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

what does it mean to be a not-for-profit theatre?
At the most fundamental level, it means that 100% of the dollars Berkeley Rep receives are directed back into supporting the work. It also means that the Theatre is “owned” by the community, governed by a board of trustees and exists to serve that community through its plays, educational programs and outreach initiatives. Roughly 55% of Berkeley Rep’s costs are covered by ticket sales, while the remaining 45% must be raised through contributions from individuals, corporations, foundations and grants from government agencies. Berkeley Rep belongs to you, and needs your involvement.

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hysterical perversity

Is there any way to explain the astonishing career of Martin McDonagh, the Irish playwright who wrote seven plays in one year, watched as they received overwhelming critical and popular acclaim and then retired from playwriting? McDonagh spent 1994 in a fever pitch, completing two trilogies and the outline for a separate play, The Pillowman. Seven plays in one year! I cannot think of a single artist whose creative timeline was so short-lived and whose work has been so acclaimed.

What makes McDonagh unique is that he has changed the rules of modern drama. It is hard to classify the plays as dark comedies or melodramatic thrillers or political satires. All such categorizations fall short of describing the work. What we can say is that the playwright’s voice is marked by ghastly and ghostly humor, a sensibility that truly embraces the features of our world. His plays are filled with characters that perform outrageously cruel acts, who are hysterically demented and who confidently live within their own delusional universe.

But McDonagh is not interested in mere sensationalism; the laughter he solicits is not indulgent, nor is it unconscious. On the contrary, it revels in the wicked truth. He is insisting that, whether we know it or not, we have collectively cultivated a new sense of humor: one based on an active sense of terror and a lot more information about how the world really works.

When we watch his plays we have two contradictory responses: we resist the cruelty of the action (when we performed The Beauty Queen of Leenane several years ago audience members would literally shout at the actors to “stop” what they were about to do!) and we are hypnotically attracted to it, releasing our tension through laughter. Bloodbaths, torture, madness...ain’t this some fun!

Not everyone gets the humor; there are boundaries crossed that awaken different sensibilities in all of us. But the overall experience is that we are in the hands of an artist who knows precisely what he is doing and to great effect. So it is with great anticipation that we invite you into the world of The Pillowman, brought to life in this theatrical incarnation by director Les Waters. He has assembled a wonderful group of cohorts (including our old friend Tony Amendola, up from the wilds of Los Angeles to grace our stage). Together with McDonagh, they conjure the diabolical love for the world that keeps us on the edge of our seats.

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les waters speaks about the pillowman and the creative process — mon, jan 29 at 7pm
for more details on this free event, see page 7
illuminating the path from page to stage

BY LAURA FICHENBERG

Tony Kushner, Salman Rushdie, Rita Moreno, Charles Mee, David Edgar, Leigh Fondakowski, Terrence McNally, Sarah Jones...these are just a few of the eminent writers, directors and performers whose work has graced the Berkeley Rep stages over the years. And what’s more, these particular artists have appeared on stage themselves in recent years as part of Page to Stage, the Theatre’s free public discussion series.

Page to Stage was created in response to a call from the audience for more background and education about Berkeley Rep’s productions. The events provide additional context for the work seen on stage, and are free to anyone who wishes to attend. These discussions are an opportunity to find out directly from the playwrights what inspired them to create particular characters or write specific scenes—or a chance to ask directors or actors why they made certain choices.

For Les Waters, Berkeley Rep’s associate artistic director — and The Pillowman’s director — Page to Stage is “a wonderful way to build a bridge between the audience and the production, and to engage with our community here in Berkeley. I love participating in these discussions. I love that even though I may be sharing the stage with a dear friend like playwright Charles Mee, I will still learn something new about him and his thought process.”

“Page to Stage elevates our understanding and enjoyment of the plays,” agree Holly and Barry Walter, who have attended many of these events during their years as Berkeley Rep subscribers and donors. “It’s a thrill to hear directly from the playwright, director or other participants. We appreciate getting a peek into the creative process and having the opportunity to ask questions.”

Thanks to event sponsor Peet’s Coffee & Tea, participants can enjoy a complimentary coffee tasting before each discussion. While the event is free to the general public, Berkeley Rep donors like the Walters enjoy reserved seating — and afterwards, they can meet the guest artist in person and continue the conversation begun onstage at a special reception.

To find out how you can be invited to private Page to Stage receptions with noted theatre artists, click berkeleyrep.org/give or call 510.647.2907.

This season, Page to Stage events include The Pillowman on January 29, To the Lighthouse on March 19 and The Blue Door on April 30. All three events begin at 7pm. For more information click berkeleyrep.org.
On weekdays, shortly after 6pm, the lobby of Berkeley Rep’s School of Theatre transforms. The throng of middle and high school students dissipates and a new group — of local actors, directors, playwrights and choreographers — forms. The conversation turns, as well: from college applications and musical theatre to “What are you working on?” and “When should I see it?” It’s a reunion of cast members from several seasons’ worth of performances at Cal Shakes, the Aurora, a.c.t., Shotgun Players and Berkeley Rep, and the camaraderie is clear — these people know and respect each other’s work, having performed alongside each other for years. By 7pm, their students have arrived, and this group of theatre artists has transformed again — into the School of Theatre faculty.

Tonight, you’ll see Andy Murray perform in The Pillowman. He also works at a.c.t., is an associate artist at Cal Shakes — and teaches classes for teenagers and adults in Shakespeare, Chekhov and audition technique nearly every term at the School of Theatre. He is not alone: this past fall, School of Theatre teachers had featured roles in Ice Glen and Salome at the Aurora, Travesties and Little Foxes at a.c.t. and As You Like It at Cal Shakes — to name just a few.

The Berkeley Rep School of Theatre makes a point of hiring actors to teach acting, directors to teach directing, playwrights to teach playwriting and clowns to teach clowning. “It’s important for our students to have teachers who are real, working artists,” says MaryBeth Cavanaugh, who is the School of Theatre’s associate director, as well as one of it’s teachers and an associate artist at Cal Shakes. “It provides a context for the work that goes on in the classroom — and creates a relationship between the student and the work being done locally. By showing them, within our faculty, the community of theatre artists that exists in the Bay Area we give students a richer classroom experience. Our classes are not about one method or one technique or one way. They are about connecting students to a group of people who are making the theatre their life’s work.”
‘It’s important for our students to have teachers who are real, working artists.’
— Marybeth Cavanaugh, Berkeley Rep School of Theatre associate director

In addition to other highly talented Bay Area theatre artists, the faculty includes Berkeley Rep staff such as Artistic Director Tony Taccone, Literary Manager Madeleine Oldham and Casting Director Amy Potozkin—as well as Cal Shakes’ artistic director Jonathan Moscone, Impact Theatre’s artistic director, Melissa Hillman and Cal Shakes’ associate artists, Ron Campbell, Anthony Fusco, Domenique Lozano, Joan Mankin and, as mentioned, Andy Murray.

Classes for all ages and levels are offered year round and begin in September, January, April and June. For more information please visit berkeleyrep.org/school, e-mail school@berkeleyrep.org or call 510.647.2972.
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Martin McDonagh’s The Pillowman is the inspiration for the artist Paula Rego’s triptych The Pillowman. Rego’s three-panel painting combines details from the play’s horrific stories with artifacts, models and found objects from her everyday life, creating a piece that is both personal to her and relevant to the world of the play. (Copyright Paula Rego, photograph courtesy of Marlborough Fine Art [London] Ltd.)

a mind in connemara

the savage world of
martin mcdonagh

by Fintan O’Toole
AS A CHILD, THE PLAYWRIGHT MARTIN MCDONAGH spent nearly every summer with his parents and older brother in Connemara, a rugged region on Ireland’s west coast. Once, when he was six, his family boarded a curragh—a long rowboat made of slatted wood, of the sort that local fishermen have used for almost two thousand years—and made the trip from Lettermullan, the Connemara fishing village where his father grew up, to the Aran Islands, ten miles off the coast. Being on the boat surrounded by so much empty sky and water terrified McDonagh, but at the same time he was exhilarated. The landscape “always stuck in my mind,” he recalled. “Just the lunar quality, the remoteness, the wildness, the loneliness of it.”

Oscar Wilde described Connemara as “wild mountainous country,” “in every way magnificent,” and both W.B. Yeats and John Millington Synge saw it as the repository of a simpler way of life, untainted by modern vulgarity. Robert Flaherty’s 1934 documentary, Man of Aran, portrayed the local fishermen as emblems of a timeless struggle for survival in a pitiless universe. And Lucky, in his deranged monologue in Beckett’s Waiting for Godot, laments that the region’s rocky terrain seems to weigh on its human inhabitants: “the stones so blue so calm alas alas on on the skull the skull the skull the skull in Connemara.”

McDonagh has a less romantic conception of the place. At thirty-five, he is perhaps the most successful young playwright of the past decade—in 1997, he was widely described as the first dramatist since Shakespeare to have four works professionally produced on the London stage in a single season—and his plays, black comedies in which acts of extreme cruelty and violence are routine, are merciless rebukes to literary sentimentality. Populated by misfits and miscreants, McDonagh’s Connemara is an amoral, anarchic place, where authority has crumbled; as Father Welsh, the hapless priest in The Lonesome West, puts it, “It seems like God has no jurisdiction.” In this world, an argument over potato chips or a disparaging remark about a pet cat can lead to murder and suicide. McDonagh’s characters are not adults but, rather, overgrown children, who crave and rage and gloat. His plays—the two trilogies and a drama called The Pillowman, all of which were conceived in 1994, when McDonagh was twenty-four—display the masterly mechanics of Georges Feydeau, the richly idiosyncratic dialogue of Synge, and the gallows humor of Joe Orton. But McDonagh is a different kind of playwright; he is bloody and outlandish, a storyteller whose appeal is primarily visceral. During the London run of The Beauty Queen of Leenane, the first play in the Leenane trilogy, audiences actually cried, “Stop! Don’t do it!”
McDonagh’s characters are not adults but, rather, overgrown children, who crave and rage and gloat.

funk-rock records—in particular, the raucous, anti-

it!” as they watched Maureen, the play’s long-suffering middle-aged protagonist, hold the hand of Mag, her mother, over a hot stove and douse it with boiling oil.

McDonagh himself is disconcertingly unassuming. [He] lives alone, in Limehouse, a trendy neighborhood in East London, in a flat overlooking the Thames which he bought with income from productions of his plays, and he spends a week each Christmas at his parents’ house [...]. “The Martin I know is quiet, genial, funny, courteous, extremely easy to get on with,” says Nicholas Hytner, the artistic director of the National Theatre in London, who staged the first production of The Cripple of Inishmaan, in 1997. “That cruel imagination is an interior affair. It comes from somewhere that’s not accessible to anyone else.”

McDonagh’s father, a construction worker, and his mother, a cleaner and part-time housekeeper, met and married in the nineteen-sixties, in London, where they had moved from Ireland in search of better wages. McDonagh, who was born in 1970, was the second of their two children. His relationship with his brother, John, who is two and a half years older, was intense, and was characterized, McDonagh says, by “love, love, love, and a tiny spark of hate” [...] Fraternal conflict is a recurring theme in his work: both The Lonesome West and The Pillowman revolve around the intimate, often fractious relationship of a pair of brothers. [The Lonesome West] reminded one friend of McDonagh’s of being at a party at the playwright’s home in the mid-nineteen-nineties and watching him and John have “a very serious row about who owned a toasted-cheese sandwich.”

Like other working-class Irish expatriates, McDonagh’s parents coped with their dislocation by trying to re-create the world of home, living among other Irish families first in Elephant and Castle, a low-rent London neighborhood, and, later, in nearby Camberwell. McDonagh remembers hearing the songs of the Irish folk group the Dubliners “blaring out from the next-door prefab.” At home, his mother listened to the ballads of the Irish singer Delia Murphy, one of which, “The Spinning Wheel,” is played on the radio in The Beauty Queen of Leenane, as a special request for Mag’s birthday from her daughters, soon after Maureen beats her to death with a poker. (McDonagh says that his parents “aren’t crazy about the plays.”)

McDonagh and his brother attended Catholic schools, where most of the teachers were Irish priests, and where most of the pupils were of Irish descent. Religious as a child, he lost his faith at the age of twelve, about the time that he began listening to his brother’s punk-rock records — in particular, the raucous, anti-

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establishment songs of the Clash. “I started questioning, partly as a reaction to just being around priests in my school,” he said. “None of them were particularly vicious or spiteful to me, but you could see it with other kids. Some of them were nice, some of them were thugs.”

McDonagh’s parents encouraged him and John to play traditional Irish sports, like hurling, but they refused. Their father had grown up speaking Gaelic, and the brothers heard the language for six weeks in the summer, when they visited their father’s family in Connemara, and occasionally in London, when aunts and uncles came to stay. Their father tried to teach them a few words, but they quickly forgot them. The conflict in Northern Ireland entered its bloodiest phase during McDonagh’s childhood and, though his parents were sympathetic to the Catholic nationalist side, he was deeply suspicious of the terror campaign of the Irish Republican Army and of the sentimental cult surrounding the men who died for the cause. “Even from an early age, I was trying to think about all that stuff myself,” he said. “I was always coming from a left-wing or pacifist or anarchist angle that started with punk, and which was against all nationalisms.”

The Clash had taught him to be skeptical of authority, but the Pogues, a London Irish punk band that combined the raw aggression of the Sex Pistols with the lyrical storytelling of traditional Irish ballads, provided a more valuable lesson: they showed him that he didn’t have to discard his Irish heritage; he could make use of it instead. “Even while they were trying to destroy the crap side of Irish folk, they still had brilliant lyrics, brilliant tunes, and a love of music,” McDonagh said. “Maybe not consciously, I was beginning to get the same idea: taking the parts you love and destroying the parts you hate.”

Just as the Pogues set harsh new lyrics to old Irish tunes, McDonagh’s plays subject the pieties of Irish Catholicism and nationalism to impudent satire. Father Walsh, the priest in The Lonesome West, is so ineffective at enforcing moral standards that his parish becomes, as he complains, “the murder capital of fecking Europe.” He consoles himself with whiskey and Coleman’s reassurances that, unlike “half the priests in Ireland,” he doesn’t abuse children. Padraic, the anti-hero of The Lieutenant of Inishmore, the second play in the Aran Islands trilogy, is a member of an I.R.A. splinter group who, with unflinching enthusiasm, tortures and dismembers his victims but dotes on his pet cat. He reserves his moral indignation for the suggestion, from a young woman who fancies him, that he is more attracted to boys than to girls: “I do not prefer boys! There’s no boy-preferers involved in Irish terrorism, I’ll tell you that! They stipulate when you join.”
Admirers have ascribed McDonagh’s power as a satirist to his vantage point as an Irishman who grew up in England. “No one who isn’t Irish could have caught that world so dead-on right,” Nicholas Hytner told me. “But there is in Martin also a kind of alert, sarcastic, cocky South London street voice — the side of him that is ruthless with sentimentality. That’s something that is much more Camberwell than Connemara.” The plays are quite literally mongrels: they are written in an English that uses Gaelic syntax and yields oddly coiled sentences like “When it’s there I am, it’s here I wish I was, of course,” and they exhibit an acute self-consciousness about language.

McDonagh went to the theatre for the first time in 1984, when he was fourteen. He had loved Al Pacino in The Godfather and Dog Day Afternoon, so he saved up enough money to buy a ticket to see the actor on the London stage, in a production of David Mamet’s American Buffalo. Pacino’s manic, swaggering, self-mocking performance, and Mamet’s demotic arias, in which banal squabbles acquire an epic momentum, impressed him, but, at the time, he was less interested in theatre than in film. When he went to the theatre again, it was in 1986, to see Martin Sheen, whom he had loved in Badlands, and who was playing the lead role in a London production of Larry Kramer’s The Normal Heart.

McDonagh’s brother left school at seventeen, intending to be a writer, and started to live on welfare. (He is now a screenwriter — his script Ned Kelly was made into a film, which was released in 2003, with Heath Ledger in the title role.) As soon as McDonagh turned sixteen, he did the same. “I didn’t know what I wanted to do,” he said. “I didn’t want to educate myself toward some kind of job. I didn’t even want a job. I didn’t want a boss.” His mother insisted that he find work, and he would go on interviews for menial jobs and make his lack of interest so apparent to prospective employers that he would not be hired. Subsisting happily on fifty dollars a week in unemployment benefits, he played snooker, watched television, and read books that John brought home. “Every book or piece of music I listened to was something that he liked first,” he said. McDonagh particularly liked the novels of Vladimir Nabokov and the stories of Jorge Luis Borges. “Maybe it was best that I hadn’t really been forced into reading books I didn’t like at school, because I retained a love of literature,” he said. “I read everything I could find by Borges straight through, and that got me going in terms of storytelling. And of thinking outside of your own little locale, thinking you can set a story in space, or in 1800 in Paraguay.”

When he was sixteen, he told John a story based on an old folktale [...] John liked the story, so McDonagh wrote it down. “That was the first time I thought, ‘This seems like something someone should have thought of before, but it’s not, it’s mine,’” he said. (A version of the tale appears in The Pillowman.) After a year and a half, his welfare payments ran out, and he found work stacking shelves in a supermarket. He quit as soon as he became eligible for the dole again. Eventually, he got a part-time job as an administrative assistant in the Department of Trade and Industry, but he drifted into his early twenties without acquiring either a girlfriend or a career. However, the tedium of his job was ultimately motivating. “It made me think, I have to do something, because I don’t want to be stuck here for the rest of my life,” he said.

In 1992, when McDonagh was twenty-two, his father retired and his parents returned to Ireland, leaving him and John alone in the house in Camberwell. The brothers bought a videocassette recorder and watched films like Taxi Driver, Mean Streets, and Goodfellas. They also watched television indiscriminately — everything from soap operas to BBC productions of plays, including Harold Pinter’s The Birthday Party and The Dumb Waiter. Pinter intrigued McDonagh: “I could see that he was using dialogue for its own sake, not just to convey information or carry the plot, and I was drawn to the sinister aspects of the writing.”

In 1994, John won a fellowship to study screenwriting at the University of Southern California and moved to Los Angeles. McDonagh quit his job at the Department of Trade and Industry and, alone in the house in Camberwell, began to write every day. In nine months, he produced drafts of seven plays — his entire dramatic corpus. (Only one of the plays has not been staged: The Banshees of Inisher, which, McDonagh says, “isn’t any good.”) Each morning, after eating a bowl of bran flakes, he would sit in his bedroom, at a child’s desk facing a window with a view of a bleak concrete yard, and write with a pencil in a spiral notebook. He would begin by making a mark in the notebook two pages ahead of where he had left off the previous night. Then he would listen to the voices in his head, voices that spoke not in Mamet’s caustic American or in Pinter’s terse London English but in the looping locutions of Connemara. McDonagh felt almost as though he were taking dictation. He would hear Pato Dooley, Maureen’s would-be lover in The Beauty Queen of Leenane, speaking in a voice not unlike his father’s, describing his life as a construction worker in England: “And when I’m over there in London and working in rain and it’s more or less cattle I am, and the young fellas cursing over...
treading the boards

BY MEGAN WYGANT

If you’ve seen many shows on Berkeley Rep’s Thrust Stage, you’ll have noticed that the stage itself changes dramatically from show to show. The set for *9 Parts of Desire* featured a tile floor with a sunken pool in the center of the stage. In *The Glass Menagerie*, the floor was lit from beneath. *Passing Strange* had four mini-orchestra pits which were raised and lowered throughout the show; and as you look at the stage tonight, you see an elaborately patterned herringbone wood floor.

You may not know that the Thrust Stage is rebuilt (at least in part) for almost every production you see. Why? Well, to start, the Thrust Stage has two standard “footprints.” Switching between these two basic shapes is fairly easy, but as a set grows more complex, the scenic crew must find new solutions to realize the designer’s vision. What does it take to strip a stage down and build it up again? Visit the display in the lobby to see how Berkeley Rep’s scenic crew rises to the challenge.

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directed by les waters
january 12–february 25

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Tony Amendola (Tupolski) is pleased to return to Berkeley Rep, where he was a resident actor, associate artist and director from 1980 to 1990. His Berkeley Rep credits include American Buffalo, In the Belly of the Beast, Twelfth Night and View from the Bridge. He has also appeared in Glengarry Glen Ross, Learned Ladies, Othello and Uncle Vanya at A.C.T.; Stravinsky’s Rite of Spring at Disney Hall; Phaedra at the Getty Villa; the world premiere of Lewis and Clark and the American premiere of Our Country’s Good (directed by Les Waters) at the Mark Taper Forum; Mad Forest and Waiting for Godot at Matrix Theatre Company; the long-running Los Angeles production of Tamara; and Filumena at the Williamstown Theatre Festival, which later moved off-Broadway. Tony has appeared in the films Blow, The Legend of Zorro, Lone Star, The Mask of Zorro and Read You Like a Book, which was filmed in Berkeley. His TV credits include appearances in Alias, CSI, Seinfeld, The West Wing and a recurring role in Stargate SG-1 as the Jaffa warrior Bra’tac. Tony lives in Los Angeles with his wife, long-time Berkeley Rep company member Judith Marx. He is a proud member of Actors’ Equity, SAG, AFTRA and the Antaeus Company.

Nancy Carlin (Mother) last appeared at Berkeley Rep in Hedda Gabler and Kabuki Medea. She is an associate artist at Cal Shakes and an affiliate artist of the Foothill Theatre Company. A former company member of A.C.T., Nancy has also performed with the Oregon Shakespeare Festival, San Jose Rep, Shakespeare Santa Cruz, Marin Theatre Company, the Aurora, TheatreWorks and SF Playhouse. She has directed productions for the Aurora, PlayGround, A.C.T.’s M.F.A. program and the Lake Tahoe Shakespeare Festival, where last summer she directed Twelfth Night. Her film credits include featured roles in Jon Jost’s Frameup and Night of Henna, and she co-produced Josh Kornbluth’s Haiku Tunnel. Nancy has a B.A. in comparative literature from Brown University and an M.F.A. in acting from A.C.T.

Erin Loctefeld (Katurian) returns to Berkeley Rep after appearing as Tom Wingfield in last season’s The Glass Menagerie with Rita Moreno. He also appeared in Mary Zimmerman’s productions of The Secret in the Wings and Metamorphoses. Erin’s New York credits include Metamorphoses (on and off Broadway), The Notebooks of Leonardo Da Vinci with Second Stage and the New York Music Theatre Festival’s But I’m a Cheerleader. Regionally he has appeared in Amy Freed’s Safe in Hell at Yale Repertory Theatre, and has worked at About Face Theatre, Cincinnati Playhouse in the Park, Court Theatre, Chicago Shakespeare Theater, Lookingglass Theatre Company, McCarter Theatre, Mark Taper Forum, Seattle Repertory Theatre and three seasons at the Williamstown Theatre Festival. His television credits include Law & Order, Third Watch and All My Children.

Brigette Renee Lundy-Paine (Girl) returns to Berkeley Rep for this production after portraying a street kid in Brundibar. Brigette’s credits include Wendy in Peter Pan, Madame Zeroni in Holes, Feste in Twelfth Night and Lucy in The Lion, the Witch and the Wardrobe at Alameda Children’s Musical Theatre. Other roles include the lead in the workshop production of the original musical Wink, by Maureen Bogues, and Martha/Fan in An Original Christmas Carol at Altarena Playhouse. She plays a student in the upcoming film, The Darwin Awards. Brigette is a pianist and drummer, and is currently enrolled in the Berkeley Rep School of Theatre’s Performance Ensemble class. She attends Wood Middle School in Alameda.

Matthew Maher (Michal) New York credits include Richard III at The Public Theater, Coriolanus with Theatre For A New Audience, The World Over at Playwrights Horizons and Molly’s Dream at Soho Rep, as well as work with Clubbed Thumb, Target Margin Theatre, Synapse Productions and many others. He’s an associate artist of The Civilians and Salt Theater, working extensively with both, and he received an Obie Award for the Foundry Theatre production of The Race of the Ark Tattoo. Matthew’s regional credits include work at Actors Theatre of Louisville, McCarter Theatre, Portland Stage Company, New Harmony Theatre, CT20 Ensemble (where he received a Joseph Jefferson Nomination for The Fair Maid of the West) and elsewhere. His film credits include the upcoming film Gone Baby Gone, Jersey Girl, Dogma, Bringing Out The Dead, Vigar, The Third Wheel and others. He has also appeared on the television shows Deadline, The Jury, Law and Order: SVU and Law and Order: CSI.

Andy Murray (Ariel) has appeared at Berkeley Rep in The Fall, Macbeth and Much Ado About Nothing. Locally, he’s also appeared at A.C.T. in Edward II, The Gamester, The Rivals, The Time of Your Life and The Voysey Inheritance; San Jose Rep in Iphigenia, Humpty Dumpty, The Matchmaker and Twelfth Night; more than 20 productions at Cal Shakes, including As You Like It, Nicholas Nickleby, The Importance of Being Earnest, The Comedy of Errors and The Winter’s Tale; and productions at CenterStage, Kansas City Repertory Theatre, Magic Theatre, Marin Theatre Company, Shakespeare Santa Cruz, San Francisco Shakespeare Festival and Seattle Repertory Theatre. Andy teaches acting at...
Cal Shakes and at the Berkeley Rep School of Theatre.

brendan reilly (Boy) is very happy to be back at Berkeley Rep. He was last seen in Brundibar, which is his favorite show of everything he has done so far. He has also appeared in Joseph and the Amazing Technicolor Dreamcoat, Seussical the Musical and many other productions with Alameda Children’s Musical Theatre. Brendan is 13 years old and a seventh grader at St. Theresa School in Oakland. He takes singing lessons from Carl Danielsen and drama from Linda Dean. When not acting, Brendan enjoys creating his own cartoons. He is excited to be in The Pillowman and to renew his friendships at Berkeley Rep.

madeline silverman (Girl) made her Berkeley Rep debut last season in Brundibar. Her stage credits include several productions with Alameda Children’s Musical Theatre, Joseph and the Amazing Technicolor Dreamcoat at Alameda Civic Light Opera, A Christmas Carol at Contra Costa College, The Sound of Music at Encinal High School and the world premiere of The Night of the Hunter at the Willows Theatre Company. She can be seen in the film Generation Now, which is scheduled for release in 2007. Madeline is 11 years old and is in sixth grade.

gabriel vergez (Boy) made his stage debut in Berkeley Rep’s Brundibar, where his work in the children’s chorus left him smitten with theatre. At age five, he began singing with the San Francisco Boy’s Chorus, later singing with Kairos Youth Choir in Berkeley. A sixth grader at École Bilingue de Berkeley, Gabriel loves studying dance, piano and theatre. He lives in Berkeley with his mom and two cats, Panda and Rascal.

les waters (Director) is in his fourth year as associate artistic director of Berkeley Rep, where he has staged Eurydice, Fêtes de la Nuit, Finn in the Underworld, The Glass Menagerie, The Mystery of Irma Vep, 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, Classic Stage Company, Goodman Theatre and Long Wharf Theater. Elsewhere in America, he has staged work at A.C.T., Connelly Theatre, the Guthrie Theatre, La Jolla Playhouse, Manhattan Theatre Club, The Public Theater, Signature Theatre, Steppenwolf and Yale Rep. In his native England, Les has directed for the Bristol Old Vic, Hampstead Theatre Club, Joint Stock Theatre Group, National Theatre, Royal Court Theatre and Traverse Theatre Club. He often works with prominent playwrights like Caryl Churchill and Charles Mee, and at Marin Theatre Company and an East Coast tour of Horizon by Rinde Eckert. He has also worked at A.C.T., the Aurora, the Eureka Theatre, Magic Theatre, Post Street Theatre and San Jose Stage Company and TheatreWorks, as well as Cal Shakes and the Oregon, Berkeley, Santa Cruz and Marin Shakespeare Festivals. Howard’s film and television credits include Cherry 2000, Frameup, Golden Gate, Hill St. Blues, Just One Night, Kiss Shot, Nash Bridges, Night of The Scarecrow, Metro, Midnight Caller, Miracle Mile, Teknolust and The Valley of Hearts Delight.

howard swain (Father) has appeared in several Berkeley Rep productions including Execution of Justice, Fuente Ovejuna, Our Country’s Good, Pentecost and The Tooth of Crime. Most recently he has appeared in A Christmas Story at San Jose Rep; Love, Janis at the Marines Memorial Theatre; Killer Joe
champions important new voices, such as Jordan Harrison and Sarah Ruhl. He is also an associate artist of The Civilians. The former head of the M.F.A. directing program at 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.

antje ellermann
(Scenic Design) designed the set for last season's production of 9 Parts of Desire. This past summer she was in residence at the Eugene O'Neill Theater Center to develop designs for three new plays. In New York her work has been seen at The Play Company, INTAR, Ma-Yi Theatre Company, Cherry Lane Theatre and Naked Angels Theatre Company. Her scenic designs for opera include The Medium at The Kaye Playhouse, The Tender Land at the Fisher Center and Xerxes at Pittsburgh Opera Center. Antje’s TV design credits include a documentary series about the history of the Supreme Court for PBS and Becoming American—The Chinese Experience, for which she received an Emmy nomination. She is a recipient of the NEA/TCG Career Development Program for Designers and has been nominated for a Lucille Lortel Award and an Ovation Award. For more information about Antje, please visit www.antjeellermann.com.

anna r. oliver
(Costume Design) has designed costumes for Berkeley Rep's productions of Fräulein Else, The Magic Fire and Missing Persons. She also designed costumes for The Constant Wife, The House of Mirth and The Guardsman at A.C.T.; Dear Master, Ice Glen, Saint Joan and others at the Aurora; Nicholas Nickleby, Restoration Comedy and The Skin of Our Teeth at Cal Shakes; Iphigenia at Aulis and Major Barbara at San Jose Rep; and The Puppet Master of Lodz at Marin Theatre Company. Anna’s work has also been seen at Brava Theater Center, BAM, Canadian Opera Company, Dallas Opera, Dallas Theater Center, Houston Grand Opera, Florida Grand Opera, Los Angeles Opera, New York City Opera, San Francisco Opera, Seattle Rep and The Old Globe.
russell h. champa
(Lighting Design) is excited to return to Berkeley Rep after creating the lighting design for Les Waters’ productions of Eurydice here, at Yale Rep and at Second Stage Theatre in New York. His most recent credits include The Little Foxes at A.C.T; The Tricky Part at the Intiman Theatre and at San Jose Rep; Another Golden Rome and Morbidity and Morality at the Magic Theatre; The Other Side at Manhattan Theatre Club; iWitness at the Mark Taper Forum; A Safe Harbor for Elizabeth Bishop and The Right Kind of People at Primary Stages; and I Am My Own Wife at The Wilma Theater. Other regional credits include work with The Actors’ Gang, Cal Shakes, the Kennedy Center for the Performing Arts, Long Wharf Theatre, McCarter Theatre, Seattle Rep, Trinity Repertory Company and the Williamstown Theatre Festival.

On Broadway, Russell designed Julia Sweeney’s God Said “Ha!” at the Lyceum Theatre. His other New York credits include productions at the Promenade Theatre, the Union Square Theatre, Classic Stage Company, New York Stage & Film and La MaMa Experimental Theatre Club.

obadiyah eaves
(Original Music and Sound Design) created the sound design for last season’s 9 Parts of Desire, and received the 2005 Lucille Lortel Award for Outstanding Sound Design for his work on the show’s New York production. He recently designed sound for Martin McDonagh’s The Lieutenant of Inishmore and Conor McPherson’s Shining City on Broadway, and has created music and sound for the original productions of David Mamet’s Romance, Woody Allen’s A Second-Hand Memory, Suzan-Lori Parks’ Fucking A and many more. His other recent work includes Birdie Blue at Second Stage Theatre, The American Pilot at Manhattan Theatre Club, Stopping Traffic at Vineyard Theatre, Birth and After Birth at Atlantic Theatre Company and Pen at Playwrights Horizons as well as the national tour and Radio City production of Blues Clues Live. Obadijah’s music for television can be heard on HBO, Nickelodeon, Discovery and TLC, and he has appeared as a violinist and mandolinist in numerous film and television scores. His band, Big Hair, has released two CDs.

michael suenkel
(Production Stage Manager) is in his 21st season with Berkeley Rep and his 14th as production stage manager. His favorite productions include 36 Views, Endgame, Hydriotaphia and Mad Forest. He has also worked with La Jolla Playhouse, the Huntington Theatre Company in Boston, the Pittsburgh Public Theater, New York’s Public Theatre and Yale Rep. For the Magic, he stage-managed Albert Takazaukas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

dave maier
(Fight Director) built the fights for last season’s Finn in the Underworld and Culture Clash’s Zorro in Hell here at Berkeley Rep. His other recent credits include As You Like It at Cal Shakes, The Rivals and Cat On a Hot Tin Roof at A.C.T., Roulette at SF Playhouse and King Lear and Cyrano de Bergerac at Shotgun Players. He is an associate instructor of theatrical combat with Dueling Arts International and an accomplished teaching artist who designs and implements workshops in schools through out the Bay Area. Dave also serves as outreach coordinator for the Berkeley Rep School of Theatre, where he teaches beginning acting and theatrical combat.

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

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

martin mcdonagh
(Playwright) became, in 1997, the first playwright since Shakespeare to have four works playing in London’s West End in the same season. Three of his works—The Beauty Queen of Leenane, The Pillowman and The Lonesome West—have been nominated for Tony Awards; The Pillowman won the 2004 Olivier Award for Best Play. Martin’s other plays include The Banshees of Inisheer, The Cripple of Inishmaan, Dead Day at Coney and A Skull in Connemara. He also wrote the films Barney Nenagh’s Shotgun Circus, Suicide on Sixth Street, Seven Psychopaths and Six Shooter, for which he won a 2006 Academy Award for Best Short Film. Martin is currently filming his directorial debut, In Bruges, and promises someday to write “a romantic comedy where hardly anyone gets murdered at all.”

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 Mark Taper Forum and has collaborated with Kushner on six projects. Their latest piece, Brundibar, debuted at Berkeley Rep and then traveled to New Haven and New York City. Tony recently made his Broadway debut with Bridge & Tunnel, which was universally lauded by the critics and earned a Tony Award for its star, Sarah Jones. He also staged the show’s record-breaking off-Broadway run, workshopped it for Broadway at Berkeley Rep and directed Jones’ previous hit, Surface Transit. In 2004, his production of Continental Divide transferred to the Barbican in London after playing the Oregon Shakespeare Festival, Berkeley Rep and England’s Birmingham Rep. His other regional credits include Actors Theatre of 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.

**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.

**marjorie randolph**
(Executive Producer) is a trustee and long-time supporter of Berkeley Rep. She currently lives in Los Angeles, where she heads up worldwide human resources for Walt Disney Studios, however, she still considers Berkeley her home. During her association with Berkeley Rep, Marjorie has executive produced six plays. She is a member of the California Bar and a former president of California Women Lawyers. She is also a board member for the Western Justice Center Foundation and serves on the National Advisory Panel of Stanford University's Institute for Research on Women and Gender.

**the strauch kulhanjian family**
(Executive Producers) Roger Strauch is president emeritus of Berkeley Rep's board of trustees. He is chairman of The Roda Group (www.rodagroup.com), a venture development company based in Berkeley, best known for launching Ask Jeeves. Roger is also on the board of directors of GameReady, Sightspeed and Cardstore, all located in the East Bay. Roger is a member of the Engineering Dean's College Advisory Boards of Cornell University and 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.

**bill falik and diana cohen**
(Producers) have been subscribers and supporters of Berkeley Rep since its earliest days on College Avenue. Diana joined the board of trustees in 1991, serving for ten years before stepping down in 2001. As a family therapist, she worked in private practice for 25 years before retiring to focus on her painting. Diana is currently a member of the board of trustees of Cal Performances. Bill has been a real estate and land use lawyer practicing in the San Francisco Bay Area for the past 35 years. He is currently the CEO of Live Oak Enterprises and WestPark Community Builders, which creates masterplanned communities in the greater Sacramento region. Bill joined the board in 2006 and is actively involved in philanthropic activities throughout Northern California.
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Richard A. Rubin & H. Marcia Smolens
(Producers) are long-time theatre and musical arts supporters. A lawyer by training, Richard heads Richard Rubin Associates in San Francisco, a public affairs management and business development firm. He is a member of the State Bar board of governors, was recently elected a trustee of Kenyon College and is vice-chair of the California Small Business Board, as well as president of the Self Help for the Elderly Board. He has taught government courses as an adjunct professor at U.C. Berkeley and at U.S.F.’s Fromm Institute. Marcia, a government-relations specialist, serves on the boards of the Exploratorium, Metta Fund and Institute on Aging. Even with their busy lives, they make time for five wonderful daughters. The couple resides in Marin County.

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(Production Sponsors) have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide, including through the creation of the Library of Congress/Ira Gershwin Gallery at Disney Hall in Los Angeles. He is on the executive committee of the San Francisco Symphony and an officer of The Jewish Home, where he chairs the building committee. Mike has served on the boards of Goodspeed Opera House and Berkeley Rep. Together, Mike and Jean co-manage the Ira and Leonore Gershwin Philanthropic Fund and a second trust for the Library of Congress. Jean is a trustee of Berkeley Rep, where she served as co-chair of the Narsai Toast for eight years. She is a board member of Jewish Vocational Service and a member of the National Council of Theatre Communications Group.

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cards and drunk and sick, and the foul digs over there, all pee-stained mattresses and nothing to do but watch the clock.

The voices amused him, and he often talked to them. “I felt like I was trying to keep up with Valene and Coleman and their nonsense, or Mag and Maureen,” McDonagh said. “But they’d be coming out with it so fast, I’d be ‘o.k., stop talking. I have to get this down.’” He would write for two hours, until he reached the mark he had made in his notebook, then, after a short break, make another mark and fill up those pages, too.

In the afternoon, he would watch soap operas on television. The shows seeped into his plays, as if his characters were watching along with him, but, more important, they taught him technique. By now, he had read dozens of plays, but he had seen only half a dozen onstage. Yet his drafts reveal a sure grasp of the mechanics of dramatic narrative—an understanding of how to move characters in and out of scenes gracefully, plant crucial information in seemingly insignificant scenes early on, and, conversely, hide information by presenting it at times when the audience is distracted by a joke or an episode of violence.

McDonagh wrote every day, seldom leaving the house and hardly speaking to anyone. The night he finished his first play, The Beauty Queen of Leenane, he went to a night club. As he stood on a balcony, looking down at a couple kissing, he didn’t feel jealous. “I may not have a girlfriend, but I have The Beauty Queen,” he said to himself. He knew that the play was a success, that its action had a clear, uncluttered flow that could sweep an audience along—if it ever found an audience. He started to send his plays to theatre companies. Most did not respond. In the spring of 1995, Garry Hynes, the director of the Druid Theatre, in Galway, found herself

McDonagh is a different kind of playwright; he is bloody and outlandish, a storyteller whose appeal is primarily visceral.

“sitting down one night after dinner at home, with the script of A Skull in Connemara. As soon as I read the dialogue, I wanted to hear it, to the degree that I started reading it aloud to myself. I very clearly remember reading it aloud and throwing myself on the floor in paroxysms of laughter.” She called McDonagh, and asked to see his other plays. He sent her the rest of the Leenane trilogy, and Hynes immediately bought the rights to produce all three.

The Beauty Queen of Leenane opened in Galway in February, 1996. McDonagh arrived several weeks beforehand, to attend rehearsals, and while he was there Hynes and the actors took him out to dinner.

It was McDonagh’s first meal in a fancy restaurant. One of the actors ordered tzatziki, and McDonagh, who had never tasted it, was deeply impressed and, for the first time, aware of his lack of social experience. He was wary of being in the limelight. When Hynes was preparing the playbook for Beauty Queen, she gave him a draft of his biographical note. “He said, ‘I don’t want any biography, I don’t want any attention.’” she recalled. “I remember saying, ‘Martin, if you don’t put in any biography, there’s going to be a lot more attention than if you do.’”

Nine months later, he received the Most Promising Playwright Prize at the London Evening Standard Theatre Awards ceremony, which was held at the Savoy Hotel. “I was so nervous at having to collect it that myself and my brother got tanked up on vodka, and the vodka really kicked in by the time we arrived at the Savoy,” he said. “And we were a little bit rowdy when they started toasting the Queen, good Irish boys that we were. And Sean Connery came over and told us to shut up and I told him to fuck off. He backed away and we left, and I can’t remember a single thing about the rest of the event. Apparently I kissed Jessica Lange, but I have no memory of that whatsoever.”

McDonagh awoke the next day to find himself the subject of a national scandal. (“IRISH WRITER CURSES BOND AT ARTS BASH” a headline in the Daily Mirror read.) Initially, he welcomed the notoriety; it gave him a persona to hide behind, that of the drunken, volcanic Irish writer, a familiar stereotype. He also earned a reputation for arrogance by repeatedly declaring his indifference to most plays other than his own. “I always thought theatre was the least interesting of the art forms,” he told me when I first met him, in 1997. “I’d much rather sit at home and watch a good TV play or series than go to the theatre.”

In the late nineteen-nineties, the Druid, the Royal Court, and the National — theatres that had produced his work in the past — refused to stage The Lieutenant of Inishmore, whose graphic depiction of torture, murder, and dismemberment, even within the framework of a madcap farce, was deemed both offensive and politically insensitive. Written before the peace process gained momentum in Northern Ireland, it presents a savage critique of Irish-nationalist terrorism and was intended to provoke. “I was trying to write a play that would get me killed,” McDonagh said. “I had no real fear that I would be, because the paramilitaries never bothered with playwrights anyway, but if they were going to start I wanted to write something that would put me top of the list.” In part, the play was motivated by rage at the R.I.A.'s tactics — the group’s willingness to kill innocent civilians in order to make a political point — but he admits that he was
equally inspired by a desire to test the limits of dramatic storytelling.

McDonagh retaliated by announcing in the press that he would submit no new plays until *The Lieutenant* was produced. In November, 2000, *Harper’s & Queen* published a series of photographs by David Bailey of famous thirty-year-olds, including McDonagh. In a caption, McDonagh denounced the Royal Court and the National for lacking the courage to stage the play. Simon Reade, then the literary manager of the Royal Shakespeare Company, saw the photograph and approached McDonagh’s agent, asking for a copy of *The Lieutenant*. It opened at the *r.s.c.* in May, 2001, and was a critical and popular success. Mark Lawson, writing in *The Guardian*, said that the play “made me shade my eyes and worry about seeing my lunch again. It’s theatrically gross but also thrillingly written and politically challenging.” The fruits of his miraculous year made McDonagh seem, in public, amazingly prolific. In truth, however, his insistence on seeing *The Lieutenant of Inishmore* onstage before delivering more work obscured the fact that he had none to offer. He was terrified that the deluge of voices and stories that had come over him in 1994 had been an anomaly. “I did so much stuff in that year that I’d been worried that that was my writing time, that was it,” he said.

The fear abated somewhat when, after the London run of *The Lieutenant*, he returned to his 1994 draft of *The Pillowman* and began to rework it. The play, which premiered at the National Theatre, in November, 2003, has since been produced in Tokyo and in New York, where it received six Tony nominations. It remains the case, however, that McDonagh has not written a new play in more than a decade.

During this time, his life has changed dramatically. His plays have made him wealthy, and, in addition to his luxury apartment on the Thames, he has acquired a closet full of elegant, quietly expensive clothes. He travels frequently for pleasure, following the Irish national soccer team to games abroad. And though he is now single, he has had girlfriends. Recently, he has begun writing screenplays. In 2004, he directed his first film, *Six Shooter*, a twenty seven-minute short in which a bereaved man, played by Brendan Gleeson, encounters a young psychopath on a train, leading to a Wild West-style shoot-out. McDonagh found the experience extremely stressful. As a playwright, he did not deal directly with the actors and stagehands who produced his work. On the set of *Six Shooter*, he was responsible for a cast and crew of twenty. He struggled with his shyness, his lack of technical expertise, and the need to think in images as well as in words. In January, the film, which was shown in art-house cinemas in England and Ireland, and on Irish television, received an Oscar nomination for best live-action short*, and it will have a limited release in the United States. Next year, McDonagh will direct his first full-length feature, *In Bruges*, about two hit men who take refuge in the Belgian city after accidentally killing a child.

McDonagh flew to New York to attend rehearsals for the American premiere of *The Lieutenant of Inishmore*. The Atlantic Theatre Company’s production represents the end of a chapter for McDonagh. His other works (with the exception of the never-produced *Banshees of Inisheer*) have all been staged in New York. “It’s the last play that’s been performed elsewhere that hasn’t been performed here,” he said. He insists that he has no intention of writing another play.

“I think I’ve said enough as a young dramatist,” he said. “Until I’ve lived a little more, and experienced a lot more things, and I have more to say that I haven’t said already, it will just feel like repeating the old tricks.” For a moment, McDonagh looked disconsolate. But he sounded hopeful. “I want to just write for the love of it,” he said. “And also grow up, because all the plays have the sensibility of a young man.”

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*It later won.

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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. We’ve just redesigned the site to make it even easier to buy tickets and track down the information you need, including performance times, box office information, School of Theatre schedules, program articles and more.

Mailing/e-mail list

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

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
Sat 8pm 61
Opening night 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 half-price tickets for weekday 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 and teaching artist residencies, teacher training workshops, post-show discussions, teacher study guides, backstage tours and more.

Theatre store

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

Considerations

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

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

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

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