of national theatre club. If you have relatives around the country who have seen Tribes, maybe you ought to call them tomorrow and see what they thought.

All this is a way of saying that the stories we tell on our stages are meant to be shared. When you ride home on BART following this performance and hear other people discussing the play, or when we tell a story here that shows up on a stage in Louisville, or when Nina Raine writes a play in London that ends up in Berkeley, we are engaged in a kind of community-making that is based in the power of a good story.

I hope you’ve received your subscription forms for next season already. Tony has lined up a pretty wonderful selection of stories told by an awesome assembly of artists. I hope you’ll call, go online, or write back and subscribe so that you can share in yet another season of great plays.

Warmly,

Susan Medak
UNIVERSES

“High-energy, vibrant, roller coaster ride — via dialogue, monologue, poetry, music and dance — of the rise and fall of the Black Panther Party and the Young Lords.”
—ASHLAND DAILY TIDINGS

Tarell Alvin McCraney

Head of Passes
By Tarell Alvin McCraney · Directed by Tina Landau
MacArthur “Genius” Award winner Tarell Alvin McCraney pens this poignant and poetic new play about the journey of family and faith, trial and tribulation. “Unbelievably powerful,” lauds WBEZ Radio.

Tartuffe
By Molière · Adapted by David Ball
Directed by Dominique Serrand
This modern interpretation of Molière’s popular satire about religious hypocrisy is as intense and incisive as the day it was written, and just as entertaining.

“McCraney writes the richest dialogue of any scribe of his generation.”
—CHICAGO TRIBUNE

“A dark, intense, and vastly entertaining version of Molière’s work.”
—SKYWAY NEWS
Kathleen Turner

“Turner is a marvel to watch as she takes on the character of the sharp-tongued political journalist Molly Ivins ... This is a production that needs to be seen!”
—BROADWAY WORLD

Red Hot Patriot: The Kick-Ass Wit of Molly Ivins
By Margaret Engel and Allison Engel · Directed by David Esbjornson
Starring Kathleen Turner

Two-time Tony and Oscar nominee Kathleen Turner is all smarts and sass as the brassy, sharp-witted political journalist. “Wonderful, entertaining and illuminating,” raves Huffington Post.

Richard Bean

One Man, Two Guvnors
By Richard Bean · Directed by David Ivers
Join Francis in the fun as he leads you through this topsy-turvy world of love triangles and mistaken identities—backed by a swingin’ live band. “Gut-busting,” says the Hollywood Reporter.

Meow Meow

An Audience with Meow Meow
By Meow Meow · Directed by Emma Rice

“The post-post-modern” phenomenon creates a musical world premiere of gargantuan proportions featuring sizzling songs, sequins and satire, blow-torch wit, and divine mayhem!
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GRADES 9–12 (BY AUDITION): Jun 23–Jul 5
berkeleyrep.org/teenactors
Anthony Natale is the ASL consultant for Berkeley Rep’s production of Tribes. He has worked as an actor, translator, and consultant on many Deaf West shows and has been seen on the big screen as Cole in Mr. Holland’s Opus and in Jerry Maguire. A couple of weeks before rehearsals began, we conducted a phone interview using Video Relay Service.

What does an ASL consultant do?

In general, an ASL consultant is someone who has extensive experience in ASL translating, transliterating, interpreting, and evaluation skills. For instance, as an ASL consultant in theatre, I review the scripts and visualize the dramatic intent and feeling, and then find places and opportunities where sign language could be used effectively. Some situations could call for more gesture or other ASL-specific techniques in conveying the message.

An ASL consultant also functions as a language and cultural artist, working closely with the director on views associated with Deaf culture. It would of course be my personal perspective, and an overall approach—not just onstage, but offstage as well. This could include consulting with publicity and marketing to ensure the Deaf culture perspective is respected.

That’s how I view my role as an ASL consultant. I have done many exciting projects in the past including Big River, one of my favorites, a mainstream play with deaf and hearing actors that started in Los Angeles, where I also had the pleasure of acting in it.

Specifically, what is your role in Berkeley Rep’s production of Tribes?

A good example of the specific role would be sitting next to director Jonathan Moscone and providing input and answering questions he has about sign language and Deaf culture. If I see something that is happening right now in the Deaf community, I would share that with Jon for him to determine if it fits within his intent. I’ll also work closely with the two actors playing Sylvia and Billy, who of course use sign language.

I’m eager to see what it will be like to work with Nell Geisslinger, the actor playing Sylvia, when we start rehearsals in three weeks. I am sure we can gel quickly and that way she can really take on this role and do great. I was very excited when I heard she immersed herself in sign language training. I know she has a great desire to learn, and that along with her talent could be a winning combination. I will be working one-on-one with her on ASL, sitting down to explore the translation opportunities and even draw signs out of her based on her character, which will ultimately fine-tune sign choices that work best for her. By helping her form character by teaching her about Deaf culture, and providing that focus to Billy and Sylvia alike, I am confident it will get them to really “feel” sign language.

I am also looking forward to working with James Caverly. He has played the part before in other theatres, and I am excited for him to share his experiences with me. From that point of view we would start going through specific lines, give background and expanding perspectives of the role as a deaf person, and how they choose the sign. The signs vary so greatly; they have different levels. There are many nuances and hand shapes that the characters can use. You can almost always tell if someone is a lifelong user by these different nuances, even though you may not know sign language.

It’s also an interesting experience working with deaf actors like James who have the language and can sign—it’s their first language. But the character of Billy is opposite. Billy doesn’t know sign language. He’s never met a deaf person, but then he meets Sylvia and is attracted to her. The deaf actor already has the language, but will have to unlearn the language. That’s where I’ll be watching to make sure that the level of sign language is not so advanced. That’s part of my responsibility: to be sure that comes out in the play and that it stays at that appropriate level.

CONTINUED ON NEXT PAGE
Nina Raine is a British playwright.

British Sign Language differs from American Sign Language. How is that navigated?

There are many different versions of Tribes. The older version of the script that started in England had Sylvia teaching Billy how to use BSL (British Sign Language). BSL is quite different from ASL. When American theatres use ASL, there is a dramaturgical disconnect between actors speaking British accents and those signing ASL.

How are the two perceived differently when it comes to the stage?

So, I question myself how this will work with signers using ASL while the hearing actors are using British accents. But I think it's best to match what the audience can relate to. I've seen five different productions of Tribes in the United States, and they've all used ASL. That's the precedent. We try to make the play more accessible to deaf audiences.

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Jesse J. Perez and Steven Epp in Accidental Death of an Anarchist

PHOTO BY JARED OATES
Announcing the 2014 Summer Residency Artists

This February, we were thrilled to announce the artists who will be joining us in June for the third Summer Residency Lab. The Lab is an integral part of The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work and provides a vital opportunity for theatre makers of all stripes to unleash their creativity in a flexible and supportive environment.

1. **The Last of the Little Hours**
   Annie Baker, playwright

2. **Untitled 1977/Hip-Hop/Arson/Bronx Jam**
   Kara Lee Corthron, playwright

3. **Milton**
   Pearl Damour: Lisa D’amour, creator
   Katie Pearl, creator

4. **Dot**
   Colman Domingo, playwright

5. **Untitled Balkan/South Asian Musical**
   Aditi Brennan Kapil, creator
   Manu Narayan, creator
   Radovan Jovičević, creator

6. **FSM**
   Joan Holden, playwright
   Bruce Barthol, music & lyrics
   Daniel Savio, music & lyrics
   Marge Betley, Stagebridge executive director and FSM dramaturg

7. **Eddie the Marvelous, Who Will Save the World**
   The Kilbanes:
   Kate Kilbane, creator
   Dan Moses, creator

8. **Untitled**
   John Leguizamo, playwright/creator

9. **Ghost Quartet**
   Dave Malloy, composer/sound designer

10. **Frank (a true story)**
    Gregory S. Moss, playwright

11. **The Barbary Coast**
    Dominic Orlando, playwright
    Brian Carpenter, composer

12. **Here We Are Here**
    Jiehae Park, playwright
    Tristan Jeffers, set designer

13. **The Lady Lawyer**
    Abigail Rezneck, playwright
    Professor Barbara Babcock, author

14. **X’S AND O’S, a football love story**
    KJ Sanchez, playwright
    Jenny Mercein, co-collaborator

15. **The Pipeline Project**
    Anna Deavere Smith, creator

16. **Movers + Shakers**
    Stein | Holum Projects:
    Suli Holum, director
    Deborah Stein, playwright
    James Sugg, composer

17. **Untitled Oum Kalthoum—Abu Ghraib Project**
    Hadi Tabbal, playwright

To learn more about these artists and their projects, visit berkeleyrep.org/groundfloor.
Winner of two Tony Awards, three Obies, an Emmy, and a Pulitzer Prize, Tony Kushner returns to Berkeley Rep for the West Coast premiere of his latest play: *The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures*. Kushner reunites with one of his favorite collaborators, Michael Leibert Artistic Director Tony Taccone, who directs this sweeping drama.

The two Tonys first collaborated in 1987 on *A Bright Room Called Day* at the Eureka Theatre. Then Taccone commissioned the playwright’s masterpiece, *Angels in America*, and co-directed its world premiere at the Mark Taper Forum in 1992. Taccone has staged four previous Kushner works at Berkeley Rep: *Slavs!; Homebody/Kabul; Brundibar*, which also played off Broadway; and *Tiny Kushner*, which transferred to London. The Theatre also produced *The Illusion* and *Hydriotaphia*.

Now Kushner is back with his trademark mix of soaring intellect and searing emotion. In *The Intelligent Homosexual’s Guide…*, the legendary playwright unfurls an epic tale of love, family, sex, money, and politics—all set under the hard-earned roof of an Italian family in Brooklyn. When Gus decides to die, his kids come home with a raucous parade of lovers and spouses to find that even the house keeps secrets.

Taccone says, “Tony and I have been talking about this play for a year, and we’re both excited to approach it with fresh eyes. Like most Kushner plays, it uses a particular dramatic situation to examine larger issues in contemporary society. Focused on an Italian American family in Brooklyn in 2008, *Intelligent Homosexual…* grapples with the consequences of hyper-capitalism, the paralysis of the Left, and the emotional chaos at the heart of a family trying to grapple with a father bent on suicide. But it wouldn’t be Kushner if it wasn’t filled with humor, pathos, and a profound yearning for a better life. Its length, always a factor with Tony’s plays, is a testament to the breadth and depth of the author’s mind.”

Referencing the play’s two previous incarnations at the Guthrie Theater and The Public Theatre, the *New York Times* declares, “Theatergoers who have previously thrilled to Mr. Kushner’s heady language and his visceral commitment to ideas made flesh are sure to feel a rush of the old excitement [as] *Guide* explodes into a babel of fast-talking, passionate voices—slapping and overlapping, twining and crashing into one another. And you may find yourself sitting back and grinning at this noisy spectacle of so many people having so much to say with so much passion and eloquence.”
An avenue for artists
How mentorship nurtures creative careers
BY GABRIELLA MINGOIA

Over the past 12 years, Berkeley Rep's Teen One-Acts Festival has produced 25 original works that have provided 350 young artists an opportunity to develop their own stories and produce them from the ground up. How is this program unique? Mentorship. As a learning model, mentorship is integrated into the process so that students gain hands-on training while working closely with a professional mentor.

"Being a part of the Teen One-Acts Festival in a mentor capacity is a nice, cyclical way of passing the torch to the next generation," says Sam Basger, the Peter F. Sloss Literary/Dramaturgy Fellow who mentored the 2014 teen playwrights, Rocko Bauman and Chloe Christina Smith.

In order to “pass the torch,” each teen is paired with a member of Berkeley Rep’s fellowship program, and the fellows give the teens insight to the roles they will take on. Fellows, who spend a year under the guidance of Berkeley Rep’s senior staff members, have the chance to shepherd the teens with the expertise they’ve learned. What does this look like in the Teen One-Acts Festival? Let’s walk through Sam Basger’s mentorship process.

First, Sam gauged the knowledge his young writers already had about playwriting. “Anyone is a writer if they actually write something,” he says. “What was really great was how open and prepared both playwrights were to go back to what they might have felt was a finished product and reexamine where things could be stronger, clearer, or more efficient. They understood that it was my job, and the job of Berkeley Rep’s School of Theatre, to help make their plays the best they could possibly be.”

Second, Sam assessed the gaps in the teen playwrights’ knowledge and built tailored curriculum. “They heard their plays read out loud for the first time by the 2013–14 fellows, and this allowed them to distinguish between words on a page and spoken dialogue. We set goals early on, and I kept the momentum going by remaining in frequent contact and meeting with the teens on a regular basis. It was a matter of discussing their plays in a Socratic manner, addressing any perceived problem areas, and formulating a plan to rectify them without compromising the integrity of their work.”

Third, Sam gave the teen playwrights tools to work through his curriculum. “I shared any articles, plays, movies, images, or...
past resource guides from Berkeley Rep’s plays that I thought might stimulate them creatively or inform their work.”

Sam is one of 16 fellows who assume a mentor role every spring. Lighting/Electrics Fellow Jack Horwich mentored the teen lighting designer, Richard Fong of Saint Mary’s College Prep. He helped Richard build his very first lighting plot. Jacob Harvey, the Bret C. Harte Young Director Fellow, taught teen director Eli Miller-Leonard of Berkeley High about the intricacies of a director’s role. Jacob shared, “Eli knew conceptually what a director’s role meant, but needed guidance on applying his director duties. Bringing him to watch one of Berkeley Rep’s technical rehearsals exposed him to how a director prompts all the different components and people to come together for a show.”

The experience goes beyond gaining industry skills. The key to each mentor’s success is establishing a supportive and professional relationship with their teen, whether that be for a teen costumer, designer, marketer, or performer.

Teens who have been a part of past One-Act Festivals continue to thrive in the arts. A previous teen producer, Regina Fields, served as an understudy for Berkeley Rep’s production of The House that will not Stand this season. The playwright from the 2006 Teen One-Acts Festival, Lauren Yee, is now a professional award-winning playwright. Many teens who come through our doors go on to pursue higher education, become lifelong patrons, and begin their own creative companies and careers.

Managing Director Susan Medak, a supporter of the mentorship model, remarks, “We take mentorship seriously at Berkeley Rep. Everyone is encouraged to share their skills. Every year I am struck by how much our fellows learn by having to share their newfound knowledge with the teens, and how much the teens benefit from the experience and earnest commitment of these smart, young fellows.”
Head of the shop

BY KAREN MCKEVI TT

During his college years in Oregon, Jim Smith wanted to build a ski resort. Then he met a girl who worked in theatre. Fast forward a few decades: Jim hasn’t yet built that ski resort in the mountains, but as Berkeley Rep’s technical director, he could probably figure out how to put one in the Roda Theatre.

That’s probably one of the few challenges that hasn’t been thrown at Jim and his enterprising crew. For each show he meets with designers and directors, manages budgets and deadlines, decides what materials to use and procures them from vendors—and with his smart and eager team, devises how to build, transport, and load in sets. Along the way, they make the seemingly impossible possible.

For Eurydice, they figured out how to make water fall at an angle. They made tons of water spewing from a fire hose disappear quickly in last season’s Pericles, Prince of Tyre. They mastered automation for Chinglish’s set, which featured two turntables that rotated scenery while chairs slid on and off stage. For both Tribes and The Intelligent Homosexual’s Guide..., they have to figure out how to make large, complicated set pieces fit together to form a house, and how to deal with several hundred feet of books.

But Jim—who came to Berkeley Rep in 1993 as a carpenter and became technical director when the Roda opened in 2001—shies from taking credit for these accomplishments. “You’re only as good as your shop,” he declares. “I’m just part of the team. We solve problems by experimenting; it’s like research and development. We build on our mistakes and successes. I like the diversity. Each problem is infinitely different.”

“Jim is good at creating an environment that’s fun to be in,” says Colin Babcock, associate technical director. “He mentors everyone. I learned about engineering and automation from him. Plus, that guy knows more about rock and roll than anyone else I know. One of his favorite questions to ask people is, ‘What’s your favorite three-man power band?’ He can engage anyone in a fierce debate about rock music, and that is a pretty great quality in someone you work with as closely as I do!”

By all accounts, Jim is someone who works and plays as hard as he can, whether it’s skiing down a mountain or rocking out at concerts. What’s kept him at Berkeley Rep for over 20 years is the deep satisfaction he feels when he walks into the Theatre and sees a new set, a completely different environment dreamt up by the designer.

Today, he’s immersing himself in the set for The Intelligent Homosexual’s Guide.... He studies designer Christopher Barecca’s small-scale model, showing how set pieces will fly in and out and track on and offstage. He looks at one piece contemplatively, studying it from all sides. “This represents so many decisions.” He pauses. “As a designer, you have to make up your mind. And we’ve got to figure out how to build it. Who wouldn’t want to pull that off?”
So this year, when you renewed your season subscription or bought a ticket for an upcoming special event, you decided to make a donation along with it. In return, you received a nice thank you letter from our managing director, Susie Medak (and if that hasn’t arrived yet, let us take this moment to say thank you!). Her letter spoke about the impact of your gift: the subsidized tickets you helped to provide to students and seniors, the free education programs in local public schools that you made possible, the commissions your gift allowed us to offer emerging and established artists, and so much more...

But are you aware of just how many people your gift will affect? Take a look at the life cycle of a play—tentatively named Bad Reptiles Take Manhattan, or BRTM—to catch a glimpse of the impact that your gift has on the community, and how much of a difference you make.

PLAYWRIGHT
Playwright Denise Dennison, hot off the success of her first musical DESMONDI transferring to Broadway, is inspired by a trip to the local amphibian house. Berkeley Rep loves her action/adventure/musical with endangered lizards in the Big Apple in 1973, and offers her a commission.

YOU
You make a gift to support the productions you see onstage at the Theatre and to support the arts education programs the Berkeley Rep School of Theatre brings to your community.

COLLEGE STUDENT
Before the show, Rebecca, a pre-med student who won a full scholarship to Darwin University (and who heard about the under-30 discount from her school’s paper), shares a Blue Iguana drink special with a friend in the courtyard bar.
CARPENTER
Berkeley Rep has a final draft of *BRTM* and plans from the scenic designer. Now, Johnny in the scene shop needs to pick up 50 yards of sheet plywood from the local lumber yard to create a gently sloping island, a city streetscape, and Manhattan’s skyline.

COSTUMER
The costume shop fellow (and aspiring costume designer), Katie, is in week three of her intensive 11-month work-training fellowship, and has never fashioned a full-body iguana suit before. Luckily, her mentor has 20 years of experience and is able to show her just what to do.

DOCENT
Denise researched reptiles and endangered species for months before starting to write *BRTM*. Mary, a Berkeley Rep docent, gives a free Repartee talk at a local public library in order to share behind-the-scenes tidbits and species-conservation information with local theatre lovers.

TEEN
The School of Theatre sent a teaching artist to Ms. Rae’s 10th-grade class, since *BRTM* ties in nicely with her biology lesson plans. After an interactive theatre-meets-science workshop, they see a Student Matinee—for some, their first live theatre experience.

SUBSCRIBERS
Raj and Jeanie have shared season tickets for 28 years. Raj lives out in Vallejo now, but they still get together seven times a year and catch up over dinner at their favorite downtown restaurant (where they get a discount by flashing their tickets).

SCIENTIST
Monday is dark for *BRTM*, but the Roda Theatre is still hopping. The biology department at Cal State Tuatara is presenting their annual Environmentalist Award from the *BRTM* set.

YOUTH
The Hansons’ 4-year-old, Danny, was too young to come with them to *BRTM* last Friday. But the School of Theatre’s Sunday Sampler is lizard-themed this month, and he’s learning new acting skills to show how a lizard would feel if its eggs were in danger.

THEATRE LOVER
David’s a theatre fan, not a lizard fan. But *BRTM* sparked something in him—who knew reptiles kicked so much ass? Now he’s volunteering with the Parks Conservancy to restore sensitive wetlands for the endangered San Francisco Garter Snake.

THEATRE PRODUCER
*BRTM* closes, at least at Berkeley Rep. But an artistic associate for an avant-garde theatre in Little Rock came to see it on the last night, and convinces his company to stage their own interpretation of the play in their 2014–15 season.
I first had the idea of writing Tribes when I watched a documentary about a deaf couple. The woman was pregnant. They wanted their baby to be deaf.

I was struck by the thought that this was actually what many people feel, deaf or otherwise. Parents take great pleasure in witnessing the qualities they have managed to pass on to their children. Not only a set of genes. A set of values, beliefs. Even a particular language. The family is a tribe: an infighting tribe but intensely loyal.

Once I started looking around, tribes were everywhere. I went to New York and was fascinated by the orthodox Jews in Williamsburg, who all wear a sort of uniform. They were like an enormous extended family.

And just like some religions can seem completely mad to non-believers, so the rituals and hierarchies of a family can seem nonsensical to an outsider.

I learnt some sign language. I found it immensely tiring. Sign demands that you heighten your facial expressions—‘like’—you stroke your neck downwards and smile beatifically, ‘don’t like’ you stroke your neck upwards and make a face almost as if you are throwing up. I felt like I was being made to assume a personality that didn’t fit me. I realised how much we express our personality through the way we speak. I didn’t like having to change my personality. And sign has a different grammar. I felt stupid, slow, uncomprehending. Was this what it might be like to be a deaf person trying to follow a rapid spoken conversation? But I was also envious. I loved the way sign looked when used by those fluent in it. It could be beautiful. Wouldn’t it be great to be a ‘virtuoso’ in sign? They must exist, like poets or politicians in the hearing world...

Finally, I thought about my own family. Full of its own eccentricities, rules, in-jokes and punishments. What if someone in my (hearing, garrulous) family had been born deaf?

All these things went into the play, which took a very long time to write. All I knew was that at the beginning we would be plunged into a family dinner. The first scene was easy to write. I wrote it with no idea of the characters’ names, or of how many siblings there were. But oddly, it is one of the scenes that has hardly changed during the writing of the play. It sat there for a very long time. And then, slowly, I wrote the rest. The crazy family was born fully formed. I just had to work out what happened to them.

Reprinted with permission from The Royal Court Theatre, London.
Ahead of the opening of her play at Chicago's Steppenwolf Theatre, Tribes scribe Nina Raine found the time to chat with the Director of New Play Development Aaron Carter about language, culture, and community before being whisked away to see the play performed in Croatia.

Aaron Carter: Is the Zagreb production of Tribes being performed in English or...

Nina Raine: No, they’re performing in Croatian.

Do you speak any other languages?
I speak a little bit of Italian, French, and German — just enough to not feel freaked out when you’re in that country. I’ve seen Tribes in other languages before, like in Budapest, and you sort of realize how many swear words there are when you hear it in another language — like: “Oh God, there’s that weird-sounding word again!”

There are some fascinating difficulties they ran into when translating Tribes into Croatian. There’s a moment at the end of the play in which the projected surtitle is simultaneously about two different events. But that kind of ambiguous reference is not possible in Croatian, so they had to cut it.

And so much of Tribes is about the very nature of language — it’s interesting to think about how different translations might affect the way the play is received.

Well, even sign language is different in different countries. American sign is quite different than British sign, even though we share the same language. The bit in the play where Sylvia signs the poem — I was really enamored by the way they did it in London, which was quite poetic, but when I saw it in New York, it wasn’t quite the same. And the woman who was doing the sign said, “Oh, we don’t have to do it this way — that was just my interpretation.” And so, you can say a thought in several different ways in sign just like you can in spoken word.

And the other thing that happens with translation: sometimes a joke won’t work in a different language. You realize that it’s not funny without the sound of the words being funny.

There’s a saying — variously attributed to George Bernard Shaw, Oscar Wilde, and Winston Churchill — that Great Britain and the United States are divided by a common language. Are you struck by any notable differences between the English language productions in London and New York?

Something that is really exhilarating for an English person is that American actors are more willing to go further emotionally. English actors can get there as well — I’m really generalizing — but the production in New York was a bit snottier and scream-ier than the one in London. They really hit the emotional peaks. Comparing David Cromer’s production in New York and Roger Michell’s in London — David went very naturalistic, he immersed the audience in the clutter of that family. And Roger took away everything except for a table and chairs and a chestnut tree in the garden that reminds you of the family tree — it was all very clean and symbolic. David’s was a bit more chaotic, more emotionally high-octane. But I don’t think that either way was like, the one way to do it. They were just extremely different.

It’s tempting to imagine parallels between your family and the family featured in Tribes because your father is poet Craig Raine and your brother Moses is also a playwright. Was the play inspired by your family in any way?

Well, the initial nugget came from a documentary I saw about a deaf couple that came from really different families. The man had never learned sign and he was tremendously relieved to find the Deaf community; she was well-ensconced in the Deaf community and all her family signed. And she was pregnant and they wanted the child to be born deaf. And I thought that was really interesting, because there’s a small selfish part of us that wants to pass on our genes and our special qualities to our children. You want the child to be part of your tribe. For them, that meant their child being deaf. So that got me thinking. And then I met lots of deaf people, and I would scribble down things that they said, and I met someone who was going deaf, and I scribbled more, and slowly these characters started to take shape. And I do have a very noisy, combative, and sort of funny family myself, so they were you know, the place where I put these deaf characters.
A WINDOW INTO THE DEAF WORLD

BY JULIE MCCORMICK

Scan this image to learn a new word in ASL. (Find scanning instructions on the table of contents.)
What does it mean to be Deaf? Held to be a limiting disability by some and a rich source of cultural pride for others, there is an important distinction to make between “deaf” and “Deaf.” The word “deaf” with a lowercase “d” refers to the inability to hear, whereas “Deaf” with an uppercase “D” is used to refer to Deaf culture and the Deaf community. There are varying degrees of hearing loss, and many different causes. Deafness ranges along a spectrum, from mild (an ability to hear most speech, but soft sounds only with difficulty or not at all) to profound (an inability to hear any speech and nothing but the loudest sounds). Hearing loss occurs for a variety of reasons and at any stage in life. Though difficult to measure these sorts of things, it is estimated that nearly one in six Americans has some form of hearing loss, and that three out of every 1,000 children are born deaf.

CONTINUED ON THE NEXT PAGE
Degree of hearing loss, however, does not directly correspond to degree of “Deafness.” A profoundly deaf individual may have no ties to the Deaf community, whereas someone who has some hearing but was raised by Deaf parents using sign may be considered Deaf. This is because the Deaf community is not an artificial collection of people based on a physical trait, but rather is its own organic and distinct culture, replete with its own native language, institutions, hierarchy, customs, and networks.

Awareness and acceptance of Deaf people have been extremely variable throughout history. In Ancient Greece, they were deemed ineducable; in Dark Ages Christianity, their deafness was thought to be a punishment for their parents’ sins. There were a few communities with a high incidence of deafness—Martha’s Vineyard, for example, had a population in the 18th and 19th centuries that was up to 25 percent deaf, and there is a large Deaf population in Rochester, New York as well. For others, however—the victim of an illness or a deaf child born to hearing parents—the world could be very lonely indeed.

Some argue that the Deaf community did not fully get its start until the beginning of deaf education and the standardization of a gestural form of communication: sign language. The Abbé Charles Michel De L’Épée is credited with creating the first free school for the deaf in France in 1760. He also compiled the gestural signs he learned from the deaf into a standardized system. Many of the signs from his system are still used today in LSF (French Sign Language) and its immediate descendant, ASL (American Sign Language). He founded a number of schools and a shelter in Paris and other parts of France, as well as a teaching program, which allowed others from around the world to learn and teach this manual language. In the early 1800s, American Thomas Hopkins Gallaudet traveled to France to learn more about deaf education from L’Épée’s successor, and met instructor Laurent Clerc. Together, Gallaudet and Clerc returned to the United States and founded the first American School for the Deaf (ASD) in 1817 in Hartford, Connecticut. ASD is still extant today, teaching students from elementary school through high school. Other sign-based residential schools for the deaf began appearing in the United States, and in 1864, Gallaudet University, the first and only accredited university for the deaf, opened its doors. Its first president was Edward Miner Gallaudet, the son of Thomas Hopkins Gallaudet.

At the same time, oral education for the deaf was gaining momentum in Western Europe. Educators like Samuel Heinicke (creator of the “German Method” of learning speech) taught their students to lip read and to speak by having them feel the movement of a speaking throat with their hands. At a deaf education convention in Milan in 1880, it was decided that oral language education, and not manual signed language, was the best way to teach the Deaf and integrate them into the hearing world.

Though this remained a popular philosophy for nearly 100 years, many lamented this turn of events as a tragic loss of language and culture that had the potential to alienate the deaf rather than connecting them to a larger community. The residential schools for the deaf that were scattered across the United States had become cultural hotspots, places where sign, stories, and history could be transmitted from one generation to the next. For individuals who had grown up alone, in a totally hearing community, this was a godsend. Many graduates of these programs ended up staying in the area, either as teachers themselves at the school, or simply enjoying the presence of so many other deaf people. Oral-only education disrupted this lineage and fragmented a community which depended on residential schools, social clubs, and organizations.

The methods used by oral education ranged from ineffective to cruel, and in 1964, Congress declared oral deaf education to be a “dismal failure.” It was replaced in the early ’60s by Total Communication, a theory that combined both manual and oral education. Though there are a number of methods for putting these two modes together, the most common practice is to speak and sign at the same time. In 1975, a law was passed which required schools to have the resources to support deaf students, including access to interpreters and special instruction outside of the classroom. As a result, many deaf students were mainstreamed into public schools. Some saw this as a means for greater integration and access; others were concerned that it would continue to divide Deaf children from their heritage.

There are many different kinds of standard sign that are used around the world. ASL is used in the United States and parts of Canada. It does not derive from spoken English—ASL is a distinct language with its own grammatical structures, syntax, and vocabulary. For example, in spoken English, you might say, “I’m going to the store.” Sentence structure tends to follow a subject, verb, object pattern. In ASL, however, that sentence would be signed as “I” “GO” “STORE” “NOW.”
In order to bridge the gap between ASL and spoken English, many began promoting the use of Manually Coded English (MCE) systems in deaf education and interpretation. The most commonly used MCE system is Signed Exact English (SEE), which is based on spoken English’s structure and grammar. It borrowed many signs and systems from ASL, but generated others and uses invented signs to express modifiers like –ly, -ed, and –ing; these are expressed in ASL by changing facial expression, the speed and intensity of the sign, or repeating a sign multiple times. Signs in ASL that are close in content often share similar hand shapes. Similar signs in SEE, on the other hand, are guided by spoken homonyms. For example, the SEE sign for the verb “to park” has the same hand shape as the place “a park.”

Proponents of SEE argue that it helps sign users to become more comfortable with spoken English; critics point out that it is not as efficient as ASL and can significantly delay communication times, and that it creates a gap between the language that many Deaf (and hearing) children of Deaf parents use at home and the one they may use at school. Most significantly, perhaps, MCE uses a fundamentally different logic based on hearing, whereas ASL and other natural signed languages are guided by visual communication. For this reason, ASL is the language recommended by the National Association of the Deaf as “the optimal tool for deaf children and adults.”

Over the centuries, various technological innovations have made it easier for members of the Deaf community to communicate with each other and to navigate the hearing world, from old-fashioned ear trumpets to hearing aids, to table-top amplifiers, teletypewriters, assisted listening devices, closed-captioned televisions, and most recently and controversially, cochlear implants. Yet as it was poignantly expressed in Sound and Fury, a 1999 documentary film about a Deaf and hearing family’s debate over giving their children cochlear implants, these benefits have the potential to alienate as much as they do to connect.

In this hierarchical, fiercely proud, and occasionally insular community, the lines demarking who belongs and who does not are subtly drawn. Hearing children born of Deaf parents can find themselves in a challenging liminal space — though their first language may be sign (there are many stories of hearing children having to go to speech therapy when they start school, because they are used to communicating solely in sign with their families and family friends) and they have had access to the Deaf world since birth, they can hear, whereas their parents cannot. Similarly, Deaf children born of hearing parents (according to the National Association of the Deaf, this happens 90 percent of the time) may struggle to communicate with and be understood by their families, perhaps not gaining significant access to language until school. Without sign, access to the Deaf world is minimal. Without hearing (even with aids or implants and oral education), it can be difficult to fully integrate with the hearing world. Though there are as many exceptions as there are people, at the heart of it all is the challenge of balancing two worlds that must pay careful attention to fully understand one another.
The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures

WROTE BY
Tony Kushner

DIRECTED BY
Tony Taccone

Berkeley Rep

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TRIBES

BY
Nina Raine

DIRECTED BY
Jonathan Moscone

APRIL 11–MAY 11, 2014
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BERKELEY REPERTORY THEATRE
TONY TACCONE, MICHAEL LEIBERT ARTISTIC DIRECTOR
SUSAN MEDAK, MANAGING DIRECTOR

The actors and stage manager are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Tribes was commissioned and first presented by English Stage Company at the Royal Court Theatre on 14 October 2010.

Tribes was presented by Barrow Street Theatre, New York, NY in 2012.

Tribes is presented by special arrangement with Dramatists Play Service, Inc., New York.

Partial support of open captioning is provided by Theatre Development Fund.
Anita Carey

Anita is delighted to be returning to Berkeley Rep in Tribes, and to be working with Jonathan Moscone. She played Gower in last season’s Pericles, Prince of Tyre, directed by Mark Wing-Davey, her long-term partner with whom she also has two children. Anita and Mark live in New York. She is known in the UK for her substantial television career, most recently for her portrayal of Vivienne March in the BBC series Doctors, for which she won Best Dramatic Performance at the 2009 UK Soap Awards. Her favorite theatre credits (aside from Pericles) include Who’s Afraid of Virginia Woolf? at Nottingham Playhouse, Shirley Valentine at the Swan Theatre in Worcester, Richard III for Northern Broadsides, The Daughter-in-Law at the New Vic, Heart of a Dog at the Royal Lyceum Theatre in Edinburgh, Star-Gazy Pie and Sauerkraut and Other Worlds at the Royal Court Theatre, and Gong Donkeys at the Bush Theatre.

James Caverly

James recently appeared in Tribes at the SpeakEasy Stage Company in Boston and the Studio Theatre in Washington, DC. He has been involved with the National Theatre of the Deaf for two years, appearing in Journey of Identity, Stories In My Pocket Too, The W-52: Stories Behind, and A Child’s Christmas in Wales. In Washington, DC, he appeared in Faction of Fools’ Tales of Courage and Poultry as well as Tales of Honor and Anchoovies. At Gallaudet University, his alma mater, he performed in L’Abbé de L’Eppe, UnContented Love, Spoon River Anthology, Unirnetown, and Agamennon; his direction of Noises Off received recognition from the Kennedy Center American College Theatre Festival at Region II in 2011.

Dan Clegg

Dan is making his debut at Berkeley Rep. His Bay Area credits include Major Barbara and A Christmas Carol (2010) at American Conservatory Theater; Lady Windermere’s Fan, Romeo & Juliet, The Taming of the Shrew, and The Verona Project at California Shakespeare Theater; Blue/Orange at Lorraine Hansberry Theatre; and a number of productions with ACT’s MFA program. Before moving to the Bay Area, Dan lived in Montreal where he performed in shows at Théâtre Olympia, The Rialto Theatre, and Players’ Theatre including Equus, The Merchant of Venice, The Rocky Horror Show, and The Woman in Black. Dan is also the voice of Winston in The Winston Show, a new iPad app created by ToyTalk, a family entertainment company based in San Francisco.

Nell Geisslinger

Nell is making her Berkeley Rep debut. She most recently served as the associate director on a world-premiere adaptation of The Cuckoos, which runs at the Oregon Shakespeare Festival through the beginning of November. In 10 seasons at OSF some of her favorite roles have included Stella in A Streetcar Named Desire, Kate in The Taming of the Shrew, Nina in Seagull, Louison in The Imaginary Invalid, Doll Tarsheet in Henry IV, Part II, and many others. In 2012 she was a proud participant in and contributing writer to the Black Swan Lab for New Work at OSF. Regionally she has appeared at Milwaukee Repertory Theater, Cincinnati Playhouse in the Park, Actors Theatre of Louisville, Boston Court Theatre, and with the Los Angeles Women’s Shakespeare Company. Her film and TV credits include Chloe and Keith’s Wedding and The Witch of Portobello. Look for Nell this summer in Twelfth Night at the Utah Shakespeare Festival, directed by David Ivers.

Elizabeth Morton

Elizabeth is making her Berkeley Rep debut. She last performed on stage as the narrator (grown-up Scout) in To Kill a Mockingbird at the Weston Playhouse in Vermont. Other recent credits include the Broadway production of Death of a Salesman, Shaw’s Candida at Two River Theater Company, episodes of Louie and 666 Park Avenue, and the audio book narration of Paul Rudnick’s novel Gorgeous. Elizabeth is a graduate of the University of Evansville and a member of the Actors Center Workshop Company.

Paul Whitworth

Paul began his professional career at the Royal Shakespeare Company (1976–82). In 1984, he joined Shakespeare Santa Cruz, where he produced, directed, or acted in 65 productions, serving as artistic director from 1996 to 2007. His other Bay Area credits include leading roles in Night and Day at American Conservatory Theater, Blue/Orange at Aurora Theatre, Shining City at San Francisco Playhouse, Krapp’s Last Tape and One for the Road at Jewel Theatre, and The Pitmen Painters at TheatreWorks. Other recent leading roles include Galileo in The Life of Galileo at Asolo Repertory Theatre and Forrest in Hurricane (world premiere) by Nilo Cruz at the Ringling International Arts Festival. Paul’s directing credits include the world premiere of The Rape of Tamar (Lyrick Hammersmith, London); Family Butchers and Triptych (Magic Theatre); and Arms and the Man, Engaged, and the premieres of Cinderella, Gretel and Hansel, The Princess and the Pea, and Sleeping Beauty (Shakespeare Santa Cruz).

Nina Raine

After graduating from Oxford, Nina began her career as a trainee director at the Royal Court Theatre. She dramaturged and directed the hard-hitting verbatim play Unprotected at the Liverpool Everyman, for which she won both the Theatrical Management Association’s Best Director Award and the Amnesty International Freedom of Expression Award for an Outstanding Production on a Human Rights Theme. Unprotected was also nominated as Best Regional Production by Whatsonstage.com. Rabbit is Nina’s first play, for which...
she won London’s Evening Standard Award 2006 for Most Promising Playwright, the Critics’ Circle Award 2006 for Most Promising Playwright, and was nominated as Best London Newcomer by Whatsonstage.com. The play was also shortlisted for the Verity Bargate Award 2004. It premiered at the Old Red Lion Theatre in 2006 and after a sell-out run transferred to the Trafalgar Studios in London’s West End, followed by a production for Brits Off Broadway in New York, in 2007. Nina’s second play, *Tiger Country*, was shortlisted for the Sphinx Theatre Brave New Roles Award, and is under commission to the Royal Court Theatre. *Tribes* had its world premiere in 2010 at the Royal Court Theatre and its North American premiere off Broadway at the Barrow Street Theatre in 2012, where it won the 2012 Drama Desk Award for Outstanding Play.

**Jonathan Moscone**  
**DIRECTOR**

Jonathan Moscone is in his 15th season as artistic director of California Shakespeare Theater, where he most recently directed *American Night: The Ballad of Juan José* and where he will direct Shaw’s *Pygmalion* for the 2014 season. His other credits include the world premiere of *Ghost Light*, which he co-created and developed with playwright Tony Taccone for Oregon Shakespeare Festival and Berkeley Rep. In addition, he directed Bruce Norris’ *Clybourne Park* for American Conservatory Theater. For Cal Shakes, Jonathan has directed the world premiere of John Steinbeck’s *The Pastures of Heaven* by Octavio Solis, *The Life and Adventures of Nicholas Nickleby*, *Candida*, *Twelfth Night*, *Happy Days*, *Much Ado About Nothing*, *The Tempest*, and *The Seagull*. He is the first recipient of the Zelda Fichandler Award, given by the Stage Directors and Choreographers Foundation for “transforming the American theatre through his unique and creative work.” His regional credits include *Intersection for the Arts*, the *Huntington Theatre*, *Alley Theatre*, *Milwaukee Repertory Theater*, *Goodspeed Musicals*, *Dallas Theater Center*, *San Jose Repertory Theatre*, *Intiman Theatre*, and *Magic Theatre*, among others. Jonathan currently serves as a board member of Theatre Communications Group.

**Todd Rosenthal**  
**SCENIC DESIGNER**

Todd previously designed *Ghost Light* for Berkeley Rep. His Broadway credits include *August: Osage County* (Tony Award), *The Motherfucker with the Hat* (Tony nomination), *Who’s Afraid of Virginia Woolf?* (Tony Award for Best Revival), and *Of Mice and Men*, which opens in April. Off Broadway, he designed for the premiere of *Red Light Winter* at the Barrow Street Theatre and *Domesticated* at Lincoln Center Theater. Todd was the set designer for six years for the Big Apple Circus. His international credits include *August: Osage County* (National Theatre in London and Sydney Theatre in Australia) and *The Beauty Queen of Leenane* at Theatre Royal in Ireland. Todd designed 33 productions for Steppenwolf Theatre and is an artistic partner at the Goodman Theatre. He
also designed for the Guthrie Theater; the Alliance Theatre, the Mark Taper Forum, La Jolla Playhouse, Arena Stage, Cincinnati Playhouse, the Alley Theatre, Lyric Opera of Chicago, Oregon Shakespeare Festival, and many others. Todd was lead designer for Mythbusters: The Explosive Exhibition and the International Exhibition of Sherlock Holmes. He received many other accolades, including the Laurence Olivier Award, the Helen Hayes Award, Ovation Award, the Back Stage Garland Award, the Joseph Jefferson Award, and the Michael Merritt Award for Excellence in Design and Collaboration. Todd is an associate professor at Northwestern University and a graduate of Yale School of Drama.

Meg Neville
COSTUME DESIGNER
Meg’s Berkeley Rep credits include Closer; Dinner with Friends; Eurydice (also at Yale Repertory Theatre and Second Stage); The Life of Galileo; Ghost Light (also at Oregon Shakespeare Festival); Ghosts; In the Wake (also at the Kirk Douglas Theatre); Pericles, Prince of Tyre; Suddenly Last Summer; TRAGEDY: a tragedy; and Yellowjackets. She also recently designed The Cocanuts and The Taming of the Shrew at OSF, Lady Windermere’s Fan at California Shakespeare Theatre, and Krispy Kritters in the Scarlet Night at Cutting Ball Theater. As an associate artist for Cal Shakes she designed Pastures of Heaven, An Ideal Husband, The Tempest, King Lear, A Midsummer Night’s Dream, Macbeth, Love’s Labour’s Lost, Ms. Warren’s Profession, Happy Days, The Winter’s Tale, All’s Well That Ends Well, Rosencrantz and Guildenstern Are Dead, and Twelfth Night (Bay Area Critics Circle Award). Meg has worked in the Bay Area at Marin Theatre Company, American Conservatory Theater, San Jose Repertory Theatre, Joe Goode Performance Group, San Francisco Opera Center, and the Magic Theatre. Her regional and New York venues include Brooklyn Academy of Music (Orfeo with Chicago Opera Theater), the Atlantic Theater Company, New York Stage and Film, Center Stage, Hartford Stage, South Coast Repertory, Portland Stage Company, and Dallas Theater Center. Meg is a graduate of the Yale School of Drama and resides in San Francisco with her husband and three children.

Christopher Akerlind
LIGHTING DESIGNER
Christopher has created the lighting for over 600 theatre, opera, and dance productions worldwide. He returns to Berkeley Rep where he designed Ghost Light, Antony and Cleopatra, The Life of Galileo, and The Triumph of Love. His Broadway credits include Rocky, The Gershwin’s Porgy and Bess (Tony nomination), 110 in the Shade (Tony nomination), Awake and Sing! (Tony nomination), The Light in the Piazza (Tony, Outer Critics, and Drama Desk Awards), Seven Guitars (Tony nomination), Superior Donuts, and Top Girls. His recent work includes Martha Clarke’s new piece Cheri for Signature Theatre, The Threepenny Opera for Atlantic Theater Company, the world premiere of Dolores Claiborne for San Francisco Opera, and Sleep and Beauty Wakes for La Jolla Playhouse and McCarter Theatre Center. Christopher is the recipient of an Obie Award for Sustained Excellence and the Michael Merritt Award, and has received nominations for many other awards.

Jake Rodriguez
SOUND DESIGNER
Jake is a sound designer based in the San Francisco Bay Area. His regional credits include the world premieres of Troublemaker, or The Freakin Kick-A Adventures of Bradley Boatright, Girlfriend, and Passing Strange at Berkeley Rep; world premieres of Brownsville Song and The Christians at Actors Theatre of Louisville; Underneath the Lintel and Scorched at American Conservatory Theater; Hamlet (2012) at California Shakespeare Theatre; world premieres of Bruja, Annapurna, and Oedipus el Rey at Magic Theatre; Eurydice at Milwaukee Repertory Theater; The People’s Temple at Guthrie Theatre; and Clementine in the Lower 9 at TheatreWorks. He has designed off Broadway at the Pershing Square Signature Center for Eve Ensler’s Emotional Creature. Jake is the recipient of a 2004 Princess Grace Award.

Joan Osato
VIDEO DESIGNER
Joan has played a pivotal role in local and national theatre for over a decade and has been an indispensable part of Youth Speaks/The Living Word Project since 2001. She has brought her multiplicity of producing and design talents to WP repertory works such as The Break/s, Word Becomes Flesh, Scourge, Tree City Legends, and Mirrors in Every Corner, and plays for Campo Santo including The River by Richard Montoya and Alleluia by Luis Alfaro, directed by Jonathan Moscone. In 2014 she is producing Chasing Mehersele by Chinaka Hodge, Spirituals by Dahlak Brathwaite — both directed by Marc Bamuthi Joseph — and Fogales by Richard Montoya and Sean San José. Her current projects include a state-wide community engagement project called Califas (recipient of the Rockefeller MAP Fund), Reflections of Healing with muralist Brett Cook, and Life is Living, a project in neglected parks in urban centers around the country.

Karen Szpaller
STAGE MANAGER
Karen is thrilled to be back for her 11th season at Berkeley Rep. Her favorite past Berkeley Rep productions include The House that will not Stand, The Wild Bride, The Lieutenant of Inishmore, Eurydice, Fêtes de la Nuit, Comedy on the Bridge/Brundibar, Compulsion, Concerning Strange Devices from the Distant West, and Let Me Down Easy. Her favorites elsewhere include Anne Patterson’s art and theatrical installation Seeing the Voice: State of Grace and Anna Deavere Smith’s newest work, On Grace, both at Grace Cathedral; the national tour of Spamalot in San Francisco; A Christmas Carol (2006–13), Armistead Maupin’s Tales of the City, 1776, Stuck Elevator, Blackbird, Curse of the Starving Class, and The Tosca Project at American Conservatory Theater; Wild With Happy, Striking 12, and Wheelhouse at TheatreWorks; Ragtime and She Loves Me at Foothill Music Theatre; The 25th Annual Putnam County Spelling Bee at San Jose Repertory Theatre; Salomé at Aurora Theatre; and Unirentown: The Musical at San Jose Stage Company. Karen is the production coordinator at TheatreWorks.

Julie McCormick
DRAMATURG
Julie is the literary associate at Berkeley Rep, and has previously served as a dramaturg on Red and Vanya and Sonia and Masha and Spike. She has also worked with various projects at The Ground Floor Summer Residency Lab. In addition to her work at Berkeley Rep, Julie occasionally freelances at other theatres in the Bay Area, including the world-premiere productions of Frances Ya-Chu Cowhi’s 410(Gone) and Amelia Roper’s She Rode Horses Like the Stock Exchange at Crowded Fire Theatre. Julie was the 2011–12 Peter F. Sloss Literary/Dramaturgy Fellow at Berkeley Rep, and holds a BA from Carleton College.

Amy Potozkin, CSA
CASTING DIRECTOR/ARTISTIC ASSOCIATE
A native New Yorker, Amy moved west in 1990 when she was hired to work for Berkeley Rep. Through the years she has also had the pleasure of casting projects for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for various indie films; Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and the upcoming Love and Taxes both by Josh Kornbluth; and the upcoming feature film Beyond Redemption by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist in residence. She has been a coach to hundreds of actors, teaches acting at Mills College, and leads workshops at Berkeley Rep’s School of Theatre and numerous other venues in the Bay Area. Amy is a member of CSA, the Casting Society of America.
Alaine Alldaffer, CSA
NEW YORK CASTING DIRECTOR

Alaine is the casting director for Playwrights Horizons and works with Lisa Donadio, who is the associate casting director. Credits include Clybourne Park and Grey Gardens (Broadway and Playwrights Horizons), Circle Mirror Transformation (Artios Award), and Present Laughter (Artios Award) with Victor Garber for the Huntington Theatre Company and Roundabout Theatre Company. TV credits include The Knights of Prosperity (abc), and associate credits include Ed (nbc) and Monk (usa). Alaine has cast for Women’s Project Theater, Long Wharf Theatre, Soho Rep, the Alley Theatre, La Jolla Playhouse, and Arena Stage, as well as for Williamstown Theatre Festival and the Humana Festival of New American Plays.

Anthony Natale
ASL CONSULTANT

Anthony is an asl consultant and a professional development specialist who presents workshops and trains interpreters. He has worked closely with Deaf West productions acting, translating, and consulting on Big River, Sleepy Beauty Wakes, and Pippin. His other theatre credits include One Flew Over the Cuckoo’s Nest, West Side Story, The Red Shoes, The Greatest Show on Earth, Godspell, Fiddler on the Roof, Oliver, and Alice in Wonderland. Anthony is known to moviegoers as Cole in Mr. Holland’s Opus and the guy in the elevator during the pivotal scene in Jerry Maguire, signing “You complete me.” He was also seen in Children of a Lesser God, City of Angels, Two Shades of Blue, and Date Movie. Anthony’s television credits include Switched at Birth (also the asl dialogue coach), csi, Any Day Now, Once and Again, 7th Heaven, The Ellen DeGeneres Show, His Bodyguard, Beauty and the Beast, Pacific Blue, and Rude Awakening. He was honored to work with Michael Jackson’s London tour teachingasl to his dancers. Anthony is also the star of How to Talk to a Person Who Can’t Hear, the first video made to teach sign language to the general public, which has garnered awards from the U.S. International Film & Video Festival and a Young Artist Award. Anthony attended California State University, Northridge and has a BA in film production and minor in theatre arts.

Craig Fogel
ASL INTERPRETER/UNDERSTUDY

BILLY & DANIEL

Craig is a professional actor and a nationally certified asl-English interpreter. As an interpreter, Craig specializes in theatre, specifically in collaborations between Deaf and hearing artists. He has the privilege of working with some of New York’s most talented Deaf performers and theatre artists in auditions, rehearsal rooms, on sets, and beyond. He also interprets plays and musicals for audiences in New York City and at regional theatres. As an actor, his work has been seen on stage—both in New York and regionally—and television. A proud alumnus of New York University’s Tisch School of the Arts (CAP21, Playwrights Horizons)

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Susan Medak  
MANAGING DIRECTOR
Susan has served as Berkeley Rep's managing director since 1990, leading the administration and operations of the Theatre. She has served as president of the League of Resident Theatres (LORT) and treasurer of Theatre Communications Group, organizations that represent the interests of nonprofit theatres across the nation. Susan chaired two panels for the Massachusetts Arts Council and has also served on program panels for Arts Midwest, the Joyce Foundation, and the National Endowment for the Arts. Closer to home, Susan chairs the Downtown Berkeley Business Improvement District and serves as president of the Downtown Berkeley Association. She is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund. Susan serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies' Literary Guild and Trekking Society. She lives in Berkeley with her husband.

Karen Racanelli  
GENERAL MANAGER
Karen joined Berkeley Rep in 1993 as education director. Under her supervision, Berkeley Rep's programs for education provided live theatre for more than 20,000 students annually. In 1995, she became general manager, and since then has overseen the day-to-day operations of the Theatre. She has represented the League of Resident Theatres during negotiations with both Actors' Equity Association and the Union of Stage Directors and Choreographers. Prior to her tenure at Berkeley Rep, Karen worked for Theatre Bay Area as director of theatre services and as an independent producer at several Bay Area theatre companies. She has served on the boards of Climate Theater, Overtone Theatre Company, Park Day School, and the Julia Morgan Center. Karen is married to arts attorney MJ Bogatin.

Liesl Tommy  
ASSOCIATE DIRECTOR
After having directed the acclaimed production of *Ruined* in 2011, Liesl joined the artistic team at Berkeley Rep in 2013. She is an award-winning director whose world premieres include *Party People* by Universes at Oregon Shakespeare Festival, *The White Man — A Complex Declaration of Love* by Joan Rang with DansDansk Theatre in Denmark, *Peggy Picket Sees the Face of God* by Roland Schimmelpfennig at the Luminato Festival/Canadian Stage Toronto, *Eclipsed* by Danai Gurira at Yale Repertory Theatre and Woolly Mammoth Theatre Company, *The Good Negro* by Tracey Scott Wilson at The Public Theater and Dallas Theater Center, *A History of Light* by Elsa Davis at the Contemporary American Theatre Festival, *Angela's Mixtape* by Elsa Davis at Synchronicity Performance Group, *New Georges*, and *Bus and Family Ties* at the Play Company for the Romania Kiss Me Festival. Liesl's other credits include California Shakespeare Theater, Huntington Theatre Company, Center Stage in Baltimore, Sundance East Africa, Manda Island, Kenya, Oregon Shakespeare Festival, La Jolla Playhouse, and Huntington Theatre Company, among others. Liesl serves as the program associate at Sundance Institute Theatre Program, focusing on its activities in East Africa, and she was recently made an artist trustee with the Sundance Institute's board of trustees. She was awarded the inaugural Susan Stroman Directing Award from the Vineyard Theatre, the NEA/TCG Directors Grant, and the New York Theatre Workshop Casting/Directing Fellowship. She is a native of Cape Town, South Africa.

Madeleine Oldham  
RESIDENT DRAMATURG/DIRECTOR, THE GROUND FLOOR
Madeleine is the director of Berkeley Rep's recently launched Ground Floor and the Theatre’s resident dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of *Passing Strange* and *In the Next Room* (or the vibrator play), among others. As literary manager and associate dramaturg at Center Stage in Baltimore, 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 Intiman Theatre in Seattle. Madeleine served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire, the Eugene O'Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

Michael Suenkel  
PRODUCTION STAGE MANAGER
Michael began his association with Berkeley Rep as the stage management intern for the 1984–85 season and is now in his 20th year as production stage manager. Some of his favorite shows include *36 Views, Endgame, Euridyce, Hydriotaphia,* and *Mad Forest*. He has also worked with the Barbican in London, the Huntington Theatre Company, the juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, The Public Theater, and Second Stage Theatre in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takazaucauskas’s *Breaking the Code* and Sam Shepard's *The Late Henry Moss*.

The Strauch Kulhanjian Family  
SEASON PRODUCER
Roger Strauch is a former president of Berkeley Rep's board of trustees and is currently chair of the trustees committee. He is chairman of the Roda Group (rodagroup.com), a venture-development company based in Berkeley, focused on cleantech investments, best known for launching Ask.com and for being the largest investor in Solazyme, a renewable oil and bio-products company (Nasdaq: SZYM, solazyme.com). Roger is chairman of the board of CoolSystems, a medical technology company, and a member of UC Berkeley Engineering Dean’s college advisory board.
He is chairman of the board of trustees for the Mathematical Sciences Research Institute (MSRI); a member of the board of Northside Center, a mental-health services agency based in Harlem, New York City; and a co-founder of the William Saroyan Program in Armenian Studies at Cal. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three children.

**John & Helen Meyer**

**LEAD PRODUCERS**

John and Helen have been Berkeley Rep subscribers for more than 30 years. They own and operate Meyer Sound Laboratories, Inc., a Berkeley–based company that designs and manufactures professional audio equipment and provides electro-acoustical architectural services. Meyer Sound employs over 350 people in its offices in Berkeley, Nashville, Canada, Germany, Mexico, Spain, Brazil, Portugal, China, Dubai, and Australia. Helen has served on Berkeley Rep’s board of trustees for the past 14 years and also serves on the board for Mark Morris Dance Group. John is a fellow of the Audio Engineering Society and recently received 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 at Berkeley Rep.

**Marjorie Randolph**

**EXECUTIVE PRODUCER**

Marjorie is the immediate past president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She is retired as the head of worldwide human resources for Walt Disney Studios. During her tenure at Berkeley Rep, she has produced 30 plays. A member of the California Bar and a former president of California Women Lawyers, she serves as a community board member and treasurer of the Psychoanalytic Institute of Northern California, a member of the Chabot Space & Science Center Foundation Leadership Council, and a member of the National Leadership Council for Futures Without Violence.

**Jack Klingelhofer**

**PRODUCER**

Jack is the founder and co-owner of an information technology company located in the East Bay since 1981, and he is pleased that its success has allowed him to contribute to his other passion, the East Bay arts scene. As a long-term subscriber, Jack is excited to support the creative excellence at Berkeley Rep, whose performances have meant so much to him over the years.
Part of your tribe
CONTINUED FROM PAGE 21

What can you tell me about what you're working on now?

Not much really, because it’s not very formed. You sort of write what you know, so all the characters are in their 30s and having babies. I haven't had any children yet, but it’s what all my friends are doing so it’s all around me. It’s about that and also the legal system… that’s as far as I’ve got, really!

Yeah, my friends and I are in the “kids are about to start kindergarten” phase. So in a certain way, I feel like I belong to a tribe of young parents. Do you feel like you belong to any particular tribes?

A tribe of writers, I suppose? Actually, you know, these sort of intense friendships that I had when I was younger are now finding their way back into my life. And even though we haven’t spoken in years, our lives have sort of turned out similarly, which is really interesting to me. I wonder, maybe there was something we saw in each other when we were young, and we’re still like that— we’re still that same person? I wonder if that’s a sort of tribe. For instance, I spent a year out in Munich when I was 18, and I met this girl and we got on really well and were pen pals for a bit afterwards. She wrote me a letter about a month or so ago, and I hadn’t heard from her in 17 years. So I asked her, “Do you have any children?” And she said no, and I thought that’s so interesting! Because the majority of people I’m surrounded by now do have children, but not my old, old friends. It’s curious.

There’s a play in there somewhere!
In the play, Sylvia describes the Deaf community as a kind of protective tribe. What has the reaction been from the Deaf community to the play?

By and large, the deaf people I’ve met have been thrilled that someone was interested in telling a bit of their story. But of course, the play is quite critical of the Deaf community at some moments. Some of the people who have been critical of the Deaf community to me, they’ve said “No, no, I can’t go on the record as having said that.” It’s tricky.

But, so: positive memory! We did two press nights for the London production—one for the Deaf press and one for the hearing press. And I was so nervous on the night of the Deaf press. I sat in the back row and watched, and in the intermission, they were all just talking away in sign. And at the end of the play, they all clapped in the deaf way—which is to wave your hands—and Jacob Casselden, who played Billy, looked out and saw them all and waved his hands back at them and it was really moving. Because that was his tribe, and they were applauding him.

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Jac Cook

**ASL performance interpreters**
Sherry Hicks
Kendra Keller
Michael Velez

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Jacob Harvey

**Audience development consultant**
Shira Grabelsky

**Deck crew**
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No food or glassware in the house
Beverages in cans, bottles, or cups with lids are allowed.

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Smoking — including the use of e-cigarettes — is prohibited in Berkeley Rep’s buildings and courtyard.

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

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Please make sure your cell phone, pager, 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 7
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre. No babes in arms.
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