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and now for something completely different

One of the great joys of working at Berkeley Rep is the opportunity to produce an enormously eclectic body of work. While we proudly embrace a progressive aesthetic, the definition of that term is far reaching in terms of both the form and content of the plays we choose to present. A cursory look at this season alone reveals the spectrum of our interests: a German musical set during the Thirty Years War; a contemporary coming-of-age story set to American rock music; a psychological thriller with wildly mordant, Irish humor; an operatic novella detailing the inner life of an English family; a theatrical, emotional take on the legacy of racism carried by African-American men; a classic Victorian novel brought back to life through the magic lens of modern stagecraft.

Add to this mix a vaudevillian dance—a deceptively simple comic turn that deals with two guys who fall out of a movie and into our collective laps. Like characters who, against their will, suddenly find themselves onstage, our heroes for this evening are forced to perform without any lines, with no real knowledge of how they are expected to behave. They stagger onward, mustering no small degree of courage, foolishness and cleverness, armed with only their ability to charm their way out of their plight as they move inevitably toward the final curtain. Fortunately for us, they succeed with a measure of elegance and imagination that impresses night after night.

It is sometimes difficult to see the real work behind a play like all wear bowlers; sometimes easy to write off the show as simply silly. But there is a rigorous method behind this inspired madness. It takes an achingly long time to perfect the timing, nuance and understanding needed to sustain the ongoing conversation between performers of this kind and the audience. Trey and Geoff have spent years honing their routine, spent literally thousands of hours developing a particular relationship that deserves to live onstage. Their efforts have been rewarded: they have performed all wear bowlers the world over for people of every age and stripe. And as Berkeley is filled with people of every age and stripe, we thought they’d be a nice fit here as well.

Welcome to the third production of this eclectic season. We thank you for your curiosity, your sense of humor and for the delight you take in being surprised.

Tony Taccone
Artistic Director
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happy holidays!
It’s that time of year: we’re making our lists and checking them twice. As you flip through the pages of tonight’s program you will notice that we are concluding 2006 by publishing our own list of people who have been very, very nice. The list is long. In fact, it includes over 3,000 generous individuals who have contributed to Berkeley Rep’s annual fund throughout the past year, with gifts ranging from $5 to many times that.

We’ve always valued the sense of “ownership” this audience and this community have felt for Berkeley Rep, and we’ve taken great pride in that sense of ownership. Three thousand individual contributions, made by people who also purchase tickets, is an instructive illustration of what community ownership really means. What it means to me is that many people understand that our ability to provide free and discounted tickets to an economically diverse community requires subsidy, that providing thousands of hours of classroom programming in schools throughout the Bay Area requires subsidy and that investment in development of original artistic voices is an effort with such a long-term payback that it will only happen with subsidy. What it means to me is that 3,000 people share our sense that these are worthy aspirations for a non-profit theatre and are willing to help us achieve them.

When you leave the theatre tonight, I hope you’ll thank those individuals and institutions whose names you recognize for their help in bringing this evening’s production to you. And I hope you’ll consider adding your name to the list. Three thousand is an awfully nice number, but 6,000 is even nicer. Your gift matters.

Warmly,

Susie Medak
Managing Director
adding it all up: target® story builders-in-residence
one hour + one program + one vision =
one artistically empowered elementary school classroom
BY ELENA MULRONEY AND JESSICA MODRALL

one hour
“Kids can do way more than we expect them to do,” said Daly Jordan-Koch, a second-grade teacher at Widenmann Elementary School. “They can read a book, create a play and do a performance in an hour. All they need are the tools.”

Target® Story Builders is an hour-long program designed by the Berkeley Rep School of Theatre to strengthen students’ literary and artistic tools. In the program, students create an original performance based on a storybook by using activities that support and strengthen California’s curricular standards. Teachers start the process by choosing a book that has been recommended by the California Department of Education, honored with awards from major literary institutions and approved by the School of Theatre. Berkeley Rep pairs the teacher and classroom with a trained teaching artist, who leads exercises that explore the story through voice, movement, improvisation, thematic analysis and other skills suggested by the state standards for second- and fourth-grade education. Finally, students create an original performance based on the book, inspired by the exercises with the teaching artists and expertly executed at the end of just one hour.

one program
When asked to describe his class’s first session with Target® Story Builders, Jordan-Koch immediately mentioned the “incredible match” that the program had with his reading comprehension curriculum, saying that “the total physical response” had a great impact on his students who were just learning English. “It allowed for a great collaboration between the students,” Jordan-

“I had a lot of fun playing the drama games and using my imagination. I had a wonderful time when we had to make sound effects [sic]. So I just want to thank you for taking your time to help us open our imaginations.”
—Audrey, fourth grade

“Thank you for letting me be an actress and telling us a story.”
—Sachi, second grade
Koch said, "bridging the different ethnicities present in the classroom." He immediately booked a second session.

Now in its third year, the program is expanding to reach more classrooms and offer in-class residencies—multiple-visit packages for classrooms interested in exploring more than one story. The residencies allow students to cultivate complexity in their storytelling, build trust in their creative abilities and develop a dialogue between theatre, literature and community. As one of the first recipients of a Target® Story Builders in-class residency, third-grade teacher Belinda Dumlao said, “All the other teachers were very envious. Offering one session is great—but one day is too short! A residency is nice for kids who don’t get this kind of exposure. They looked forward to it every week.”

one vision: bill schaff
Last season, Bill Schaff underwrote a six-week Target® Story Builders in-class residency for Belinda Dumlao’s class at the Haight Elementary School in Alameda. At the time, Schaff was serving on the boards of both Berkeley Rep and the Alameda Unified School District, and was looking for a way to increase student involvement with literature and the arts.

“Target® Story Builders seemed like an ideal fit for reading and literacy,” he said. “I put it together with the district to help the kindergarten through fifth-grade literacy programs in Alameda. And when I watched the program at Haight, the kids were very animated, involved and interactive—they’d really learned how to break down the scenes and themes of the story. I liked how all the kids got involved, and how they used great body expression, teamwork and community effort.”

Thanks to Schaff, the 20 students in Dumlao’s class gained extended exposure to the Target® Story Builders curriculum. He plans to continue his efforts to build a bridge between Berkeley Rep and local schools, citing that “any program that builds on literacy and enhances our efforts within the district is a great thing.”

As an advocate of education, Bill Schaff embraces the relationship between curricular needs and artistic exploration. Thanks to his vision, Target® Story Builders looks to become a sustainable model of arts education.

one artistically empowered classroom
Target® Story Builders can transform a classroom in just one session: students learn to work together, project their voices, create characters and act with confidence. In two sessions, these skills can be reinforced—and in three, solidified.

Given one hour or an entire in-class residency, Target® Story Builders builds an artistic bridge between Berkeley Rep and the Bay Area—one hour, one vision, one classroom at a time.

Program pricing is on a sliding scale according to financial needs of individual schools, thanks to sponsorship from Target and Union Bank of California. Educators purchasing the program for their class enjoy special discounts.

Share Berkeley Rep with your child’s second- or fourth-grade classroom by giving them the gift of Target® Story Builders! To book a session, or for more information, please e-mail shathaway@berkeleyrep.org, call 510.647.2974 or visit berkeleyrep.org/school.

“I really liked the story ‘La Mariposa.’ My favorite part of the workshop was making the sounds. The story really helped, because we are doing a Spanish unit right now and it really helped my Spanish vocabulary.” —Niccolo, fourth grade

fast facts
In the two years that Target® Story Builders has gone into schools, they have
• served nearly 6,000 students
• made 269 classroom visits
• visited 106 schools in 23 cities and seven counties

In addition...
• over 70% of the students served attend public schools
• over the past two years, 13 classrooms have received free visits as part of the Title I scholarship program underwritten by Union Bank of California
• nine Title I schools will receive full scholarship visits this year
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Trey, since all wear bowlers started with you, can you talk about its origins?

TL: Before grad school, I had worked with an actress in Philadelphia on a small film of the Ray Bradbury short story “The Laurel and Hardy Love Affair.” She told me I looked like Stan Laurel—this was back when I had hair that stood up a lot—so when I got to school I wanted to learn more about the comedy duo. I actually failed my first-year M.F.A. acting course at U.C. San Diego because I was always in the Geisel Library researching Laurel and Hardy films. I knew I wanted to create a piece about identity, so I was looking for references in their films about the duo’s co-dependence—and they were all over the place. I had many conversations in grad school with dramaturg Scott Horstein and messed around with fellow actor Damian Baldet. Then, when I met Geoff, the real piece began.

How did you meet, and how did you begin collaborating on bowlers?

TL: We met at a party in Philadelphia and hit it off immediately. We spent a very long time arguing over the pronunciation of “numchucks,” which Geoff calls “noon-chucks.” I had also seen him in a show that I enjoyed very much, and thought he might be someone interesting to
work with. I got way more than I expected. He’s a total collaborator…and that’s why I still work with him.

GS: I had a good feeling about Trey right from the start. He was very funny. At some point that summer, he told me he wanted to do something along the lines of Laurel and Hardy and I was very interested. I’ve always loved slapstick of the ’20s and ’30s—it’s stupid and beautiful, easy and virtuosic all at once. We began working later that winter—just for a few days—and had a very good time.

TL: Geoff lived in this giant loft. We just messed around and tried all these bits from Chaplin films and from Laurel and Hardy, trying to recreate what they were doing. We ended up with a lot of split eggs and water—and bruises. We found that we didn’t like pratfalls as much as elegance; that the theatrical world in our show would be mysterious and magical; that bowler hats and problems of identity would permeate the piece; and that Laurel and Hardy were still at the root of it somewhere.

Talk about bringing the show from the loft to the stage.

GS: We got a grant to work with professional clown David Shiner. After four weeks of working alone, we met up with him, armed to the teeth with slapstick bits and gags that were sure to send crowds into hysterics. We showed him our work and he said, “You have nothing. This isn’t even a show.”

TL: David said, “If you don’t have a character, we don’t care about anything.”

GS: We scrapped everything, did a lot of soul-searching and found characters lurking inside of our deepest fears and anxieties. Shiner guided us through a great deal of that work. There’s a scene in the Laurel and Hardy film The Flying Deuces where Hardy is trying to commit suicide in the Seine River. Hardy says, “Ready to jump in?” And Laurel says, “Why do I have to jump in?” Hardy says, “What would you be without me? People would stare at you and wonder what you are, and I wouldn’t be there to tell them.” As Trey mentioned, this idea of identity and the dependence on someone else to define oneself is found throughout these films. Trey’s first love of Laurel and Hardy came from this “identity problem,” and the question “what is Laurel without Hardy?” They’re two halves of one whole.

After working on this show for so long, would you say you are two halves of one whole?

TL: Geoff and I are so different from one another. But that difference is what makes it work. Laurel and Hardy were the fat one and the thin one, whereas we are more the hard and soft. The direct and indirect. In our differences we complement each other very well. The differences and disagreements lead to the great stuff.

GS: Trey will analyze a situation, weigh pros and cons and deal with things perhaps with more sensitivity and grace. Whereas I blindly blunder into situations with a lot of energy, but sometimes without much intelligence. These traits are kind of the cornerstones of our characters. Maybe we’re more like Vladimir and Estragon [from Beckett’s play Waiting for Godot], wandering around on the road to nowhere. Or maybe Jacob and Esau—I’m hairy, he’s not…. What was the question again?

Were you surprised by what you found as you developed all wear bowlers?

GS: Yes—definitely! You always begin with really concrete things that you are sure must find their way into the piece: a lot of gags with trick hats that would burst into flames or start emitting steam…and none of it made it into the show. Instead, the good stuff was what happened between us, often in the moment, and often in front of an audience. The “invisible man” sequence in the show, we literally found in front of a mirror, playing with a third hat. All of a sudden it was like, “There’s a guy there!!” I remember many hours banging our heads against the wall finding nothing. And then there was suddenly a “form” to the nothing. The nothing, we realized, was there between us—literally playing a part in the show. The nothing was kind of the main character in a way.

Speaking of nothing—aside from the title, how did Samuel Beckett influence your writing or performance of bowlers?

TL: Beckett was there from the beginning. With our theatrical history, you can’t put two guys in bowler hats onstage without his being a major resonance. At the core of the piece, we’re in a modern Godot. But instead of waiting, we are keeping ourselves incredibly busy.

GS: In Godot, you have two people who digress to pass the time, to find an “occupation,” and continuously find themselves “faced with the void.” But our characters, Earnest and Wyatt, are actually trying to get out of the theatre, but find themselves unwitting participants in a comic routine. Everything they try to do—from read a newspaper to drink water—all becomes a “performance.” I suppose the play is saying, in this very neurotic way, that we are always in the midst of performance. There are people everywhere, watching you. And as they watch you, anything you try to do becomes a performance of whatever it was you were trying to do.

Speaking of performing, what do you enjoy most about clowning in general?

TL: I don’t think we consider ourselves “clowns.” Those guys dedicate years of their lives to perfect one gag. We really are actors who have gotten the amazing chance to play in the clown world for a while. I think what is most beautiful is that clowning is the true heart of theatre. The barest, most open place for a performer to be in…and that is very exciting, very rewarding and extremely humbling.

GS: I think it’s seeing the audience. You know immediately if something is successful or not. If they’re laughing, it succeeds, if they’re not—you suck. It’s basic. But then there is also this endless play of logic with the clown, following every crazy turn of thought and the audience, if they’re with you, will follow. I really love that.
existential clowns: \textit{all wear bowlers} and the theatre of the absurd

\textit{BY MADELEINE OLDHAM}
Absurdist plays peaked during the 1950s and early '60s, originating in Europe and making their way to the States shortly after. The word “absurdism” commonly applies to the theatre, though it is sometimes used in reference to other art forms. Absurdism derives from existential literature and was part of a philosophical movement that developed in response to the monumental-scale devastation and loss of life that World War II left in its wake. A desolate mood among intellectuals struggling to pinpoint the meaning of life led them to conclude that in fact, life had no purpose at all.

The American Heritage Dictionary defines absurdism, in part, as: “holding that humans exist in a meaningless, irrational universe and that any search for order by them will bring them into direct conflict with this universe.” This could arguably serve as the plot synopsis for any absurdist play. Interesting, that contained within this definition is the word conflict: the very essence of drama. However, a driving, event-based storyline does not feature in this type of work. Rather, meandering action and the absence of a plot destination parallel the idea that life doesn’t go anywhere and has no meaning. Though this outlook paints a bleak picture and highlights the futility of the human experience, a paradoxical flipside exists: a freeing kind of symbolism in having no plot—it’s a blank slate. Anything can happen. It leaves room for the imagination. And by dwelling in the duality of hopelessness and possibility, absurdist playwrights hit upon a universal nerve: that the preposterousness of those two things coexisting was really quite funny.

The public response to this new genre, however, encompassed wide-ranging opinions. In a time where naturalism reigned supreme and writers like Eugene O’Neill, Arthur Miller and William Inge dominated Broadway, the Theatre of the Absurd (a term coined by critic Martin Esslin in the '60s) offered an alternative to their naturalistic approach. But absurdist plays were often labeled pretentious due to their intellectual roots and obscure nature. This label was famously refuted by a historic production of Waiting for Godot at San Quentin Prison. The prisoners were deeply moved by the piece, and it’s even said that references from the play are folded into prison-speak there to this day. In the 1956 New York Times review of Waiting for Godot’s Broadway debut, Brooks Atkinson says that the character of Gogo “seems to stand for all the stumbling, bewildered people of the earth who go on living without knowing why.”

all wear bowlers’ co-creators, Geoff Sobelle and Trey Lyford, do not hesitate to acknowledge the debt they owe to Beckett’s seminal piece. The title is taken from an opening stage direction in Godot, where Beckett addresses the millinery situation of his four characters by stating that “all wear bowlers.” Sobelle notes the everyman symbolism inherent in this choice: “There was a time when every single person on the street wore a bowler hat. It was a symbol of the aspiring middle class. We’ve often said that it was like today’s cell phone; literally everybody had it. It crossed all class boundaries. The bowler hats themselves were filled with philosophical and psychological meaning. And, of course, Beckett knew that, and made Waiting for Godot out of it.”

Since the ‘60s, absurdist theatre has quieted down. Some speculate that when the initial surprise of the unexpected plotlessness disappeared, the genre lost its ability to make a statement. Though Beckett, Ionesco and early Pinter are still regularly performed, new plays that descend directly from absurdism are few and far between. But Sobelle and Lyford embraced the absurdist tradition when they created all wear bowlers, and have generated a production that carries on that heritage, while maintaining an astonishingly refreshing visual imagination; leaving us with the feeling that we’re seeing something simultaneously new and familiar. In addition to nurturing its absurdist roots, the show pays homage to silent films, surrealist art and slapstick comedy—all of which combine to bring these existential clowns to life. But it’s ultimately the Theatre of the Absurd that paved the way for all wear bowlers to exist.
spotlight on kathy kellner griffith
tailor celebrates 20 years at berkeley rep

October 2 looked like any other day for Kathy Kellner Griffith. The San Lorenzo resident was up to her ears in pins and plaid swatches as she worked in the costume shop, joking with the people sewing nearby — but the day marked the tailor’s 20th anniversary with Berkeley Repertory Theatre.

Kathy’s career at Berkeley Rep began in 1986, as a stitcher for its production of Charles Dickens’ *Hard Times*. She recalls making a velvet coat for Laurence Ballard, a lavender dress for Michelle Morain and two shirts for Jarion Monroe. “We were so far behind for that show,” she laughs, “that [former Artistic Director] Sharon Ott was sitting next to me sewing buttons at eight o’clock on opening night. That would never happen now, because we work smarter. Everything’s ready days before opening.”

Now, 153 shows and thousands of costumes later, Kathy is Berkeley Rep’s master tailor. This means she’s responsible for making patterns, supervising construction and overseeing alterations of men’s costumes — as many as 75 pieces for each show, with seven shows a year.

Literally miles of fabric have flown through Kathy’s fingers, yet there are some costumes that she’ll never forget: “There was the gorgeous coat lined with ‘wolf fur’ for Michael Winters in *The Life of Galileo*; James Carpenter’s long, billowy ‘man skirt’ for the fashion show in *Fêtes de la Nuit*; and the frock coat with the horizontal stripes that Warren Keith wore in *Rhinoceros*. And I loved all of *Culture Clash’s Zorro in Hell* — because I’d never done that period before. The high-waisted pants, cummerbunds, and bolero jackets look so good, and the Culture Clash guys are so fun.

“I also love fitting Geoff Hoyle,” Kathy chuckles, “even though it’s impossible to get him to stand still. Once he’s in the clothes, he’s off doing his shtick from the show and you’re chasing after him with the pins. It’s like a private performance.”

Not every fitting is so enjoyable, however. “Once I was trying a coat on J. Michael Flynn for a Marivaux play,” she recalls. “I was trying to pull it tight around the shoulders when my hand slipped and accidentally punched him in the jaw! Luckily he had a sense of humor.”

An ability to laugh is a prerequisite for Kathy’s job. “My favorite thing, and the reason I’ve been here for 20 years, is the people,” she says. People may come and go — and in the case of actors like Geoff Hoyle and Jarion Monroe, come again — but the costume shop is always filled with laughter. “We have a lot of fun in the shop. Particularly at the end of a hectic build, we’re just cracking up.”

Donors get to peek inside the costume shop and see Kathy’s work in progress on special donor backstage tours. Click berkeleyrep.org/give or call 510.647.2907 to make your gift and reserve your space for the next tour on February 3.
berkeley repertory theatre
Tony Taccone, Artistic Director / Susie Medak, Managing Director
presents

all wear bowlers

a rainpan43 production
created and performed by
geoff sobelle and trey lyford
directed by aleksandra wolska

This production is made possible through the generosity of
season producers:
Wayne Jordan & Quinn Delaney

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This show is 75 minutes in length
there will be no intermission

all wear bowlers was first produced professionally by 1812 Productions in Philadelphia as part of the Independence Cabaret Series and was originally developed at HERE Arts Center through HERE Artist Residency Program (HARP)

The Actors and Stage Manager employed in this production are members of the Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
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“A spellbinding stunner...the laughs trail into gulps and gasps.”
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the pillowman
by martin mcdonagh
directed by les waters

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trey lyford  
(Co-Creator/Wyatt) is a New York-based theatre artist and co-artistic director of rainpan43. The company followed the success of all wear bowlers (which was nominated for a Drama Desk Award and won a New York Innovative Theatre Award in 2005) with the sold-out premiere of its new work, Amnesia Curiosa, at the Philadelphia Live Arts Festival this past summer. Trey has performed in national and international venues including the Actors Theatre of Louisville, Edinburgh’s Aurora Nova, L.A.’s Center Theatre Group, Folger Theatre, London’s Gate Theatre, HBO Comedy Festival, HERE, La Jolla Playhouse, Sydney Opera House and Soho Repertory Theater. In addition to creating his own work, Trey is an associate artist with Obie Award-winning theatre company The Civilians, helping to create Gone Missing, [I am] Nobody’s Lunch and Paris Commune. Locally, he was involved in the creation of Hapless at Intersection for the Arts with the Joe Goode Performance Group, and in Philadelphia worked with Pig Iron Theatre Company to create Joan of Arc. This spring, Trey will begin development on machines, machines, machines, machines, machines, machines, machines, machines, machines with Geoff Sobelle and Quinn Bauriedel, as well as collaborate with actor Daoud Heidami in the original work currently titled I Am Brown. He is a graduate of Vassar College and has an M.F.A. from the University of California at San Diego. Trey currently lives in Brooklyn with his beautiful wife and their dog.

geoff sobelle  
(Co-Creator/Ear-nest) is the co-artistic director of rainpan43. He is a Philadelphia-based theatre artist, where he is a company member of the Pig Iron Theatre Company, an Obie Award–winning, ensemble-based physical theatre company that has just celebrated its ten-year anniversary. Regional credits include Hal in Proof and Jacques/Oliver/Silvius in As You Like It with Arden Theatre Company, Sebastian in Twelfth Night at Folger Theatre and Antipholus of Ephesus in The Comedy of Errors at Lantern Theatre Company as well as Kinesias in Lysistrata and Lucky in Waiting for Godot at Stanford University. Geoff was awarded an Independence Foundation Fellowship and a grant from the Philadelphia Theatre Initiative (PTI) to create all wear bowlers with Trey, which won an Innovative Theatre Award in New York and was nominated for a Drama Desk Award. He recently received a second grant from PTI to produce an absurdist Rube Goldberg-inspired piece, machines machines machines machines machines machines machines machines next season in Philadelphia with rainpan43. He has been nominated for three Barrymore Awards — including the prestigious F. Otto Haas Award for Emerging Philadelphia Theatre Artist — and was named “Best Theater Talent 2004” by Philadelphia Magazine. Most recently, he received a 2006 Pew Fellowship in the Arts as a performance artist. Geoff is a graduate of Stanford and trained at Ecole Jacques Lecoq in Paris, France.

aleksandra wolska  
(Director) holds a Ph.D. from Stanford in dramatic theatre and criticism and an M.F.A. in directing from Boston University. She is a member of Rainshadow Film Company, the co-founder of Stanford Summer Theater (SST) and a former assistant professor of theatre arts at the University of Minnesota. At SST, Aleksandra directed two works by Max Frisch (Biedermann and Firebugs), Eugene Ionesco’s The Chairs, Samuel Beckett’s Waiting for Godot and When the Shark Bites, an adaptation of Bertolt Brecht’s texts. She has conducted extensive research and study of Renaissance drama, Shakespeare, performance theory and phenomenology of performance. Aleksandra is currently completing her book on early modern stage practices entitled Shakespeare’s Enchanted Objects: Alchemical Transformations on the Renaissance Stage.

randy “igleu” glickman  
(Lighting Designer) likes cats, tea and lighting. Igleu first met Trey while giving a tour of the theatre at Vassar College; he tried to convince Trey not to attend. Years later they met again at U.C. San Diego and became friends. He has been collaborating with rainpan43 on all wear bowlers since 2002. He is also a company member of the Hypothetical Theatre Company and Irondale Ensemble Project in New York City. His other credits include work at Clubbed Thumb, Luna Stage and Mint Theatre Company. He can sometimes be found designing lighting for homes of the rich and famous around New York. Igleu holds a B.A. from Vassar and an M.F.A. in design from U.C. San Diego. He lives in New Jersey with his wife and daughter.

tara webb  
(Costume Designer) is a freelance theatre artist working towards an M.A. in visual culture at New York University. Since moving to New York in 1998, she has collaborated with theatre companies as well as individual artists in many different capacities. Tara has been a close confederate of Collapsible [sic] Giraffe, designing costumes for productions of 3 Virgins, Bend Your Mind Off and Witch Mountain, Black Tarantula, and performing in Letters from the Earth. Tara also worked for six years as...
the costume and video assistant at the The Wooster Group. Her more recent costume designs include Cynthia Hopkins’ operettas Accidental Nostalgia and Must Don’t Whip ‘Um, The Theatre of a Two-Headed Cal’s Kabuki-style production of Major Barbara and the Flying Carpet Theatre’s production of Lilliom. Tara also designs video and is currently working on Lisa D’Amour’s Stanley 2006, an imaginative integration of video technique and performance based around the Stanley Kowalski character from A Streetcar Named Desire. Stanley 2006 debuts at HERE Arts Center in October.

james sugg
(Sound Designer) is an actor, sound designer and composer/musician who draws from all three disciplines to create his work in any of them. He is a member of Pig Iron Theatre Company and has worked with Actors Theatre of Louisville, Arden Theatre Company, Folger Theatre, Freedom Theatre, Lantern Theatre Company, Lucidty Suitcase Intercontinental, Princeton University, Seattle Repertory Theatre, University of the Arts and The Wilma Theater. His work has been recognized with five Barrymores for Outstanding Sound Design, including the F. Otto Haas Award for Emerging Philadelphia Theatre Artist. Most recently, he composed country/bluegrass tunes for the Mark Twain musical A Murder, A Mystery and A Marriage, which premiered during the spring of 2006 at Delaware Theatre Company.

michael glass
(Filmmaker) holds an M.F.A. in filmmaking from New York University and a B.A. in psychology from Stanford. He is a founding member of Spillfilm, an ensemble of stage writers and actors working in film. Michael’s recent work includes Little Gold Men, which Spillfilm created with Geoff and Trey.

michael friedman
(Film Score Composer) is the composer/lyricist of The Civilians’ productions [I Am] Nobody’s Lunch, Gone Missing and Canard, Canard, Goose? In New York, Michael’s work has also been heard at The Acting Company, La MaMa Experimental Theatre Club, New York Theatre Workshop, Playwrights Horizons, PS122, The Public Theater, Roundabout Theatre Company, Second Stage Theatre, Signature Theatre Company, Soho Repertory Theatre and Theatre for a New Audience. His regional credits include work at American Repertory Theatre, London’s Gate Theatre, Hartford Stage, Humana Festival, Huntington Theatre Company, The Kennedy Center and Soho Theatre in London, as well as seven seasons at Williamstown Theatre Festival. Michael’s film work includes On Common Ground and Affair Game. He was the dramaturg for the recent Broadway revival of A Raisin in the Sun, directed by Kenny Leon. Currently, Michael is working on commissions from La Jolla Playhouse, Huntington Theatre Company, The Kennedy Center, Playwrights Horizons, The Foundry Theatre and The Civilians. He is an artistic associate at New York Theatre Workshop, was a MacDowell Fellow and is a founding associate artist of the Obie Award-winning Civilians.

edward e. haynes jr.
(Scenic Design) is happy to return to Berkeley Rep, where he last designed Having Our Say. This fall Ed designed Native Son for Seattle’s Intiman Theatre. For the last 17 years, he has served as the resident scenic designer for Center Theatre Group in Los Angeles, where he has designed for the Mark Taper Forum and Kirk Douglas Theatre. His work has also been seen at Alabama Shakespeare Festival, The Alley Theatre, Hollywood Bowl, La Jolla Playhouse, Los Angeles Theatre Center, Odyssey Theatre Ensemble, Shakespeare Santa Cruz, South Coast Repertory, Trinity Repertory Company, The Tiffany Theater and many other theatres he can’t remember. Ed recently designed Hip Hop Harry for the Discovery Kids/TLC Channel and served as production designer for FoxTV’s Culture Clash.

michelle blair
(Stage Manager) is thrilled to work with Trey and Geoff again on all wear bowlers after stage managing the show at the Kirk Douglas Theatre and La Jolla Playhouse as well as their show Amnesia Curiosa at Philadelphia Live Arts Festival. Michelle has worked extensively in Los Angeles for Center Theatre Group, including Nightingale, Without Walls, Lewis and Clark Reach the Euphrates, Flight, Nothing But The Truth, Stones In His Pockets, Topdog/Underdog, Sez She, The Legend of Alex, and “QED” at Lincoln Center Theater. She is an ensemble member of Cornerstone Theatre Company, where she stage managed As You Like It: A California Concoction at Pasadena Playhouse, A Long Bridge Over Deep Waters at Ford Amphitheatre and You Can’t Take It With You: An American Muslim Remix at the Los Angeles Theatre Center. Michelle is a graduate of the University of Southern California and the University of Amsterdam.

tony taccone
(Artistic Director) is in his tenth year as artistic director of Berkeley Rep, where he has staged more than 35 shows, including the world premieres of Continental Divide, The Convict’s Return, Culture Clash in AmericaCa, The First 100 Years, Geni(us), Ravenshead and Virgin Molly. He commissioned Tony Kushner’s renowned Angels in America, co-directed its world premiere at the Taper and has collaborated with Kushner on six projects. Their latest piece, Brundibar, debuted at Berkeley Rep and then traveled to New Haven and New York City. Tony recently made his Broadway debut with Bridge & Tunnel, which was universally lauded by the critics and earned a Tony Award for its star, Sarah Jones. He also staged the show’s record-breaking off-Broadway run, workshoped it for Broadway at Berkeley Rep and directed Jones’ previous hit, Surface Transit. In 2004, his production of Continental Divide transferred to the Barbican in London after playing the Oregon Shakespeare Festival, Berkeley Rep and England’s Birmingham Rep. His other regional credits include Actors Theatre of Louisville, Arizona Rep, La Jolla Playhouse, San Jose Rep, Seattle Rep and San Francisco’s Eureka Theatre, where he served six years as artistic director.

susie medak
(Managing Director) has served as Berkeley Rep’s managing director since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT) and recently completed two terms on the board of Theatre.
Communications Group (TCG), where she served three years as treasurer. Susie has served extensively with the National Endowment for the Arts’ (NEA) Theatre Program panel, as well as on NEA panels in three other areas: Overview, Prescreening and Creation & Presentation. She has chaired panels for both the Preservation & Heritage and the Education & Access programs, also serving as an onsite reporter for many years. In addition, she led two theatre panels for the Massachusetts Arts Council. Closer to home, Susie is a commissioner of the Downtown Business Improvement District, former vice president of the Downtown Berkeley Association and founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. A proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society, Susie lives in Berkeley with her husband and son.

Les waters
(Associate Artistic Director) is in his fourth year as associate artistic director of Berkeley Rep, where he has staged Eurydice, Fêtes de la Nuit, Finn in the Underworld, The Glass Menagerie, The Mystery of Irma Vep, Suddenly Last Summer and Yellowman. He won an Obie Award for Big Love, directing its premiere at the Humana Festival and subsequent runs at Berkeley Rep, Brooklyn Academy of Music, Goodman Theatre and Long Wharf Theater. Elsewhere in America, he has staged work at A.C.T., Connelly Theatre, the Guthrie, La Jolla Playhouse, Marin Theater Company, The Public Theater, Signature Theatre, Steppenwolf Theatre and Yale Rep. In his native England, Les has directed for the Bristol Old Vic, Hampstead Theatre Club, Joint Stock Theatre Group, National Theatre, Royal Court Theatre and Traverse Theatre Club. He often works with prominent playwrights like Caryl Churchill and Charles Mee, and champions important new voices, such as Jordan Harrison and Sarah Ruhl. The former head of the M.F.A. directing program at U.C. San Diego, Les’ many honors include a Drama-Logue Award, an Edinburgh Fringe First Award, a KPBS Patte and several awards from critics’ circles in the Bay Area, Connecticut and Tokyo.

Wayne Jordan & Quinn Delaney
(Season Producers) have enjoyed Berkeley Rep’s performances for a number of years. Wayne is a real estate investor and developer in the Bay Area and serves on Berkeley Rep’s board of trustees. Quinn runs a Bay Area foundation and is involved with a number of progressive institutions, including serving as chair of the ACLU of Northern California.

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

Peter Pervere & Georgia Cassel
(producers) are enthusiastic supporters of Berkeley Rep. Peter retired from a career as a financial officer for East Bay software companies Sybase and Commerce One and joined Berkeley Rep’s board of trustees in 2002. He also serves on the boards of several technology companies. Georgia is recently retired from a career as a licensed clinical social worker, practicing in Alameda and Contra Costa Counties. Peter and Georgia live in Piedmont and have two children: Jill, 22 and Jordan, 20.

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The 2005/06 Season was a great success with critically acclaimed productions, both here at home and across the country. Following its success here, *Brundibar* traveled to Yale Rep and then to the New Victory Theatre in New York, where it was lauded by the *New York Times*. A year after directing the workshop here, Artistic Director Tony Taccone made his Broadway directorial debut in January with Sarah Jones’ *Bridge and Tunnel*, which garnered Ms. Jones a Tony Award for her performance. This spring *The Glass Menagerie*, starring the inimitable Rita Moreno, broke box office records at Berkeley Rep. And when Les Waters staged Sarah Ruhl’s *Eurydice* at Yale Rep in September, the *New York Times* raved it was “devastatingly lovely.” Ms. Ruhl, who is under commission for a new play at Berkeley Rep, was also recently awarded a prestigious MacArthur Genius Grant.

For all of Berkeley Rep’s accomplishments, equally as important is its audience. Without you, there simply wouldn’t be a Theatre. And we are enormously grateful to the more than 3,100 patrons who also made a contribution to the Annual Fund last season, helping us meet our fundraising goal of $3.3 million. It is the support of our community that keeps Berkeley Rep vibrant and strong. Nearly half of the Theatre’s budget comes from contributions — every gift matters. We acknowledge the following contributors who made a donation to the Annual Fund during the 2005/06 Season. Thank you!

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Tickets are just $10 each. Call the Berkeley Rep School of Theatre at 510.647.2972.

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

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

theatre info

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

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

ticket exchange

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

educators

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

theatre store

Our store, located in the Roda lobby, is open 30 minutes before curtain, during intermission and after the show.

considerations

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

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

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

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

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