break out of the ordinary

mother courage
written by bertolt brecht
translated by david hare
music by gina leishman
directed by lisa peterson
sep 8–oct 22

passing strange
book and lyrics by stew
music by stew and heidi rodewald
directed by and created in collaboration with annie dorsen
oct 19–dec 3

all wear bowlers
created and performed by geoff sobelle and trey lyford
directed by aleksandra wolska
nov 24–dec 23

the pillowman
by martin mcdonagh
directed by les waters
jan 12–feb 25

to the lighthouse
by adele edling shank
adapted from the novel by virginia woolf
original score by paul dresher
directed by les waters
feb 23–mar 25

the blue door
by tanya barfield
directed by delroy lindo
apr 6–may 20

oliver twist
adapted from charles dickens
& directed by neil bartlett
may 11–jun 24

choose any 3+ plays

Welcome to the first show of Berkeley Rep's 2006/07 season. We're glad to have you with us — and would like you to join us again. You can apply the full cost of your Mother Courage ticket to any Berkeley Rep subscription. You'll get

- **Lower priced tickets**: the more shows you see, the more you save
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a quick note

Thanks for coming to the show tonight. We're currently calling patrons who haven't subscribed to the new season yet, asking them to join us this year.

We want to share our passion for theatre with you, and invite you to experience the thrill (and value) of a multiple-play experience. We'll help you choose the plays you'll love and dates that'll work best for you. We look forward to speaking with you!
welcome to the 06/07 season

What an honor it is to present Mother Courage, arguably the best play by one of the 20th century’s greatest playwrights, Bertolt Brecht.

Brimming with irony, anger, humor and a critique of war that bristles with life, Mother Courage refuses to be easily categorized. By turns a tragedy, a comedy and a musical(!), the play uses an astonishing number of techniques to tell its epic story of one woman’s journey through the Thirty Years’ War. But Brecht is interested in engaging not only our emotions but our minds, not only our spirits but our intellects; he demands our full attention while we watch his plays and frees us to constantly reconsider their content. It is not enough for him to express the simple truism that war is hell, or that life is hard, or that people act irrationally during wartime. It is not enough for him to say that people are capable of acting bravely, or heroically. Brecht is interested in the more complex issue of how societies create a war narrative substantial enough to justify monstrous actions, how war permeates our economic and psychological appetites, how surviving war creates collective amnesia.

Mother Courage is full of individual acts of surprising heroism and poignant scenes of empathy; it portrays otherwise likable people capable of betrayal and terror. But all behavior is contextualized by war, by the cost of serving the war.

To further subvert our expectations, Brecht adds humor and music to the proceedings. A fan of vaudeville and the music hall, he peppers the action with songs and jokes of the “low” variety to create his very own circus. Lisa Peterson and her intrepid group of designers have embraced Brecht’s original vision, creating emendations for the purposes of clarity, illumination and dynamism. Gina Leishman, who in another life was undoubtedly weaned in a German beer garden, adds her wonderful score to the new translation by the eminent British playwright, David Hare.

One might well ponder why we have chosen to open the season with Mother Courage, a challenging play describing less than heart-warming events. We believe that the goal of the theatre is catharsis, release, liberation; that this experience is not always achieved by distracting ourselves from suffering but by going to the heart of the world. As war correspondent Chris Hedges says in his remarkable book, War is a Force that Gives Us Meaning: “Reconciliation, self-awareness and finally the humility that makes peace possible come only when the culture no longer serves a cause or a myth but the most precious and elusive of all human narratives — truth.”
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2006–2007 Season

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Wed–Fri, Nov 1–3, 8 pm; Sat, Nov 4, 2 pm & 8 pm
and Sun, Nov 5, 3 pm; Roda Theater $65

“The closest we will ever get to the perfect official Godot.”
—The Irish Times

Celebrating the centenary of Samuel Beckett’s birth,
Ireland’s esteemed Gate Theatre returns with arguably the
greatest of all 20th-century dramas. Directed by Walter
Asmus and once again starring Barry McGovern as Vladimir
and Johnny Murphy as Estragon, this landmark production
was greeted with standing ovations from capacity audiences
when last seen in Berkeley in 2000.

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building on shared history

I love autumn! Contrary to all the hype about spring, autumn always feels more to me like the real beginning of the new year. For those of us who are culture vultures, autumn has the feel of a horse race. Every arts organization is stomping and prancing, eager to get out of the gate. Our windows are newly washed, our productions freshly painted, our staffs refreshed from a bit of a summer pause. And our audiences, we hope, are equally refreshed and ready to join us for the season that we’ve so carefully constructed.

Each season, we take great pains to concoct a series of seven plays that, when taken as a whole, bounce against each other in interesting ways, jostle and reinforce each other...that offer a dialogue between you, the audience around you and the plays themselves. Those seven plays build upon the history of plays we’ve offered to you in prior years, creating common points of reference, echoing themes and introducing characters who are vaguely familiar as you may have met their counterparts in earlier works in other seasons. A season of plays is filled with many thrilling moments of recognition that emerge from these shared reference points.

We plan each play with the hope and intention that each of you will see it as part of a whole season. If one play challenges you and makes you uncomfortable, we expect that another will delight you, while another may engage you with its sheer beauty. It is this heady mix of genres, subjects and characters that we offer our subscribers each season.

While we value the theatre-lover who attends only one or two of our productions each season, we believe that one of the critical ingredients for our success at Berkeley Rep has been, and continues to be, the audience members who see the season from beginning to end. It is your eclectic taste, your demanding standards and the intense level of engagement that you maintain with us that gives this theatre its unique character.

For that reason, if you have not already purchased your full subscription for the season, I encourage you to do so tonight. You can even apply the entire cost of your Mother Courage ticket to your subscription package. Join us for the whole season this year!

Happy New Year,

Susan Medak
Managing Director

new for 06/07: come early, learn more!

enjoy free docent presentations before tuesday night shows

To get the most out of the shows you see at Berkeley Rep, consider a docent presentation. Docent presentations let you learn more about the shows you see, giving you a closer look behind the scenes — like watching the extra features on a DVD or taking the audio tour at a museum.

Last year’s participants raved that the presentations “contributed greatly to our enjoyment,” offered “the right background for any viewer to enjoy the play” and were “mind expanding!”

Docent discussions are scheduled for all seven shows this season and take place an hour before every Tuesday night performance. You’ll get background information about the actors, playwrights and productions from trained volunteers—interesting insights and fun facts.

And, if you have a group of ten or more, we can make arrangements for a docent to meet with you on any night! E-mail docent@berkeleyrep.org or call the docent coordinator at 510.647.2900.

Learn more...and enjoy more!

sponsored by:
what a long trip *strange* has been

We’re always preparing for the next show. And the show after that. And the one after that. In fact, our next show, *Passing Strange*, makes its world premiere at Berkeley Rep in October—but it’s been in production here and with our partners at the Public Theater in New York for more than three years. Here’s how we got *Passing Strange* to the stage.

**2003**

- **Jun** Stew and the staff at the Public Theater begin to talk about creating a theatre piece.

**2004**

- **Mar** Stew and his creative partner, Heidi Rodewald, are introduced to director Annie Dorsen. Annie ultimately joins the team as director and collaborator.

- **Apr** First draft of Act I completed. Piece is entitled *Travelogue*.

- **Jul** Stew, Heidi and Annie attend Sundance Theatre Lab and meet Les Waters, Berkeley Rep’s associate artistic director. Les begins speaking with the team about getting Berkeley Rep involved.

- **Sep** First draft of Act II completed. Title changed to *Passing Strange*.

**2005**

- **Jan** Berkeley Rep and the Public agree to co-produce Stew’s piece.
- **Dec** First draft of Act III completed; first full reading of piece.

**2006**

- **Jan** Second draft completed.
- **Feb** Berkeley Rep’s dramaturg, Madeleine Oldham, joins Stew, Heidi, Annie and the cast at the Stanford Institute for Creativity and the Arts for a one-month workshop.
- **May** Design team assembled and hired.
- **Jun** Final workshop at the Public.

- **Jul 10** Preliminary set designs are due; scenic, electrics and lighting departments estimate material and labor costs.

- **Jul 18** Preliminary costume designs due.

- **Aug 7** Scenic department discusses final budgets and groundplans with designers and the director.

- **Aug 8** Final costume designs are due; Berkeley Rep’s costume director, Maggi Yule, her staff and the designer begin searching for costume elements, ranging from pieces of fabric to entire articles of clothing.

- **Aug 9** Properties Manager Ashley Dawn begins shopping for props.

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**low-tech, high quality**

**sound supervisor heather bradley sounds off about *passing strange***

“The first thing you’ll notice about this show is that the musicians in *Passing Strange* are band members. They aren’t orchestral musicians, and their music shouldn’t sound like theatrical accompaniment—it needs to sound like they’re playing a gig in a small club. And it’s really important that the musicians are comfortable with what they hear onstage. They’re used to hearing their instruments in a certain way; if we change what they hear, we also change how they play.

“Since many clubs’ sound systems are less sophisticated than ours, it’s a challenge to create the low-tech sound we want without losing the level of control we need. We’ve all been to concerts where the balance was off, where instruments were too loud, or too soft. But, this is a theatrical environment, and while...
Phew! As if that weren’t enough, our crew is simultaneously running *Mother Courage*, underway for *All Wear Bowlers* and beginning *The Pillowman*.

Now that you’ve seen what’s going on backstage, don’t forget to see what happens when *Passing Strange* comes to the stage! For tickets, or to add *Passing Strange* to your subscription, call 510.647.2949 or click berkeleyrep.org.

“For most our shows, we run the actors’ mics and all instruments through our main speaker system, which we control in the sound booth at the back of the Thrust Stage. For *Passing Strange*, we’ll hook each instrument up to amplifiers, too. And, the musicians will all have wireless inner ear monitors adjusted to give them the auditory information they need. That way, we can control the system, the volume and the mix to ensure that you in the audience and the musicians get a more gritty low-tech, small club atmosphere. It’s going to be a lot of work, but I know we can do it... and I think it’ll be a lot of fun.”

---

**Aug 15** Master Electrician Fred Geffken touches base with lighting designer Kevin Adams to get preliminary lighting plans.

**Aug 21** Jim Smith and Amanda Williams O’Steen, Berkeley Rep’s technical and associate technical director, respectively, order construction materials and draft construction drawings.

**Sep 1** Casting complete.

**Sep 1** Costume shop begins to create final costumes.

**Sep 5** Scenic crew begins building sets.

**Sep 14** First production meeting.

**Sep 15** First rehearsal.

**Sep 15–22** Actors are brought into the costume shop for first fittings.

**Sep 16** Sound equipment finalized and ordered.

**Sep 19** Lighting plans are due.

**Sep 26 – Oct 9** Lighting and sound equipment, plus all scenery, are moved into the Thrust Stage.

**Oct 3–11** Final costume fittings.

**Oct 8** Sound plot due.

**Oct 12** Staging rehearsal: the actors’ first chance to work on the set, in full costume, with all sets and props.

**Oct 13–25** Tech week: when actors, designers and crew work through the show to ensure that every moment is perfectly synchronized.

**Oct 18** Press photo shoot.

**Oct 19** First preview: the first time the show will be performed in front of an audience. It’s our chance to see what moments work — and what needs to be tightened, slowed or changed so that we can fine-tune the show for opening night.

**Oct 25** Opening Night of *Passing Strange* — and a well-deserved post-show party for all.
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We’ve redesigned our website and added new content to better serve you! Click berkeleyrep.org/joinourlist to receive:

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To join us online, please visit berkeleyrep.org/joinourlist.

can you hear us now?

Do you have difficulty catching every word of the performance? Do you strain to hear the voices on stage? Berkeley Rep is pleased to announce that new assisted-listening devices (ALDs) are now available for your auditory pleasure. The new devices are smaller and lighter, and they rely on FM radio waves rather than infrared technology to transmit the actors’ voices. That means you’ll have less static—and an overall improved experience at the Theatre. Now that’s something you’ll be glad to hear.

ALDS are available to all patrons free of charge. To request yours, please visit the house manager’s office in either theatre.

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join the club—go backstage!

On a trip backstage last season, more than 80 fans of Berkeley Rep gained a different perspective on the Thrust Stage and Roda Theatre as they visited the control booths, peered into dressing rooms, explored the prop shop and enjoyed the green rooms. They toured The Roda from bottom to top, traveling from the pit which housed Brundibar’s orchestra to the 33-foot high catwalk for a bird’s-eye view of the stage. Along the way, they met Kitty Muntzel and Kathy Kelner Griffith in the costume shop for a crash course on the art of draping, tailoring and constructing costumes for the stage. And in the Thrust, they got a close-up view of the spectacular set for 9 Parts of Desire, with its custom-designed, hand-painted, Arabic tile work.

Backstage tours are among the most popular benefits of donating to Berkeley Rep. These and other events exclusively for donors are designed to bring you closer to the work you enjoy onstage and to the artists and artisans behind the scenes.

The tour really showed us how much effort and work go into a performance. It was quite an eye-opener and will certainly make me appreciate more aspects of productions I may see in the future.”

—Barbara Hill, Berkeley Rep Donor

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—Barbara Hill, Berkeley Rep Donor
The first child of Friedrich Brecht, chief clerk in a paper factory, and Wilhelmine Friederike Sophie Brezing, the daughter of a civil servant, Eugen Berthold Friedrich Brecht was born on February 10, 1898, in the medieval city of Augsburg, Germany. A sickly child with a congenital heart condition, he suffered a heart attack at age 12. He soon recovered and continued his Latin, history and humanities education in private school, where he co-founded and co-edited a magazine. By age 16, Brecht was writing for a local newspaper and had completed the first of his 40 plays, The Bible, about a girl who must choose to live or to die in order to save others.

Brecht's political thinking was already well-established by the time the First World War broke out. While studying medicine and science at the Universität in Munich in 1917, he attended seminars on the theatre, started to write a new play, Baal, and found work as a theatre critic for a local newspaper. By 1921 he had become a serious writer, penning poems, ballads, short stories, one-act and full-length plays, and also had begun directing. In 1922 his play Drums in the Night opened at Kammerspiele Theatre, turning Brecht into an overnight success. He won the prestigious Kleist Prize and became a dramaturg for the theatre. In 1923, his plays Jungle of the Cities and Baal were both produced.

After moving to Berlin in 1924, Brecht worked as a dramaturg for Max Reinhardt's Deutsches Theatre where he met Helene Weigel — a Viennese actress in his production of A Man's a Man — in whom he found a theatrical muse and life partner. By the late 1920s, Brecht had read Das Kapital and befriended Karl Korsch, a prominent Communist thinker and theoretician who taught him the essential principles of Marxism.

The burning of the Reichstag took place on February 27, 1933. The next day, Brecht and his family fled to Vienna and later Denmark. The Nazis, who had been persecuting Brecht for besmirching the honor of the German soldier in his Legend of the Dead Soldier, revoked his German citizenship in 1935 and burned his books.

Fearing mounting pressure on Denmark to extradite him to Germany, Brecht moved to Sweden in 1939. When the Nazis invaded Poland, he abandoned his work on The Good Woman of Setzuan to write Mother Courage, his response to the rise of fascism and the threat of a second world war.

To further distance themselves from the encroaching war, the Brecht family fled to Finland in 1940, and the following year traveled, via Moscow and Vladivostok, to San Pedro, California. Brecht was unsuccessful in finding work in Los Angeles, writing in his diary, “For the first time in ten years, I am not working seriously on anything.” Nevertheless, in the six
years Brecht lived in Hollywood, he wrote the screenplay for Hangmen Also Die for director Fritz Lang, and the plays The Visions of Simone Machard and The Caucasian Chalk Circle. He also collaborated on a Beverly Hills production of Galileo with Charles Laughton, which was slated for Broadway.

Brecht was called before the House Un-American Activities Committee in October 1947 to testify on his “subversion” of Hollywood and Communist infiltration of the movie industry. Managing to evade answering the Committee’s questions, he left the United States the following day for Paris where he told a friend, “When they accused me of wanting to steal the Empire State Building, I thought it was high time for me to leave.” Later, in Switzerland where Mother Courage had premiered in 1941, he resumed his work, setting down his thoughts, observations and theories in A Short Organum for the Theatre, which influenced theatremakers all over the world.

In 1948, having been refused entry into the American zone of occupied Germany, Brecht and Weigel went to the Soviet sector of Berlin. On January 11, 1949, he directed his own production of Mother Courage at the Deutsches Theatre with Weigel in the title role. With the establishment of his own company, the Berliner Ensemble, in 1949, Brecht’s theatrical future was secured with full support from the Communist regime.

With the Berliner Ensemble, Brecht was able to put into practice his “epic theatre” techniques which distinguished the company’s dynamic theatrical approach with often-innovative stagings of contemporary and classical plays, including Shakespeare, where underlying themes of social and class conflict could be emphasized.

Brecht died of a heart attack on August 14, 1956 while working on a response to Samuel Beckett’s Waiting for Godot. He was buried, as he had requested, in the old Huguenot cemetery beneath the window of his last apartment in Berlin.

brecht’s journey with mother courage

Bertolt Brecht wrote Mother Courage in the autumn of 1939 during his Swedish exile on Lidingö Island, finishing the play in just five weeks. Written in response to Germany’s invasion of Poland, he had originally hoped to see the play presented in Scandinavia as a warning not to be drawn into what was to become World War II; but Hitler had designs on Sweden, and it proved too politically inflammatory to produce Mother Courage in Stockholm.

Two years later, on April 19, 1941, the play was triumphantly staged at Zurich’s Schauspielhaus with German actress Therese Giehse as Mother Courage. Brecht was then in Finland planning his escape to America and did not see the production. He did, however, read reviews and heard reports that the public was moved to tears by Giehse’s performance. Brecht was enraged. Brecht had memorialized his theories on “epic theatre” in A Short Organum for the Theatre. Among them was that audiences not be lulled into passivity by naturalistic and sentimental productions that diminished the audience’s capacity to be intellectually engaged by the events of the play. Instead, with his highly theatrical presentational style, he wanted them to be aware of the artifice of theatre, be entirely purged of empathy for the characters and to think about the play’s social and political implications. With Mother Courage, Brecht had two particular objectives in mind: that audiences see Anna Fierling (Mother Courage) as emblematic of an unholy alliance of war and commerce in which the pursuit of profit leads to irrevocable loss, and that audiences become indignant at the pointlessness of war and take action to stop its progress. Instead, they saw Anna Fierling as a tragic heroine with a fierce instinct for survival.

In 1949, Brecht produced and directed the play himself with his own company, the Berliner Ensemble, at the Deutsches Theatre in East Berlin. He rewrote the play, making alterations to ensure that Mother Courage would not be interpreted in a sentimental manner. Helene Weigel played the title role in a portrayal that would define all others to come, and the production launched Brecht’s reputation as the most important director of his time.

The Mother Courage Model Book, a compilation and photographic archive of his staging, detailed Brecht’s rehearsal notes and commentary on every aspect of the show. The Model Book has served as an invaluable resource for future productions of the play, but Brecht did not expect productions to adhere slavishly to his own. He wrote, “Anyone who deserves the name of artist is unique; he can neither be perfectly imitated nor give a perfect imitation. The use of models is a particular kind of art, and just so much can be learned from it. The aim must be neither to copy the pattern exactly nor to break away from it at once.”

Despite Brecht’s efforts to shape audiences’ responses to Mother Courage, the play has continued to emotionally engage as well as intellectually challenge and entertain audiences worldwide.

“I wrote the play quite expressly for Scandinavia... what I had in mind in writing it was that the playwright’s play might be staged in a few major cities, with its warning that you need a long spoon to sup with the devil... nothing came of the projected productions. writers can’t write as fast as governments can whip up wars.”
—Bertolt Brecht
The first time I saw a Brecht play was at the Edinburgh Theatre Festival—I can’t remember whether it was *Happy End* or *Threepenny Opera*. At the time, I was studying piano and music theory with the idea of becoming a concert pianist. The Brecht/Weill music struck me as being very different—amazingly rich, yet full of danger.

I then got hold of the first English translation of Brecht’s songbook in collaboration with Hanns Eisler, and the music hit me between the eyes—I even formed a theatre company in an abandoned taxi meter factory in London to perform it. It was carnival and circus music mixed with early 20th century dissonance. In Munich in the 1920s, Brecht had been friendly with Karl Valentin, a famous German beer hall and circus clown who influenced Brecht’s writing and musical style. He became a member of Valentin’s political cabaret and played clarinet to Valentin’s tuba. My theatrical endeavor didn’t last long, and I moved on to other things, but from then on Brecht’s harmonic musical language informed much of my writing and became an indelible part of my own vocabulary.

In 1998, I was asked to mark the occasion of Brecht’s centenary by P.S. 122 in New York, and I pulled together a group of friends to make a band. The Mister Wau Wa band took on a life of its own and is still going, dedicated to the songs of Brecht, featuring pump organ, accordion, sax, clarinet, guitar, tuba and drums. Lisa Peterson, with whom I first worked in 1984, would often come to hear us play.

When Lisa asked me to compose the score for *Mother Courage*, I asked myself how I could do this when a wonderful score already exists—that of Paul Dessau (who composed the music for Brecht’s 1949 production)—and how I could work with a theatre company to do this work.

In theatre, the needs of a piece are dictated by the time and place in which it is being created. Given this place and time and Brecht’s *Mother Courage*, I decided to compose for two musicians playing piano, accordion and tuba—the meeting point redux of circus, military and cabaret music.

Brecht’s aesthetic in terms of music was one of constant surprise, another manifestation of his theory of *Verfremdungseffekt*, or what’s come to be known as the alienation effect. He is saying, “Here’s a moment when you can have fun—but also think.” In the play, he takes us on a journey that is realistic for a while and then says, “Now it’s time for something completely different.” Lights come on, music breaks the action, the tone completely changes and the play becomes a presentation in cabaret style.

There are 12 scenes in *Mother Courage* and 12 songs, each distinctly different from the other. For example, Courage sings a lullabye to her dead daughter, the Chaplain sings a brutal song about the Passion of Christ, the Cook sings The Song of Solomon about moral dilemmas while he’s facing one of his own and a woman sings of home as Courage and Kattrin wander homeless through the battlefield. All of them have tremendous dramatic power—and irony.
“The [Thirty Years’] war solved no problems. Morally subversive, economically destructive, socially degrading, confused in its causes, devious in its course, futile in its result, it is the outstanding example in European history of meaningless conflict. The overwhelming majority in Europe, the overwhelming majority in Germany, wanted no war; powerless and voiceless, there was no need even to persuade them that they did. The decision was made without thought of them. Yet of those who, one by one, let themselves be drawn into the conflict, few were irresponsible and nearly all were genuinely anxious for an ultimate and better peace... They wanted peace and they fought for 30 years to be sure of it. They did not learn then, and have not since, that war breeds only war.”—From The Thirty Years’ War, by C.V. Wedgwood, 1938

In 1618, the Hapsburg dynasty was the greatest power in Europe, ruling over Austria, Hungary, Bohemia, Spain, Portugal and large sections of France and Italy, as well as Mexico, Peru and Brazil.

The war began with the revolt of Protestant nobles in Bohemia against the Catholic King Ferdinand II (later Holy Roman Emperor Ferdinand II) and involved issues of territory, religion and succession. In the ensuing three decades, it spread throughout Europe due to the constitutional frailty of the Holy Roman Empire, the inability of the interdependent German states to act together and the ambitions of other European powers. Because the German states were the geographical and political center of Europe, their territory became the primary battleground. The result was a tremendous decrease in German population, devastation of German agriculture and the ruin of German commerce and industry.

As Mother Courage follows the soldiers from region to region and from city to city, she perseveres in the shifting sands of political and religious fealty with cunning and sheer force of will. She could not be a stranger to the devastation of towns and cities as the war progressed and she followed the armies, selling her goods.

With the onslaught of sieges and military campaigns, the war brought with it the miseries of plague, famine and slaughter to the population. The Swedish armies alone destroyed 2,000 castles, 18,000 villages and 1,500 towns, mostly on German soil. Urban areas in Germany lost one-third of their population as marauders burned, plundered, tortured and murdered villagers in search of booty. Throughout, the largely mercenary armies had to be supported at the expense of the inhabitants. In reality, the Thirty Years’ War was not one war but a series of small wars, and the victories usually went to the generals who kept their troops best provisioned.

Bertolt Brecht’s birth city of Augsburg did not escape the brutality of the Thirty Years’ War. In 1629, Emperor Ferdinand II installed a Catholic government in Augsburg that curtailed the rights of local Protestants. In 1632, the Protestant Swedish army took the city without resistance, but when the Swedish army was routed to a nearby city in 1634, Catholic troops surrounded Augsburg. The Swedish garrison refused to surrender and a disastrous siege ensued, during which thousands died of hunger and disease. Although the signing of the Peace of Westphalia in 1648 ended this era of conflict and was an important step toward religious toleration, the incredible sufferings of the German peasantry were remembered for centuries.
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aegis
(EMG)
MOTHER COURAGE

written by bertolt brecht
translated by david hare
original music by gina leishman
directed by lisa peterson

the play is set between
1624 and 1636, in europe
during the thirty years' war

act 1: 90 minutes
Scene 1: Sweden, 1624.
Scene 2: Poland, 1626.
Scene 3: Poland, 1629.
Scene 4: Poland, 1629.
Scene 5: The Siege of Magdeburg, Saxony, 1631.
Scene 6: Ingolstadt, Bavaria, 1632.
Scene 7: On the Road, 1632.

act 2: 50 minutes
Scene 8: Saxony, 1632.
Scene 9: Fichtel Mountains, Saxony, 1634.
Scene 10: On the Road, 1635.
Scene 11: Halle, Saxony, 1636.
Scene 12: Saxony, 1636.

there will be a
15-minute intermission

This production is made possible
through the generosity of:

season producers:
Wayne Jordan & Quinn Delaney

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Kattrin Katie Huard
Swiss Cheese / Ensemble Drew Hirshfield*
Elif / Ensemble Justin Leath**
Cook / Ensemble Jarion Monroe*
Yvette Pottier / Ensemble Katie Barrett*
Chaplain / Ensemble Patrick Kerr*
Drummer / Ensemble David W. Collins*
Piano / Accordion / Ensemble Mark Danisovszky*
Tuba / Accordion / Ensemble Ara Anderson*

Scenic Design Rachel Hauck
Costume Design David Zinn
Lighting Design Alexander V. Nichols
Sound Design Jill BC DuBoff
Music Director Gina Leishman
Fight Director Steve Rankin
Movement Director MaryBeth Cavanaugh
Associate Lighting Design Jennifer Setlow
Dramaturg Shirley Fishman
Stage Manager Michael Suenkel*
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*Member, Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
**Equity Professional Theatre Intern
ara anderson
(Tuba/Accordion/Ensemble) is a San Francisco performer and composer who leads two bands: Boostamonte! and Iron & the Albatross. He has also worked with J.C. Hopkins, Geoff Hoyle, Jolie Holland, Jonathan Richman, Sean Hayes, Victoria Williams, Dan Hicks & The Hot Licks, Tom Waits, the New Pickle Circus band and Tin Hat, among others. Ara began singing and playing trumpet, violin, drums and piano in fifth grade with encouragement from his father, a trained trombonist and composer. Throughout college, he played in several school orchestras, concert bands and jazz bands, playing handbells and singing at a local church, and playing in an after-school jazz ensemble led by bassist Herbie Lewis. Ara studied classical pedagogy and performance at the San Francisco Conservatory of Music.

katie barrett
(Yvette) is delighted to debut at Berkeley Rep and continue in the role of Yvette she created for La Jolla Playhouse. Stage credits include the East Coast premiere of Amy Freed’s Safe In Hell at Yale Rep, directed by Mark Wing-Davey, and numerous productions with Ensemble Studio Theatre, the O’Neill Playwrights Conference, Studio Theatre (Trudy Blue, title role), the Kennedy Center (Jo, Little Women), Arena Stage, Baltimore CenterStage, Woolly Mammoth, Round House Theatre, Washington Shakespeare Company, Folger Shakespeare Library, Berkshire Theatre Festival and HERE. Film and TV credits include Fast Track, as well as HBO’s The Corner, Riders and Pride and Prejudice. As a singer, Katie has performed with the Washington Bach Consort, Woodley Ensemble and the Oratorio Society of Washington and has appeared as a soloist at Washington National Cathedral.

dr. sam moss
(EMG)
mark danisovszky (Piano/Accordion/Ensemble) is a musical director, composer, pianist and accordionist in diverse settings. As solo accordionist, Mark’s recent credits include *The Lord of the Rings Symphony* with Howard Shore and the Atlanta Symphony; *Vanessa* by Samuel Barber (San Diego Opera); *The Rubaiyat of Omar Khayyam* by Alan Hovhaness (Hilton Head Orchestra) and *Tango* by Robert Xavier Rodriguez (San Diego Symphony). Theatrical credits include the Pianist in *Luck, Pluck, and Virtue* and *Oronte/Accordionist in The School for Wives* at La Jolla Playhouse, as well as Mark Blitzstein/Pianist in *The Cradle Will Rock, Red Noses, The Dybbuk* and *Six Women With Brain Death* at San Diego Rep. Mark has also composed scores for productions of *Three Sisters*, *A Midsummer Night’s Dream*, *The Odyssey* and *Fern Street Circus*, and he performs with many world music groups.

justin leath (Eilif/Ensemble) is a member of American Conservatory Theater’s M.F.A. class of 2007, and most recently appeared as Baby Face in A.C.T.’s *Happy End*. Other M.F.A. productions include *The Virtuous Burglar, Much Ado About Nothing, The Love of the Nightingale, Myths and Hymns* and *The Lady from Dubuque*. Regional theatre credits include *Romeo and Juliet, Richard III, Henry IV, Part I, My Fair Lady, 1776, Born Yesterday and Camelot* — all with the Utah Shakespearean Festival, where he received the Michael and Jan Finlayson Memorial Acting Award. Justin has also performed as a soloist with the Milwaukee and San Antonio Symphony.

brent hinkley (Sergeant/Ensemble) is the associate artistic director of the Actors’ Gang in Los Angeles where he has directed several plays, including *Underneath the Lintel* (which won Ovation Awards for direction and production) and *Blood! Love! Madness!* (which won the L.A. Weekly Award for direction and Gar-

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land Awards for direction and production). At Actors' Gang he has also performed in Woyzeck, The Seagull, 1984, Carnage and Embedded, the latter two also having runs at the Public Theater in New York. TV and film credits include The Sidler on Seinfeld, CSI, The Closer, Monk, Gilmore Girls, ER, The West Wing, The X Files, Buffy the Vampire Slayer, Ed Wood, Falling Down, Silence of the Lambs, Bob Roberts, Jacob's Ladder and Say It Isn't So. Brent resides in Los Angeles with his wife, Kate, and their 6-year-old son, Declan.

**drew hirshfield**

(Swiss Cheese/Ensemble) is a Bay Area native. His credits include work at A.C.T. (Happy End, A Christmas Carol), Magic Theatre (Nero [Another Golden Rome]), Shakespeare Santa Cruz (Merry Wives of Windsor, The Seagull), Lake Tahoe Shakespeare Festival, Marin Shakespeare Company, Sacramento Theatre Company and Santa Rosa's Summer Repertory Theatre. As an apprentice at Actors Theatre of Louisville he appeared in workshop productions of the plays Creep, Slut and Description Beggared. He holds a B.A. from U.C. Davis and an M.F.A. from A.C.T. He is delighted to make his Berkeley Rep debut.

**katie huard**

(Kattrin/Ensemble) is excited to join Berkeley Rep for this production. Currently in her final year of graduate school at A.C.T., Katie is a proud native of New Orleans. She began her acting training at the New Orleans Center for Creative Arts, and then attended the College of Charleston in South Carolina, where she received a B.A. in theatre with a minor in Spanish. Her favorite projects have been The House of Blue Leaves on the College of Charleston’s mainstage (Bananas), The Wait (a movement project at Piccolo Spoleto Festival) and her A.C.T. first-year project The Lady from Dubuque (Elizabeth). Katie would like to thank A.C.T. for allowing her to be in this show and her parents for their continuous love, support and enthusiasm.

**marc damon johnson**

(Recruiting Officer/Ensemble) is elated to return to Berkeley Rep, where he was last seen in Polk County. His theatre credits include the New York Shakespeare Festival (NYSF), Lincoln Center, Kennedy Center, Arena Stage, The Acting Company in New York, Long Wharf Theatre, Cincinnati Playhouse, Cleveland Play House, Great Lakes Theater Festival and Signature Theatre in New York, where he received a Drama League nomination for his appearance in Mr. Fox: A Rumination with Bill Irwin and Geoff Hoyle. Marc has appeared on numerous TV shows including Rescue Me, The Sopranos, Third Watch, Law & Order, Law & Order: Criminal Intent, 100 Centre Street and Deadline. His film credits include Preaching to the Choir, It Runs in the Family, Grace & Glory and Woody Allen's Sweet and Lowdown.

**patrick kerr**

(Chaplain/Ensemble) After attending Yale School of Drama Patrick lived in NYC performing in lots of theatre. Highlights include the title role in Tartuffe opposite Cherry Jones, Liviu Ciulei’s The Bacchae at the Guthrie and The Devils, directed by Garland Wright for New York Theatre Workshop (NYTW). He moved to Los Angeles as part of the original cast of the off-Broadway hit Jefrey and has since appeared on dozens of television shows, including recurring roles as Noel Shemsky on Frasier, for which he won a SAG Ensemble Award, and as the blind guy on Curb Your Enthusiasm. West Coast theatrical credits include Steve Martin’s The Underpants at the Geffen Playhouse, Dealer’s Choice at the Mark Taper Forum and Love! Valour! Compassion! here at Berkeley Rep, for which he won a Bay Area Critics Circle Award.

**jarion monroe**

(Cook/Ensemble) has appeared in more than 17 seasons at Berkeley Rep since 1985. Shows include House of Blue Leaves, Rhinoceros, Volpone, Hard Times and Our Town. His other Bay Area credits include the world premiere of The Wait. Jarion is a Bay Area native. His credits at A.C.T. (Swiss Cheese/Ensemble) is a Bay Area native. His credits include work at A.C.T. (Happy End, A Christmas Carol), Magic Theatre (Nero [Another Golden Rome]), Shakespeare Santa Cruz (Merry Wives of Windsor, The Seagull), Lake Tahoe Shakespeare Festival, Marin Shakespeare Company, Sacramento Theatre Company and Santa Rosa's Summer Repertory Theatre. As an apprentice at Actors Theatre of Louisville he appeared in workshop productions of the plays Creep, Slut and Description Beggared. He holds a B.A. from U.C. Davis and an M.F.A. from A.C.T. He is delighted to make his Berkeley Rep debut.

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premieres of Sex Habits of the American Woman and The Right Kind of People at the Magic Theatre; Old Wicked Songs at Marin Theatre Company. Janion has also worked at Marin Shakes, California Rep, Cal Shakes and San Jose Rep, and appeared as The Player in Rosencratz and Guildenstern are Dead and as Jacob Marley in A Christmas Carol, both at A.C.T. He has also worked with Arizona Theatre Company, South Coast Rep, Yale Rep, Oregon Shakespeare Festival (OSF) and the Ahmanson Theatre. His TV and film credits include The Californians, In Control of All Things, The Game, Seinfeld and Frasier.

lisa peterson
(Director) is happy to return to Berkeley Rep, where she previously directed Antony & Cleopatra and The Fall. Her New York credits include Tight Embrace at Intar Theatre; Birdy and Chemistry of Change at the Women’s Project; Bexley Oh, Trestle At Pope Creek, Slav! and Light Shining in Buckinghamshire at NYTW; Suerio at MCC Theater; Tongue of a Bird and The Square at the Public Theatre and Collected Stories at Manhattan Theatre Club. She has directed many world premieres and classics regionally at theatres including La Jolla Playhouse, the Guthrie Theater, the Taper, Intiman Theatre, Actors Theatre of Louisville, Long Wharf, Cal Shakes, Arena Stage, Yale Rep, New York Stage & Film and Sundance Theatre Lab. Lisa has received an Obie Award, Drama Desk and Drama-Logue nominations and a Theatre Communications Group/National Endowment for the Arts grant. She is a member of Ensemble Studio Theater and the Drama Dept.

gina leishman
(Composer/Music Director) returns to Berkeley Rep, where she last composed Endgame/Act Without Words. Her New York credits include the Broadway productions of Juggling & Cheap Theatrics and Comedy of Errors at Lincoln Center as well as Strawinsky’s L’Histoire du Soldat with BAM/Next Wave, Tongue of a Bird and Helen at the NYSF. Her work on Centenary Stage Company’s Therese Raquin received a Drama Desk nomination. Gina’s other credits include scores for Oedipus the King at the Guthrie, Burning Dreams and Red Noses at San Diego Rep, Imaginary Invalid at Yale Rep, Brothers Karamazov with Arena Stage and Seattle Rep, Alice at Dallas Theater Center and Twelfth Night, Cymbeline, Much Ado About Nothing and others at Cal Shakes. Her recordings can be found on Koch Jazz and New World Records. Visit ginaleishman.com

shirley fishman
(Dramaturg) oversees new plays in development as associate artistic director at La Jolla Playhouse, acting as dramaturg on many of that theatre’s mainstage productions. At New York’s Public Theater, she served as dramaturg on productions, readings and workshops and co-curated the Public’s annual New Work Now! Festival. As creative advisor and dramaturg at Sundance Theatre Lab, she worked on such projects as Doug Wright’s I Am My Own Wife and Moisés Kaufman’s The Laramie Project. Shirley holds an M.F.A. from Columbia University in dramaturgy, is a guest lecturer at UCSD’s Theater Department and is a dramaturg for UCSD’s annual Playwrights Festival. She is also executive vice president of the San Diego Performing Arts League Board.

rachel hauck
(Scenic Design) last designed Antony & Cleopatra for Berkeley Rep. Recent West Coast credits include Winter’s Tale, Richard III and Hedda Gabler at OSF; Water and Power, Electricidad and Chavez Ravine at the Taper; The Clean House and Mr. Marmalade at South Coast Rep; and The Country, Be Aggressive at La Jolla Playhouse. In New York, Rachel recently designed The Cataract for the Women’s Project. Off-Broadway credits include the Public Theater, Minetta Lane, the Vineyard Theatre, Ensemble Studio Theatre and Ma-Yi Theatre Company. Additionally, she’s worked at Yale Rep, the Intiman, Trinity Rep, the Children’s Theatre Company of Minneapolis and Tokyo’s Parco Theatre. Rachel has been the resident set designer at the O’Neill Playwrights Festival since 2005. Rachel is the recipient of the Princess Grace Award for Theater and an NEA/TCG Design Fellowship.

david zinn
(Costume Design) recently designed costumes for the world premiere of The Greater Good at Gammemglass Opera (directed by David Schweizer) and has provided both set and costume design for Marivaux’s The Island of Slaves and Rinde Eckert’s Orpheus X at A.R.T., both directed by Robert Woodruff. He has designed scenery and/or costumes regionally at the Santa Fe Opera, Lyric Opera of Chicago, the Guthrie, CenterStage, the Taper, Seattle Rep, the Intiman, Yale Rep and many others. In New York, his sets and costumes have been seen at New York City Opera, Second Stage, NYTW, the Atlantic Theater, MCC Theater and Target Margin Theater, where his work received an Obie Award. Visit mrdavidzinn.com.

alexander v. nichols
(Lighting Design) was the lighting and projection designer for last season’s Culture Clash’s Zorro in Hell. Other Berkeley Rep designs include Culture Clash in
AmeriCCa, Surface Transit, Continental Divide and Fêtes de la Nuit. He has also worked with Arena Stage, Alley Theater, A.C.T., OSF, Cal Shakes, Huntington Theatre, CenterStage, National Theater of Taiwan, San Francisco Ballet, Boston Ballet, Alvin Ailey, ODC/SF, Hubbard Street, Royal Winnipeg Ballet, Kronos Quartet, Paul Dresher Ensemble and Rinde Eckert. Alexander served as resident designer for the Margaret Jenkins Dance Company, Pennsylvania Ballet and Hartford Ballet and was lighting director for American Ballet Theater. Dance credits include designs for choreographers Christopher d’Amboise, Ann Carlson, Val Caniparoli, Bill T. Jones, Jean Grand Maître, Mark Morris, Mikko Nissinen, Kevin O’Day, Kirk Peterson, Stephen Petronico, Dwight Rhoden, Michael Smuin and Brenda Way.

**jill bc duboff**  
(Sound Design) designed The Constant Wife, The Good Body and Bill Maher: Victory Begins at Home on Broadway, and was associate sound designer for Three Days of Rain and The Odd Couple. Off Broadway credits include Jump/Cut and Birdy at Women’s Project, Memory House and Splatter Pattern at Playwrights Horizons, What Then with Clubbed Thumb and Well at the Public Theater, in addition to work with Vineyard Theatre, NYT, Cherry Lane, Signature Theatre and Adobe Theater Company. Regionally, she’s worked with New York Stage & Film, the Humana Festival, Woolly Mammoth and South Coast Rep. Her TV work includes Comedy Central Presents: Slovin & Allen and NBC Late Fridays. Jill was nominated for two Drama Desk Awards and a Hewes Award in 2005.

**steve rankin**  
(Fight Director) frequently works with La Jolla Playhouse, where recent fight credits include Zhivago, Palm Beach, Jersey Boys and Dracula: The Musical. Fight credits at San Diego’s Old Globe Theatre include Antony & Cleopatra, Two Noble Kinsmen, Romeo & Juliet, Macbeth, Hamlet, Julius Caesar, Othello and A Midsummer Night’s Dream. On Broadway, Steve has directed fight sequences for Jersey Boys; Dracula: The Musical; Henry IV, Parts I and II; The Who’s Tommy; Twelfth Night; Two Shakespearean Actors, Getting Away with Murder; Anna Christie and The Real Inspector Hound. Additionally, Steve has worked at the Metropolitan Opera, San Diego Opera, the Taper, the Ahmanson, Asolo Theatre, Actors Theatre of Louisville, CenterStage, Virginia Stage Company, GEVA and elsewhere, and has numerous off-Broadway and film credits.

**marybeth cavanaugh**  
(Movement Coach) received her M.F.A. in Dance Composition from Mills College. Prior to receiving her degree, she worked at Oregon Shakespeare Festival for five seasons as choreographer/actor. Since then, she has choreographed for Berkeley Rep, Shakespeare Santa Cruz. The Lab at Lincoln Center, Mills College Rep, Summerfest Dance and for thirteen seasons at Cal Shakes as choreographer/movement teacher. She has taught at U.C. Berkeley, U.C. Davis, Cal Shakes and the Berkeley Rep School of Theatre. She has directed Measure for Measure and The Red Wheelbarrow for Shakespeare at Stinson and Peter and the Wolf for Napa Valley Rep. MaryBeth Cavanaugh is the coordinator of theatre arts training at the Berkeley Rep School of Theatre.

**anjee nero**  
(Season Producers) have enjoyed Berkeley Rep’s performances for a number 1

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**anjee nero**  
(Season Stage Manager) is happy to be assisting her first show at Berkeley Rep. Regional credits include Mother Courage and Current Nobody at La Jolla Playhouse; Jem & I and Be Here Then at id Theatre Company’s Seven Devils Playwrights Conference; Waiting for Godot and Hedwig and the Angry Inch with Risk Theatre Initiative; Cyran, Inspector Carol and A Chorus Line at Panto Repertory Theatre; Hamlet at the Curtis Theatre and Lava with Son of Semele Ensemble; Men are from Mars, Women are from Venus at Dallas Theater Center. Anjee’s other credits include Only Sound Remains with Japan America Theatre and Southern California industrial events with MSI Production Services.

**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.

rick hoskins & lynne frame
(Executive Producers) are active supporters of the arts and have been fans of Berkeley Rep since settling in the Bay Area more than a decade ago. Rick is a managing partner at Genstar Capital, a private equity firm based in San Francisco, and is current president of Berkeley Rep’s board of trustees. Lynne is enjoying a hiatus from her academic career (at the German Department of U.C. Berkeley), working on the national board of Slow Food USA and contemplating her own next move in the arts. They live in Mill Valley with their eight-year old son, Alex, who is an up-and-coming theatre fan himself (thus far, “Twelfth Night rules!”).

michael & sue steinberg
(Producers) have been interested in the arts since they met. Together, they enjoy regional theatre, and are delighted to produce Mother Courage.

downtown restaurant
(Production Sponsor) is proud to enter the fifth year of its extraordinary partnership with Berkeley Rep by sponsoring Mother Courage and hosting the opening night dinner for this production. downtown restaurant specializes in Mediterranean seafood, but its wide-ranging menu, international wine list and a large, elegant bar, plus live performances by many of the finest local jazz musicians make downtown restaurant a destination spot in Berkeley’s arts district. downtown also provides private dining for groups of 12 to 150 and delights in hosting special events from winemakers’ dinners and dinner concerts to business conferences, cocktail parties and rehearsal/wedding dinners. Recently named one of the Bay Area’s Top 10 Restaurants by the San Francisco Chronicle’s Michael Bauer, downtown restaurant eagerly awaits the opportunity to entertain you.

bART
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(Season Sponsor) has been the top corporate giver to Bay Area nonprofits for five consecutive years. On behalf of our 16,000 Bay Area team members, Wells Fargo recognizes Berkeley Repertory Theatre for its leadership in supporting the performing arts and its programs. More than 140 years ago, Wells Fargo stagecoaches brought actors, musicians and other performing artists to the West. As the oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, commercial and consumer finance and much more. For more than 154 years, Wells Fargo has helped generations of families build, manage, preserve and transfer wealth with personalized advice and services. Talk to a Wells Fargo banker today to see how we can help you become more financially successful.

tony taccone
(Artistic Director) is in his tenth year as artistic director of Berkeley Rep, where he has staged more than 35 shows, including the world premieres of Continental Divide, The Convict’s Return, Culture Clash in AmeriCCa, 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 trav-
eled 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 and San Francisco’s Eureka Theatre, where he served six years as artistic director.

susan 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 as treasurer. Susan has served extensively with the National Endowment for the Arts’ 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, Susan 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, Susan 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, MTC, the Public, 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 DramaLogue Award, an Edinburgh Fringe First Award, a KPBS Patte and several awards from critics’ circles in the Bay Area, Connecticut and Tokyo.

additional thanks
Marissa Wolf, Assistant Director
Meghan Johnson, Wardrobe
Wendy Lynn, Wig/Wardrobe
Bonnie Rippberger, Wardrobe
Lara Shimasaki, Carpenter
Terence Keane, Foot Model
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matching gifts

The following companies have matched their employees’ contributions to Berkeley Rep. Please call the Development Department at 510.647.2905 to find out if your company matches gifts.

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season producers / $50,000 & up
Anonymous (3)
Marcia & John Goldman
Wayne Jordan & Quinn Debney

executive producers / $25,000–49,999
Rena Bransten
C. David Goldman
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Anonymous
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The Alfai Family Foundation
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Dorothy Edelson
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Mary & Nicholas Graves
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associate producers / $5,000–9,999
Anonymous
Robert Mailer Anderson & Nicola Miner
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Jean & Jack Knox
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Neil & Leigh MacNeil
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Michelle Mercer & Bruce Golden
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Virginia Patterson
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Kaye & Randy Rosso
Sheila Wishek
Martin & Margaret Zankan

directors / $1,000–2,499
Anonymous (8)
Shirley & Lew Albright
G. Bryan Balazas
Jane & Bill Bardin
Stephen Belford
Thomas & Tecoah Bruce
Jennifer Chaiken & Sam Hamilton
Melvin & Hella Cheltn
Earl T. Cohen & Heidi M. Shahe
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Lois & Gary Marcus
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playwrights / $1,000–1,499
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Mada Adair
Roy & Judith Alper
Gene & Pat Angell
Mr. & Mrs. Jack Argabright
Fred & Elizabeth Baldenster
Jim & Bonnie Bell
Patti Bittenbender
Brotman Basri Family
Linden & Carl Berry
Bonnie Bogue
Marie Calderilla
Ken & Betsy Cheitlin
Dennis Cohen & Deborah Robison
Florence Cohen
Anita & Richard Davis
Harry & Susan Dennis
Julie & Scott Drummond
David & Monika Eiseneburg
Elizabeth Erickson
Cynthia Farner
Martin & Barbara Fishman
Mort & Fannie Fleishhacker
Rebecca Folio & Tom Bentley
Phyllis & Eugene Gottfried
Robert & Susan Green
Romeo Gregorie
Dick & Lois Halford
Eugena Karntonov &
Jeremy Rosenblatt
Robert & Joan Kroll
Lousa Lafuersweiler & Warren Sharp
Ellen & Barry Levine
Tom Lockard
Pamela Mead
Janet Miller

Sarah McArthur & Michael LeValley
Sandra & Ross McCandless
Dugan Moore
Peter Pervere & Georgia Cassel
Pat Rougeau
Richard A. Rubin & H. Marcia Smolens
Patricia Sakai & Richard Shapiro
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Betty & Jack Schafer
Cynthia & William Schaff
Dr. & Mrs. Philip D. Schild
Stephen & Cindy Snow
Jinee Tao & Charles Baxter
Felicia Woytak & Steve Rasmussen

presidents / $2,500–4,999
Anonymous (2)
Ken & Joni Avery
Helen C. Barber
BluesCruise.com
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Tracy Brown & Gregg Holland
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Kathleen Evans & Bruce Bagnell
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Beth & Walt Weissman
Grace Williams
Mary Zlot

designers / $750–999
Anonymous (4)
Madeleine Babin
Ellen Bucche
Kimo Campbell
Susan Chamberlin
Rafael Costas
Katherine & George Couch
Constance Crawford
Andrew Daly & Jody Taylor
The Margot Fraser Fund of the Marin
Community Foundation
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Rosalind & Sung-Hou Kim
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Mitzi Sales & John Argue
Mark Schoenrock
Barbara & Irving Schwartz
Anne Stentzel
Suzanne Weiss
George & Kathleen Wolf
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The following individuals have generously provided for Berkeley Rep in their estate plans:

Ken & Joni Avery
Nancy Axelrod
Carol B. Berg
Bruce Carlton & Richard G. McCall
Diane Cash
Stephen K. Casady
Andrew Daly & Jodi Taylor
Carol & John Field
Mary & Nicholas Graves
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Margaret Phillips
Marjorie Randolph
Betty & Jack Schafer
Stephen & Cindy Snow
Dr. Douglas & Anne Stewart
Phillip & Melody Trapp
Dorothy Walker
Karen & Henry Work

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

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

new corporate council members join the scene

Last season, Berkeley Rep’s Corporate Council welcomed several new members, including Alan Aldrich from Bank of America Private Bank, Erica Denham from American Express, Erik Eriksson from Charles Schwab & Co., Ezra Garrett from Target and Louisa Sakkis from Morgan Stanley. Corporate Council members act as ambassadors between the business community and the Theatre—and enjoy inside access, exclusive client entertainment opportunities and special events, like this past May’s Corporate Night event.

“I feel lucky that the Bank’s commitment to arts & education in the Bay Area gives me the opportunity to participate in the Theatre’s Corporate Council,” says Alan Aldrich, a new member from Bank of America Private Bank, “I get the best of both sides of the curtain: a peek into the backstage and back office goings-on, and the opportunity to meet and entertain clients with brilliant, often thought-provoking and always conversation-starting productions.”

To find out more about the Corporate Council or how to get your company involved, contact Lauren Elaine Davidson at 510.647.2904.
Berkeley Repertory Theatre, now in its 39th season, is the recipient of the 1997 Tony Award for Outstanding Regional Theatre. Founded in 1968 as the East Bay’s first resident professional theatre, Berkeley Rep has established a national reputation for the quality of its productions and the innovation of its programming. Berkeley Rep’s bold choice of material and vivid style of production reflect a commitment to diversity, excitement and quality. The company is especially well known for its fresh adaptations of seldom-seen classics, as well as its presentation of important new dramatic voices. Berkeley Rep has attracted internationally acclaimed theatre artists such as Moisés Kaufman, Tony Kushner, Rita Moreno, Maurice Sendak, Anna Deavere Smith, Tadashi Suzuki, George C. Wolfe and Mary Zimmerman, and has produced numerous world premieres of plays by renowned playwrights.

what does it mean to be a not-for-profit theatre?
At the most fundamental level, it means that 100% of the dollars Berkeley Rep receives are directed back into supporting the work. It also means that the Theatre is “owned” by the community, governed by a board of trustees and exists to serve that community through its plays, educational programs and outreach initiatives. Total operating costs are not covered from ticket sales. Roughly 55% of Berkeley Rep’s costs are covered by ticket sales, while the remaining 45% must be raised through contributions from individuals, corporations, foundations and grants from government agencies. Berkeley Rep belongs to you, and needs your involvement. Volunteer. Donate what time you can. Contribute what you can afford. Continue to attend performances. Berkeley Rep is your theatre. Your participation and support are needed to create an outstanding theatre experience for all audiences.

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- president: Rick Hoskins
- vice president: Richard A. Rubin
- treasurer: Peter Pervere
- secretary: Marjorie Randolph
- vp, 40th anniversary campaign: Felicia Woytak
- vp, annual fund: Pat Sakai
- chair, trustees committee: Dale Rogers Marshall
- president emeritus: Roger A. Strauch

Kenneth P. Avery
Becky Bleich
Stephen K. Cassidy
David Cox
Thalia Dorwick
William T. Espey
William Falk
John Field
Kerry L. Francis
Scott R. Haber
Mary Hamilton
David Hoffman
Wayne Jordan
Carole S. Krumland
Nashormeh N.R. Lindo

Sarah McArthur
Sandra McCandless
Susan Medak
Helen Meyer
Dugan Moore
Patrick O’Dea
Laura Onopchenko
Mary Ann Peoples
Pat Rougeau
Jack Schaefer
Stephen Snow
Jean Z. Strunsky
Tony Taccone
Philip Trapp

past presidents
- Helen C. Barber
- Shih-Tso Chen
- Narsai M. David
- Nicholas M. Graves
- Robert M. Oliver
- Edwin C. Shiver
- Harlan M. Richter
- Jean Knox
- Robert W. Burt
- Carole B. Berg
- A. George Battle
- Martin Zankel


affiliations
The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE
artistic
database manager Diana Amezquita
receptionist Barbara Ritchison
marketing & communications
director of marketing & communications Robert Swiebel
director of public relations Terence Keane
art director Cheshire Dave
marketing associate Adrienne Mansard
communications associate Megan Wygant
web master Christina Cone
graphics/communications intern Alli Nash
marketing/communications intern Lindsay Coates
program advertising Ellen Felker

patron services
patron services manager Emily Fleisher
house manager Paul Coddington
sub house manager Aleta George
concessionaires Kristin Bongiovanni, William d’Amrusso, Christopher Fan, Alanise George, Charlotte Mckwor, Jessica Modrall

box office
ticket services director Christine Bond
subscription manager & associate sales manager Laurie Barnes
box office supervisor Todd Barker

administration
controller Suzanne Pettigrew
director of technology Gustav Davila
executive assistant Joanna Spencer
bookkeeper Eric Lepsen
human resources administrator Valerie St. Louis
human resources consultant laurel leichter

development
director of development, campaign & corporate Sara Fousekis
director of development, annual fund Lynn eve komaromi
institUTIONal grants manager Elisabeth Millican
special events manager Kirsten Berzon
corporate & campaign associate Lauren Elaine Davidson
individual gifts manager Laura Fichtenberg
development database coordinator Rachel Dickey
campaign assistant Margo B. Chilless
development intern Dina Beigelman

operations
director of operations Bruce Venenstra
facilities manager Marco Wiebes
facilities assistants Earl Covington, David MacAaron, Juan Mendezo, Johnny Van Chang

berkeley rep school of theatre
associate general manager & director of the school of theatre Rachel L. Fink
associate director MaryBeth Cavanaugh
outreach coordinator Dave Maier
education associate Elena Murphey
administrator Jessica Modrall
education intern Sylvia Hathaway
teen council chairs Genevieve Michel—co-director Leslie Ribovich—co-director Kacey Berry, Patrick Fitzgerald, Amalia Mesa-Gustin, hallie sekoff, elena wagoner

prop shop
properties manager Ashley Dawn
assistant properties manager jillian a. green
properties artisan gretta grazier
properties intern cody Neal pearson

scene shop
technical director Jim smith
associate technical director Amanda Williams O’Sheen

stage management
production stage manager Michael Suenkel
stage manager Cynthia Cahill
production assistants Megan McClintock, Leslie M. radin, Peter royston
stage management intern Rachel Motz

stage operations
stage supervisor julia Englehorn

staff
artistic director tony taccone / managing director susan medak / general manager karen racanelli

human resources
administrator emma stteil
human resources coordinator Bailey Morgan

property
properties

marketing & communications

development

school of theatre faculty
performance ensemble (grades 6-8) Jon burnett
audition intensive Hector Correa
the rehearsal process: from script to stage/ master class in scene study and creating character roni dengel

berkeley rep school of theatre
associate general manager & director of the school of theatre rachel l. fink
associate director marybeth cavanaugh
outreach coordinator dave maier
education associate elena murphey
administrator jessica modrall
education intern sylvia hathaway
teen council chairs genevieve michel—co-director leslie ribovich—co-director kacey berry, patrick fitzgerald, amalia mesa-gustin, hallie sekoff, elena wagoner

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Latecomers will be seated at the discretion of the house manager.

Visit our website!
Check out Berkeley Rep’s website at berkeleyrep.org. The site features an attractive, streamlined design, making it even easier to buy tickets and track down the information that you need, including performance calendars, box office information, School of Theatre class schedules, program articles and more.

Mailing/email list
To request season information or to give us your change of address, send your complete mailing address to Berkeley Repertory Theatre, 2025 Addison Street, Berkeley, CA 94704, call 510.647.2949, email patron@berkeleyrep.org or click berkeleyrep.org/joinourlist. Email participants who use Hotmail, Yahoo and other restrictive online mail accounts, please authorize the berkeleyrep.org domain. Berkeley Rep does not sell or rent its mailing list.

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

Previews $33
Tue 8pm / Wed 7pm 45
Thu 8pm 47
Thu/Sat matinees,* 2pm 47
Sun matinees, 2pm 49
Sun 7pm 49
Fri 8pm 55
Opening night 8pm 61
Sat 8pm 61

*No Thursday matinees for Limited Engagement shows

Special discount tickets

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

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

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

Half-price “HotTix”
Limited tickets for that evening’s performance 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 and teaching artist residencies, teacher training workshops, post-show discussions, teacher study guides and backstage tours.

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.

Beeper / 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.
CALENDAR OF EXHIBITIONS:

FEBRUARY 21, 2006 – OCTOBER 5, 2006
Modernism in Israel: Works on Paper

JUNE 5, 2006 – SEPTEMBER 21, 2006
My America: Art from The Jewish Museum Collection, 1900-1955

JULY 11, 2006 – JANUARY 14, 2007
REVISIONS Jonathon Keats: The First Intergalactic Art Exposition

NOVEMBER 13, 2006 – MAY 7, 2007
Carpet Patterns

NOVEMBER 13, 2006 – FEBRUARY 4, 2007
Through the Eye of the Needle: Fabric of Survival