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NOVEMBER
1 after the quake
student matinee, noon★
1 quake post-show discussion, 8pm
2 Target® Teen Night, 6:30pm★
2 Previews begin, 8pm
2 30 Below: a free post-show party
for the under-30 crowd, 8pm
4 Target® Family Series, 11am★
6 Docent presentations begin,
every Tue and Thu, 7pm
7 Teen Council meeting, 5pm★
7 Opening night, 8pm
8 night/out
LGBT post-show party, 8pm
9 Tasting event: confections from
Charles Chocolates, 7pm
10 Tasting event: champagne from
Domaine Carneros, 7pm
13 quake post-show discussion, 8pm
15 quake student matinee, noon★
16 Book Club, Myths to Live By
by Joseph Campbell, 6:30pm
16 quake post-show discussion, 8pm
23 Docent presentation, 7pm
25 quake final performance, 7pm
27 On the Town: The Color Purple, 8pm★
28 Student matinee, noon★
29 Post-show discussion, 8pm
30 Tasting event: wine from
Raymond Vineyards, 7pm

DECEMBER
2 Single tickets on sale for
Wishful Drinking
2 Target® Family Series, 11am★
5 Teen Council meeting, 5pm
4 Post-show discussion, 8pm
7 Tasting event: beer from
Pyramid Breweries, 7pm
8 Tasting event: spirits from
Craft Distillers, 7pm
14 Post-show discussion, 8pm
16 Final performance, 7pm★
★ Berkeley Rep School of Theatre
★ Berkeley Rep donor event

CALENDAR
All events are for Argonautika except as indicated
An ancient tale,
an enduring challenge

IT'S SOMETIMES DIFFICULT TO LOCATE A
director’s work inside a production. Not so with
Mary Zimmerman, a visionary in the truest sense
of the word. Training under the inspired tutelage of
Frank Galati, whose after the quake we just produced,
Mary has created a body of work that is singular
in its visual splendor, bold theatrical language, and
profound thematic concerns. Argonautika marks
the fifth production we've presented under her
authorship and direction, and while it bears all the
markings of her magnificent style, it represents a new dimension in her work.

There is still the use of magic, of re-inventing the world through poetic,
imaginative reclamation, of imbuing objects and characters with special
powers that have the capability to transform the universe. There is still the
tight-knit ensemble that tells an emotionally charged, mythic story through
direct address of the audience and athletic feats of prowess that are thrilling
to watch. And the story is again an ancient tale, a journey of epic proportions
that illuminates our own experience.

But, to my mind, Mary has added something new: a greater sense of
urgency. The characters in Argonautika are rougher and tougher; they move
through the world with a ferocity that matches the monstrous challenges
they face. The beauty of the world is intractably wedded to the ugliness of
man’s insatiable appetite for property and war. The planet is in peril, and
Argonautika is an artistic attempt to describe the inherent danger of our
situation. In the end, it is a condemnation of the idea that war is an essential
feature of our nature by presenting a transcendent theatrical event: one
that reconnects us with the deep and mysterious nature of life, with the
miraculous state of wonder.

What a welcome journey to take.

Bon Voyage.

Tony Taccone
Looking forward and back

As we open the third production of our 40th season, we find ourselves pulled in two directions—both forward to our future and back to our past. Even as we instill a love of theatre in new audiences that we hope to see frequently in the next 40 years, we are sifting through old documents and talking to old friends. As we offer commissions to new writers whose work will be showcased on our stages for years to come, we are also renewing acquaintances with veteran actors and supporters who help us find meaning in the past.

The evolving exhibit on our history—located in the Helen Barber Lobby on the second floor—highlights a pattern that distinguishes Berkeley Rep. When I look at the many significant steps we've taken, I am reminded that this theatre has always been bold when faced with opportunity. Over the years, we've expanded our mission: from a playhouse focused primarily on adventurous classics to become an important source of new work. And as we've grown, we've developed new programs to accommodate changing community needs, as was certainly the case with the establishment of the Berkeley Rep School of Theatre.

Berkeley Rep has always had artistic and managerial leadership that is highly regarded within the national theatre community. And yet, the continuing strength of our institution, our willingness to embrace growth and change with intelligence and good sense, has undoubtedly come from our remarkable board of directors. And too often, nonprofit boards are the unsung heroes of their organizations. When I look at the timeline of Berkeley Rep's 40 years, I see more than a history of artistic success: I see a history of thoughtful, committed, and bold decision-making by community-based board members who have dedicated many hours (and the occasional sleepless night) to the serious business of creating a home for artists and a cultural resource for our audiences. This milestone in our company's history is an excellent time to recognize that leadership, and to thank our current and past trustees.

Since we opened our doors, we've enjoyed the collective wisdom of over 100 trustees who have represented the best of our audience and of our community. We're grateful to every one of them.

Warmly,

Susie Medak
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Physical re-education: creating an articulate body

By Marybeth Cavanaugh and Jessica Modrall

Most of us have actively committed at least 22 years to developing an articulate mind. Beyond that, graduate degrees, Sunday morning crosswords, and BART-ride Sudoku puzzles continue our development of verbal expression and logical reasoning: as our basic language skills advance, so too does our ability to analyze and interpret, to recognize literary symbols and the nuance of colloquial slang. In the journey to foster articulate minds, however, the education of our bodies is often abandoned, and the expressive potential of our physical selves is largely ignored.

On stage this evening, you’ll watch an ensemble of actors telling a story with their whole selves—using spoken as well as physical language. Theatre is one of few places where an articulate body is actively fostered, and actors train thoroughly in movement techniques to maximize their expressive potential. The movement choices these actors make illuminate traits and feelings of their characters beyond the words they speak. For example, the actors in *all wear bowlers* created an entire world through their physicality—without words. Each movement decision communicates something specific; as audience members, we glean the complexities of onstage relationships by the way the characters move through space.

An infinitely expressive instrument, many of us use our bodies at minimal capacity. Daily maintenance for many of us may be a walk around the block, regular tooth brushing, and a reasonable bedtime. By re-engaging the process of physical development, you can tap back into primal physical means of communication—abilities we’re all capable of, but rarely willfully employ.

Creating an articulate body helps us reveal our true feelings, to further communicate how we feel and what we want. The betrayal of a true feeling is often beyond our control: a sudden gesture, roll of the eyes, or turn of the head can tell significantly more than, perhaps, we’d like. But the language of movement is one we all recognize, and it can do more to tell a story or express an idea than a full page of words.

Learning to understand how your physicality affects those around you is a process much like learning how to translate rational thought to written word. Whether you use it to narrate a Powerpoint or to recount a recent vacation, by educating your body you can heighten your means of expression. Taking a physical theatre or movement class will start to expose you to the abilities you inherently have—teaching you to use your body as an expressive instrument, and to articulate on a whole new level.
Opportunity knocks: talking about casting with Amy Potozkin

BY MEGAN WYGANT

“I love being able to create opportunities for actors,” says Amy Potozkin. “It’s among my favorite parts of the job.”

As she says this, she’s sitting at her desk, a stack of resumes and headshots placed neatly to one side. Her hand still rests on the phone—Argonautika rehearsals begin next week, and she’s got to finalize the cast of understudies. Moments before the interview began, she was on the phone with a young actress, offering her the chance to be one of them. In exchange, the actress will not only receive a stipend, but she’ll get experience that will count towards getting her Equity card, and, of course, the chance to work with Tony Award-winning director Mary Zimmerman.

Amy is Berkeley Rep’s casting director; creating opportunities is a large part of her job. This season alone, she’ll cast more than 80 different actors, culling through several hundred resumes to invite the best candidates for each part to come to a more intensive audition. Throughout the casting process, which often lasts months, Amy provides additional perspective on the actors and their interactions as the director searches for the best possible combination of talents—because, as she points out, “You aren’t just casting roles, you’re casting relationships.”

Of course, no two auditions are the same. For example, Argonautika is a very physical show, and the process of choosing the actors reflected that. “There was an entire day of movement callbacks,” says Amy. “We hired a percussionist to bring a variety of African instruments. She had the actors do improv, she had them do group work, and she had them respond to the percussionist’s rhythms. It really allowed us to see how people interacted—or didn’t.

“It was wonderful to watch Mary work,” she continues. “I was touched by her kindness and humanity, and the way she was incredibly appreciative of every actor who walked in the room. Her group auditions were like mini acting workshops—and quite a few actors actually called to tell me what a great experience the audition process.
was. She’s brilliant, funny, a force to be reckoned with, and completely adorable all at the same time.”

When Amy came to the Theatre in 1990, Sharon Ott was the artistic director and Tony Taccone had joined the company as associate artistic director two years before. The Thrust Stage was the company’s only theatre, and the School of Theatre was little more than a series of school touring performances. Email, she points out, wasn’t even part of office communications. A lot has changed, both for Amy and for the theatre. As an artistic associate, she has an active role in planning the season and she’s cast literally thousands of parts — the most famous being a then-unknown performer named Maggie Gyllenhaal, who got her Equity card playing Alice in the Theatre’s 2000 production of *Closer*.

“I grew up under Sharon’s tutelage in many ways,” Amy explains. “It was a big step for me, having a job—a real job, on staff—instead of the freelance work and acting I was doing before.”

And yet, the important things have stayed the same: “I get to work with some of the best theatre artists in the country, and I’m part of a staff that’s dedicated to the highest standards of excellence. That’s what keeps me here—the quality of work that we do, the standards that we set for ourselves as an organization, and the people that I work with.”

“Plus,” she adds with a smile, “I get to walk into a theatre every day. That’s where I go for work. And that’s pretty cool.”
From myth to stage

Mary Zimmerman and the art of target practice

BY LILA NEUGEBAUER

This is Mary Zimmerman’s fifth return to Berkeley Rep, having previously adapted and directed *Journey to the West*, *Metamorphoses*, *The Notebooks of Leonardo da Vinci*, and *The Secret in the Wings*. The improv-based style she imploys is highly imaginative and profoundly personal, resonating deeply with audiences. In the early weeks of *Argonautika* rehearsal, the Tony Award winner and MacArthur “genius” grant-winner sat down with Berkeley Rep’s literary intern, Lila Neugebauer, to discuss this process, adapting epics for the stage, and her ongoing passion for myth.

Lila Neugebauer: What first drew you to mythology?
Mary Zimmerman: As a child, myths always felt to me like grown-up fairy tales. Like fairy tales, they contained adventures and supernatural elements. Misfortunes were passed through and triumphed over, epic journeys, impossible tasks. But I always sensed that there was a serious and darker layer to them. I sensed a symbolic content; there was something taboo or transgressive about reading these myths. I knew the Edith Hamilton book on my mother’s shelf was an adult book—yet I read it obsessively, over and over. They moved and fascinated me in some way that hasn’t stopped.

These stories are quite mysterious. They don’t usually end happily, and the world changes or shifts because of the adventures in them. The contemporary or immediate relevance of this story for me is the futility of war, the futility of the conquest mission. Once they have the fleece, it doesn’t mean anything anymore. The conquering—of this Asian or Middle Eastern country—ultimately just brings destruction, and so much is lost. The whole mission is just a pretext—one man’s way of getting rid of his nephew, who he’s afraid is going to kill him. It’s important to remember that there’s a great futility to the entire heroic, idealized venture.

It’s no stretch to feel the relevance of that point, but are there particular challenges you encounter when adapting such ancient material for contemporary audiences?

These stories have proven their relevance and worth by sticking around. It’s not just a conspiracy of literature teachers—that wouldn’t last thousands of years! If they didn’t have something to say to us about the condition of being a person, of facing loss and diminishment, they would be obscure and forgotten.

The challenging part of adapting anything that wasn’t written for the stage is that it wasn’t written for the stage to easily accommodate it. How do you do a fleet of boats? Or 50 men on board? Or sea monsters or gods flying around? Compress time and space; elongate certain moments? Putting things into dialogue as opposed to narration can be far more engaging, but it can slow things down. You have to ask: what are you going to prioritize in your adaptation? The task is to find the essence through compression.

In both of the original epics, there’s something like a hundred Argonauts on board. But they don’t coalesce into a band of brothers in the way that you want them to; an Argonaut will appear for a scene and then you never see him again.
again. They don't have full arcs. So in order to create some of those arcs, I researched guys on the boat and incorporated their stories from the larger body of Greek myth. For instance, I have Hercules making constant reference to his mighty deed in infancy: Hera sent snakes to strangle him in his crib, but he killed them instead.

You know, one aspect I particularly adore is that Hercules and Hylas are clearly boyfriends, and it has no moral value one way or another. It doesn’t diminish Hercules’ masculinity an iota. In fact, it enhances it. Hercules’ anguish at losing Hylas is one of the great romances of the story.

**Let's talk about the Jason legend—what was your source material?**

I’ve known the Jason story in the same way I’ve known fairy tales and the other myths since I was little—from Edith Hamilton’s *Mythology*, on which I’ve based my entire career!

The classic version of this tale is the Apollonious of Rhodes epic, and I chose the Peter Green translation, which is basically the standard. But in researching various translations, I came across another version of the Argonautika, written in Latin (as opposed to Greek), a couple of centuries later by a Roman poet named Gaius Valerius Flaccus. Combining these two texts is like doing Homer’s *Odyssey* and then his cousin Fred’s *Odyssey*—a very obscure version. There’s a section in the adaptation where Jason’s parents, upon hearing that their fate is sealed—that they’re doomed—kill themselves, which is really Roman. That would only come from the Latin version, because the Greeks didn’t celebrate suicide like that at all. In fact they had quite a negative feeling about it. So it’s not just two different translations, it’s two different original authors. I was drawn to the story and its spirit of rollicking adventure—there’s tremendous humor in it, as well as humanity.

**You’ve discussed elsewhere Medea’s role in the story—and Jason’s markedly unheroic tendencies. What kind of a leading man is Jason?**

He definitely acts unheroically at the very end of the story, although the Apollonious of Rhodes version concludes with their arrival back home. It doesn’t go into that story we know of Medea. Among other things, this tale is of course the prequel to the Medea story.

One of my earliest images for the production was a girl with an arrow struck through her—once she’s shot, that she would have this arrow stuck in her. That’s actualized in the way it’s written; the metaphors are so solid. I imagined we would see her white dress get bloodier and bloodier from that very painful love. The depiction of love or lust in this show is dark, destructive. It renders someone helpless. It really bloody her up, turning her into a kind of monster. In terms of the Medea myth, it’s important to be reminded that she was a virgin girl—just a maiden minding her own business—and the gods used her to help Jason on his mission by shooting her full of love for him. In our play, she even tries to pull the arrow out of her chest, and she can’t. It’s nothing she wants, nothing she asks for. She’s absolutely tormented by what it’s prompting her to do. But it’s the gods: she has no power over it and she can’t escape it.

In terms of Jason, bear in mind that for the Ancient Greeks being heroic had more to do with having survived and gone through a lot, as opposed to inherent qualities of virtue. Jason is a reluctant hero as all epic heroes are—from Frodo Baggins, who doesn’t want to go, to Odysseus, who is trying to get home. E.T. is trying to get home. Dorothy is trying to get home. They're not trying to get out. It’s the getting back that they're looking forward to.

**This idea of the reluctant journeyer...what do you think that’s about?**

Campbell might say that the hero’s journey is one of self-actualization, and that’s not necessarily a painless, pleasant thing. Leaving our childhood is not something that we necessarily do willingly. One of my all-time favorite lines in the *Odyssey* is when Athena says to Telemachus, the son, “Your childhood is over.” She says you have to do this—you have to be a man—with this beautiful and emphatic line: “You cannot go on lingering in your childhood.” And it’s always like that, the goddess—generally goddess, not god—announces, you have to go, you have to do this thing. And it’s very onerous for the person who has to do it.

**How does your work as an adaptor play out in the rehearsal room?**

I’m the director and I’m the writer; those things go hand in hand for me. So when I’m thinking about what episode to use of something that’s multi-episodic, the choice often depends on what parts I have visual ideas for staging—and what will benefit from being staged. I start with no script. I write it bit by bit in the hours off from rehearsal, bring it in, and it builds everyday. I’m inspired by the physical capabilities and talents in the cast. I have to make certain major decisions before we start, in terms of sets and costumes, but once we begin on that first day, it’s a kind of free-fall. I’m under the clock; I use a normal rehearsal period of about four weeks.

My process reflects my belief in the unconscious: by putting myself under such pressure, I lose self-consciousness, and I open up to the voice of the text. There’s really not much choice. I have crazy impulses and I don’t have time to get scared or shy or second-guess them. They’re not the polite choices, they’re not even the considered choices often. In a way it’s like, how would we do this in the backyard?

The great Charles Ludlam said that in the superlative theatre, you shoot an arrow and then draw a circle around it. You make it the perfect thing; you make the choice right with the circumstances you have. Rather than aiming for the target, you shoot and then you make it.
Jason and Medea
Reexamining the hero myth

BY LILA NEUGEBAUER
Jason's quest for the golden fleece is among the oldest of Greek legends. The story's archetypal simplicity is strikingly familiar: a hero is sent to retrieve an extraordinary prize and must perform seemingly impossible feats to obtain it. For the leading scholar of myth, Joseph Campbell, Jason epitomizes the hero figure at the core of all mythology. Campbell posits that all myths are in fact "hero myths," which conform to the same underlying pattern of "separation-initiation-return," a magnified rite of passage he calls the "monomyth":

A hero ventures forth from the world of the common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.

Campbell's hero can be a prince, a warrior, a saint, or a god; the "boon" he brings back may be a material prize, a bride, or wisdom. Prometheus retrieves fire from the heavens for mankind; Jason circumvents the dragon and obtains the golden fleece; Aeneas voyages into the underworld and communes with his deceased father. In all of these journeys, Campbell identifies a symbolic quest for identity. Many hero myths are figured as a return to the father. Jason's reunion is symbolic: he returns to assume his father's rightful throne. Campbell reads this search as, fundamentally, the search for the self.

The motif is common in fairy tales—the hero usually a prince, the prize often a bride. The Argo's voyage closely resembles the body of folklore in which a prince secures his prize with the help of companions possessing magical talents. An oft-cited parallel is the Brothers Grimm tale, The Six Servants, in which a prince succeeds in marrying a beautiful maiden whose witch-mother seeks to deter suitors with a series of treacherous challenges. En route to his future bride, the prince is joined by six men, each possessing a unique physical attribute that proves vital to surmounting the six obstacles the witch presents.

The Medea-Aeetes-Jason story belongs to yet another, even more pervasive folk motif common to tales around the world: a man facing a series of trials in a foreign kingdom is aided by the daughter of his hostile host, who thereafter abandons her own family and kingdom to elope with him. The Norse Mastermaid and Gaelic Battle of the Birds feature the same theme. Within the Greco-Roman tradition, Hippodamia sabotages her own father's chariot and causes his death so that her future husband can win the race and Ariadne famously arm Theseus to defeat the minotaur, fleeing her kingdom thereafter to marry him.

Medea's role in the legend makes a near irony of the original folk motif of happy helpers: her extraordinary magic renders the talents of the Argonauts inconsequen-

tial. It is Medea's sorcery alone that enables Jason to obtain the fleece, her power that earns him his heroic status. Jason's success lies in winning Medea's love; his heroic virtues are seemingly charm and good looks. He is, after all, only the first of many ordinary men to play the hero's part in Western literature.

This chapter in Medea's story remains unknown to many, even those who are well-versed in classical mythology. She is more widely recognized as Euripides' "barbarous monster," the mother who commits the unimaginable, the murder of her own two sons. Abandoned by Jason so that he can marry a Greek princess and obtain a throne, Medea is left alone and homeless in a foreign land; she has betrayed and abandoned her family and kingdom for Jason's survival and glory. It is easy to forget that she was a young girl who fell in love under the gods' hands, who was promised marriage, family, and home. Apollonious' epic Argonautika, from the third century BC, provides a strikingly complex psychological portrait of a young girl alone in the depths of her native woods, agonizing over the betrayal she fears she will commit, but sick and chilled with the pangs of first love. Jason and Medea's romance is recognized as the first love story of the Western tradition.

Yet how does Medea's critical role in Jason's "decisive victory" fit into Campbell's monomyth? She is not Jason's bridal "boon," the fleece is his prize. While his quest entails a return to the father, it necessitates Medea's betrayal and abandonment of hers. A princess's desertion of her family seemingly supports the regenerative logic of marriage and procreation; the folk motif justifies the break that young must make from old in our cultural order. But Jason readily discards Medea for a potential throne—for the social role and status she journeyed to obtain. If that betrayal is a necessary step in Jason's heroic initiation into manhood, what conception of heroism does this story espouse?

Despite our hero's casual cruelty, his epic voyage continues to captivate the Western imagination. Nathaniel Hawthorne introduced American children to the legend in his Tanglewood Tales (1851), and Charles Kingsley did the same for the British with his collection, Heroes (1855). This 19th-century trend of adapting the tale for young people has made the story a mainstay of children's books ever since. Myths, like fairy tales and fables, function not only as entertainment, but also as pedagogy. We read them to our children in the hopes that they will prove instructive: stray from the path and a nasty wolf might eat you up; a candy house may look inviting, but greediness could get you boiled by a witch. They are primers, guidebooks for the roles and responsibilities we assume when we enter the adult world. their conventions become encoded in our everyday lives, in the social customs through which we build our relationships to one another. Campbell tells us these stories help us learn how to live. They also, of course, reveal a great deal about how we already do live.
You still have time to enjoy subscriber advantages. See TAKING OVER plus one other show—or choose any two more shows—to receive big savings, priority seating, free ticket exchange and other advantages. This exclusive offer is available only to Argonautika single show patrons. Call 510 647-2949 for details. Thanks.
Berkeley Repertory Theatre, in association with The Shakespeare Theatre Company, McCarter Theatre Center, and Lookingglass Theatre Company, presents

The West Coast premiere of

ARGONAUTIKAG

WRITTEN AND DIRECTED BY
MARY ZIMMERMAN
ADAPTED FROM THE VOYAGE OF JASON AND THE ARGONAUTS

GAIUS VALERIUS FLACCUSTRANSLATED BY DAVID R. SLAVITTPAPELONIUS RHODIUSTRANSLATED BY PETER GREEN

NOVEMBER 2–DECEMBER 16, 2007
RODA THEATRE
The show’s approximate run time is two hours and 25 minutes, including a 15-minute intermission

CAST
Hera Christa Scott-Reed Jason Jake Suffian Athena Sofia Jean Gomez Pelias and others Allen Gilmore Idmon and others Jesse J. Perez Meleager Andy Murray Castor and others Chris Kipiniak Pollux and others Casey Jackson Hercules/Aietees Søren Oliver Hylas/Dymas Justin Blanchard Andromeda and others Ronete Levenson Amycus and others Paul Oakley Stovall Aphrodite and others Tessa Klein Medea Atley Loughridge

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World premiere by the Lookingglass Theatre Company, Chicago

Argonautika is produced through special arrangement with Bruce Ostler, Bret Adams, Ltd., 448 West 44th Street, New York NY 10036

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2007–08 · NUMBER 3 · THE BERKELEY REP MAGAZINE · 15
Justin Blanchard
HYLAS/DYMAS

Justin made his Broadway debut in Journey’s End, which received a 2007 Tony Award for Best Revival of a Play. His regional credits include As You Like It for the Hangar Theatre and A Christmas Carol, Hamlet, and The Two Gentlemen of Verona for Trinity Repertory Company. He recently appeared as a guest star on Law & Order: SVU. Justin received his BFA at NYU’s Tisch School of the Arts, and his MFA from Brown University.

Allen Gilmore
PELIAS AND OTHERS

Allen is pleased to make his Berkeley Rep debut in Argonautika. He recently portrayed Brutus in Julius Caesar and Colin Powell in Stuff Happens at PICT (Pittsburgh Irish and Classical Theater). Previously, he appeared as Bynum in Joe Turner’s Come and Gone with Chicago’s Congo Square Theater Company. Allen has also played Cyrano in a joint production of Cyrano de Bergerac at the Court and Redmoon theatres, Hamm in Endgame at Court Theatre, Iago in Othello with The Acting Company, and Othello himself at the Atlantic Theatre Festival in Nova Scotia, the Citadel Theatre in Edmonton, and the National Arts Centre in Ottawa. He’s been a frequent visitor to Intiman Theatre, portraying Mr. Webb in Our Town; George, Duke of Clarence in Richard III; and Aaron the Moor in Titus Andronicus, among others. Allen recently received nominations from Chicago’s Black Theater Alliance and the Joseph Jefferson Awards for his work in Joe Turner’s Come and Gone.

Casey Jackson
POLLUX AND OTHERS

Casey is pleased to make his Berkeley Rep debut with Argonautika. His regional credits include As You Like It with Marin Shakespeare Company, Gretel and Hansel with Shakespeare Santa Cruz, A Midsummer Night’s Dream with San Francisco Shakespeare Festival, Othello with Impact Theatre, and Three Seconds in the Key with San Francisco Playhouse. His favorite roles include Bottom in Midsummer, Iago in Othello, the title role in Macbeth, and Paul in Six Degrees of Separation. Casey received his BA in dramatic art from UC Santa Cruz.

Chris Kipiniak
CASTOR AND OTHERS

Chris appeared at Berkeley Rep in Mary Zimmerman’s Metamorphoses, which he also performed at Hartford Stage, Lookingglass Theatre Company, the Mark Taper Forum, Seattle Repertory Theatre, Second Stage Theatre, and on Broadway. Chris’ other New York credits include Kit Marlowe at The Public Theatre, Silence with the Roundtable Ensemble, and his own play, Stalled, at the Kraine Theatre. His regional credits include The Importance of Being Earnest at the New Harmony Theatre, The Odyssey and Wit at the Goodman, and Private Fittings at La Jolla Playhouse. He also appeared in Singularity’s How To Act Around Cops at the New York and Edinburgh Fringe Festivals, and at the Soho Theatre in London. Chris’ television and film credits include The Black Donnellys, Law & Order, and The Poker Club. He is also a freelance writer for Marvel Comics, contributing to Amazing Fantasy, Marvel Adventures: Spider-Man, and Nightcrawler. His new play, Save the World, premieres this January in New York.

Tessa Klein
APHRODITE AND OTHERS

With this role, Tessa makes her Berkeley Rep debut. Off Broadway, she has appeared in Philadelphia, Here I Come! with the Irish Repertory Theatre. Her regional credits include The Aristocrats; Hamlet, Major Barbara, and She Stoops to Conquer for PICT; The Trojan Women for The Alabama Shakespeare Festival; and the world premiere of Sleeping Arrangements with Theatre J. Tessa’s television and film credits include Disappearances and The Whitest Kids U’Know. A proud member of Actors’ Equity Association, Tessa received her BFA from Carnegie Mellon University.

Ronete Levenson
ANDROMEDA AND OTHERS

Ronete, a Manhattanite born and bred, is excited to appear at Berkeley Rep for the first time. A performer since she was nine, she made her professional debut as Anne in New York Youth Theater’s The Diary of Anne Frank when she was 16. Her other credits include several productions at Lookingglass and a recent New York Theater Workshop staged reading of David Adjmi’s Stunning. Ronete has appeared on Law & Order and Law & Order: SVU, as well as the daytime drama Guiding Light. She was a participant in the theatre arts division of Northwestern University’s cherrub program, and graduated from Bard College with a degree in environmental science. When she is not acting, she can find her playing electric guitar, doing yoga, longboarding on city streets, or surfing in the Rockaways.

Atley Loughridge
MEDEA

Atley made her professional debut as Medea in Argonautika at Lookingglass in the fall of 2006. She continued working with Mary Zimmerman as an undergrad in the performance studies program at Northwestern University, playing Imogen in Zimmerman’s production of Cymbeline at Northwestern and performing as the Yellow Princess/Hermite/Good in Mirror of the Invisible World at the Goodman. While in school, Atley also...
wrote and/or directed The Forgotten Warrior, performed at Theatre La Chapelle in the 2006 Montreal Fringe Festival; Our Hell House; and A Room Embodied, an adaptation of Virginia Woolf’s A Room of One’s Own.

Andy Murray


Søren Oliver

A Berkeley native, Søren made his Berkeley Rep debut as Andrea in the Thrust Stage’s inaugural production — Brecht’s Galileo. He returned to Berkeley Rep in 1996 as Chu Pa Chie In Journey to the West, which was also conceived and directed by Mary Zimmerman. Søren has also appeared at Cal Shakes, Denver Center Theatre Company, Marin Theatre Company, the Magic, San Jose Rep, and the Utah Shakespearean Festival. Next door, at the Aurora Theatre Company, he has worked as both a director and actor. On television, Søren portrayed the recurring character of Baelie the Demon on the WB’s Charmed. Søren received his BFA from the North Carolina School for the Arts.

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2007-08 · NUMBER 3 · THE BERKELEY REP MAGAZINE · 17
Jesse J. Perez

Jesse’s off-Broadway credits include In the Penal Colony with Classic Stage Company, Recent Tragic Events at Playwrights Horizons, The Triple Happiness at Second Stage, and Up Against the Wind with the NYTW. Regionally, he’s appeared at American Repertory Theatre (a.r.t.) in A Midsummer Night’s Dream, at Court Theatre in Mary Stuart, at both the Goodman and The Shakespeare Theatre Company in Pericles, at the Great Lakes Theater Festival in Romeo and Juliet, at McCarter Theatre Center in Hamlet, Portland Center Stage in Celebrity Row, and at Yale Rep in The Cherry Orchard and Taming of the Shrew. His television and film credits include American Splendor, The Job, Kazaam, Law & Order, Playing God, and Third Watch.

Christa Scott-Reed

Christa is delighted to return to Berkeley Rep, where she was last seen with Kathleen Chalfant in Tony Taccone’s production of Honour. Her off-Broadway credits include Ionesco’s The Bald Soprano and The Lesson and Pinter’s Celebration and The Room at Atlantic Theater Company, Burn This for Signature Theatre Company, Marion Bridge at Urban Stages, Museum and Pullman Car Hiawatha for the Keen Company, Some Girls at MCC Theater, and The Voysey Inheritance at the Mint Theater Company. She recently performed in Amy Freed’s Restoration Comedy, directed by John Rando, at the Old Globe. Christa has also performed at Actors Theatre of Louisville, Barrington Stage, Cincinnati Playhouse in the Park, Cleveland Playhouse, Denver Center Theatre Company, Geva Theatre, Olney Theatre Center, Paper Mill Playhouse, Pioneer Theatre, Repertory Theatre of St. Louis, and Syracuse Stage. Her television credits include As the World Turns, Guiding Light, Law & Order, Law & Order: svu, and New Amsterdam.
Paul Oakley Stovall

Paul previously appeared at Berkeley Rep in Mary Zimmerman’s Journey to the West and The Notebooks of Leonardo da Vinci. His off-Broadway credits include Dessa Rose at Lincoln Center and Zimmerman’s Notebooks at Lincoln Center and Second Stage. Regionally, Paul’s appeared in American Duet and Red Eye of Love at the Eugene O’Neill Theater Center; Metamorphoses at Hartford Stage, where he received a Connecticut Critics’ Circle nomination, and at Kansas City Rep; Adam Guettel’s Myths and Hymns at Prince Music Theater; Play On! at the Goodman, for which he received a Jeff nomination; Three Seconds in the Key at San Francisco Playhouse; and Words on Fire at Steppenwolf Theatre Company. Paul’s national tours include Once on This Island and Rent. He also appeared in John Cameron Mitchell’s Shortbus and Robert Altman’s The Company. Paul’s plays, As Much As You Can and Ape, received their world premieres with Dog and Pony Theater in Chicago.

Jake Suffian

Jake played Division I baseball at Northwestern University, has an MFA in acting from Brandeis University, and a Helen Hayes nomination for his portrayal of Shane Mungitt in Richard Greenberg’s Take Me Out. Other past work includes Claudio in Much Ado About Nothing, Jack in The Importance of Being Earnest, and Sebastian in The Tempest. On TV, Jake has appeared on abc Primetime, One Life to Live, and Rescue Me. His film credits include leading roles in the short Far Out, which was purchased by the Sundance Channel, and the soon-to-be distributed independent film Header.
Mary Zimmerman  
**ADAPTER/DIRECTOR**

Mary is the recipient of a 1998 MacArthur Fellowship, the 2002 Tony Award for Best Director and a Joseph Jefferson Award, including Best Production and Best Direction. She is a member of the Lookingglass Theatre Company of Chicago, an artistic associate of the Goodman and Seattle Rep, and a professor of performance studies at Northwestern University. She returns to Berkeley Rep having previously adapted and directed *Journey to the West, Metamorphoses, The Notebooks of Leonardo da Vinci, and The Secret in the Wings*. These plays—and others that she’s adapted and directed such as *The Arabian Nights, Eleven Rooms of Proust, The Odyssey, S/M, and Silk*—have enjoyed celebrated runs at About Face Theatre, Brooklyn Academy of Music (BAM), Goodman Theatre, the Huntington Theatre Company, Lookingglass, the Mark Taper Forum, McCarter Theatre Center, Seattle Repertory Theatre, and Second Stage Theatre. Mary has also directed *All’s Well That Ends Well and Pericles* for the Goodman, *Henry VIII and Measure for Measure* for New York Shakespeare Festival, and *A Midsummer Night’s Dream* for the Huntington. In 2002, she created a new opera with Philip Glass called *Galileo Galilei* which played at The Goodman Theatre, the Barbican in London, and the Brooklyn Academy of Music. This fall, she debuted at the Metropolitan Opera with *Lucia di Lammermoor*.

Daniel Ostling  
**SCENIC DESIGN**

Daniel is a Chicago- and New York-based scenic designer who created settings for the Berkeley Rep productions of *Closer, Metamorphoses, and The Secret in the Wings*. An ensemble member of Lookingglass, he has worked closely with Mary Zimmerman on several projects, and received a Tony nomination when they took *Metamorphoses* to Broadway. His recent designs include *Argonautika and Hillbilly Antigone* for Lookingglass, *Durango* at Long Wharf Theatre and The Public, *A Flea in her Ear* for Chicago Shakespeare Theatre, *The Glorious Ones* at Lincoln Center, *Lookingglass Alice* at McCarter and the New Victory Theater in New York, *Lucia Di Lammermoor* at the Metropolitan Opera, *Mirror of the Invisible World* at the Goodman, *The Pain and the Itch* at Playwrights Horizons, and *UP* at the Oregon Shakespeare Festival. His other regional credits include BAM, La Jolla Playhouse, the Taper, NYSF, San Francisco Opera, Seattle Rep, Steppenwolf, as well as theatres in London and Melbourne. Daniel is an associate professor at Northwestern University in Chicago.

Ana Kuzmanic  
**COSTUME DESIGN**

Ana is thrilled to add Berkeley Rep to her regional theatre credits, which include Arden Theatre, Chicago Shakespeare, Cleveland Playhouse, the Goodman, Milwaukee Repertory Theatre, Steppenwolf, and Trinity Repertory Theatre. Her film credits include *Drunkboat* with John Malkovich and *Kubuku Rides*, directed by Terry Kinney. Ana graduated from the Faculty of Applied Arts and Design in Belgrade in 1997 and earned her Master’s in stage design from Northwestern University in 2004. Her work—including a clothing line she designed and produced from 1993 to 2003—has been exhibited in Canada, Europe, and the United States. She was part of the 2007 Prague Quadrennial and the World Stage Design conference in Toronto. Currently, Ana teaches costume design at Northwestern, and is working on the Broadway production of *August Osage County* and *The Comedy of Errors* at Chicago Shakespeare.

John Culbert  
**LIGHTING DESIGN**

John’s recent designs include lighting for *Argonautika at Lookingglass, Trojan Women and Mirror of the Invisible World* at the Goodman, *Uncle Vanya* at Court Theatre, and *A Year in the Life of Frog and Toad* at Chicago Children’s Theatre, as well as scenery for Long Wharf’s *Man of La Mancha* and Lyric Opera’s *Regina*.

He received a Joseph Jefferson Award for his scenic design for Court Theatre’s *Man of La Mancha*. John has also designed for About Face, Boston Lyric Opera, McCarter, L’Opera National du Rhin, Northlight Theatre, and Singapore Repertory Theatre. His other projects include the lighting design for the Chicago Park District’s Buckingham Fountain. John currently serves as the dean of The Theatre School at DePaul University.

Andre Pluess and Ben Sussman  
**SOUND DESIGN AND ORIGINAL COMPOSITION**

The Chicago-based design team of Andre Pluess and Ben Sussman previously designed sound for Berkeley Rep’s productions of *after the quake, Blue Door, Honour, Metamorphoses, and The Secret in the Wings*. In addition to their work at numerous regional theatres, they have been associate artists for About Face, resident artists for Court Theatre, artistic associates for Lookingglass, and resident designers for Victory Gardens Theater. Their Broadway credits include *I Am My Own Wife* and *Metamorphoses*. Recent projects include *33 Variations* and *The Passion Play Trilogy* at Arena Stage. BFE at Long Wharf and Playwrights Horizons, *The Clean House* at Yale Rep, *Lady Windermere’s Fan* at the Williamstown Theatre Festival, *Pericles* at the
Shakespeare Theatre Company in Washington DC, and Silk for the Goodman. Andre and Ben have won 11 Joseph Jefferson Awards and Citations, an L.A. Ovation Award, a Drama Critics Circle Award, and a Lucille Lortel nomination for composition and sound design.

Michael Montenegro  
**Puppet Design**

Michael’s work was last seen in *The Puppetmaster of Lodz* at Writers’ Theatre. Other recent credits include the world premiere of *Argonautika at Lookingglass*, *Chekov Stories: The Emerging Woman* at the Piven Theatre Workshop, *The Duchess of Malfi* at Writers’ Theatre, *The Long Christmas Ride Home* at Next Theatre Company, and *The Portrait of Don Cristobal* at Shakespeare in Santa Fe. His original projects include *Dreams from an Upside-Down Man* at the Chicago Cultural Center, *Iktu Blas* at Puppetropolis International Puppet Festival, *Sublime Beauty of Hands* at Links Hall, and *With a Trazoid Heart* at the Actor’s Gymnasium.

Cynthia Cahill  
**Stage Manager**

Cynthia is pleased to continue her 13-year relationship with Berkeley Rep for the 2007-08 Season. She has recently been working extensively in New York on the off-Broadway hits *Passing Strange* at The Public, the extension of *Eurydice* at Second Stage Theatre, and Sarah Jones’ *Bridge & Tunnel* at the Culture Project. Her favorite Berkeley Rep productions, in addition to *Passing Strange*, include *The Secret in the Wings*, *Culture Clash in America*, *Journey to the West*, *The People’s Temple*, and *The Laramie Project*. Cynthia has also worked regionally at A.C.T., the Guthrie, McCarter, and Seattle Rep, in addition to many others.

**Lookingglass Theatre Company**

Lookingglass Theatre Company is home to a multi-disciplinary collective of theatre artists who create original, story-centered work. The Lookingglass theatrical aesthetic is most often ensemble-based, notably physical, highly visual, richly aural, and metaphoric. Lookingglass has staged 48 world premieres—including ensemble member Mary Zimmerman’s *Odyssey*, *The Secret in the Wings*, *Arabian Nights*, and *Metamorphoses*—and garnered numerous awards in its mission to change, charge, and empower audiences and artists alike. Lookingglass education and community programs encourage creativity, collaboration, and confidence and serve more than 15,000 community members each year.

**McCarter Theatre Center**

**Co-Producer**

Under the leadership of artistic director Emily Mann and managing director Jeffrey Woodward, McCarter Theatre Center, home to the Matthews and Berlind Theatres, is recognized as one of the nation’s premier theatre companies and performing arts centers. Renowned for major contributions to the theatrical canon, McCarter premieres have included Beth Henley’s *Ridiculous Fraud*, Christopher Durang’s Pulitzer Prize finalis, *Miss Witherspoon*; Steven Dietz’ *Last of the Boys*, Regina Taylor’s *Crowns*, Dael Orlandersmith’s 2002 Pulitzer Prize finalist, *Yellowman*; Athol Fugard’s *Valley Song*; Emily Mann’s *Having Our Say*, which earned three Tony nominations, and *Mrs. Packard*, commissioned by the Kennedy Center Fund for New American Plays; and Stephen Wadsworth’s *Marivaux trilogy*. McCarter commissioned and will premiere Edward Albee’s *Me, Myself & I* in January 2008. McCarter has also produced major new productions of Edward Albee’s two Obie Award-winning *All Over*, directed by Emily Mann; Nilo Cruz’ *Anna in the Tropics*, which was a 2003 Pulitzer Prize-winner and received two Tony nominations; Brian Friels’ *Translations*, which earned a Tony Award nomination for best new play under Garry Hynes’ direction; August Wilson’s *Gem of the Ocean*, directed by Ruben Santiago-Hudson; and *Electra*, which received three Tony nominations and was directed by David Leveaux. McCarter is supported by Princeton University, the New Jersey State Council on the Arts, and over 3,000 individuals, corporations and foundations.

**The Shakespeare Theatre Company**

**Co-Producer**

The Shakespeare Theatre Company’s innovative approach to Shakespeare and other classic playwrights has earned it the reputation as the nation’s premier classical theatre company. By focusing on works with profound themes, complex characters and poetic language written by Shakespeare, his contemporaries, and the playwrights he influenced, the Company’s artistic mission is unique among theatre companies: to provide vital, groundbreaking, thought-provoking, vibrant, and eminently accessible theatre in a uniquely American style. The Company’s home is the Harman Center for the Arts, consisting of the new 775-seat Sidney Harman Hall and the 451-seat Lansburgh Theatre, both located in downtown Washington, DC’s Penn Quarter neighborhood. The Company annually produces seven to eight mainstage plays in its two downtown theatres and one free play in Rock Creek Park’s Western District.

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Tony Taccone ARTISTIC DIRECTOR
Tony is in his 11th year as artistic director of Berkeley Rep, where he has staged more than 35 shows, including the world premieres of The Convict’s Return, Culture Clash in America, The First 100 Years, Genius, Ravenhead, Virgin Molly and Culture Clash’s Zorzol in Hell. 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, featured designs by beloved children’s author Maurice Sendak. It debuted at Berkeley Rep and then traveled to Yale Rep and New York, where it sold out its run and was nominated for two Drama Desk Awards. Tony recently made his Broadway debut with Bridge & Tunnel, which was universally lauded by the critics and won him a Tony Award for its star, Sarah Jones. He also staged the show’s record-breaking off-Broadway run, worked it for Broadway at Berkeley Rep, and directed Jones’ previous hit, Surface Transit. In 2004, his production of David Edgar’s Continental Divide transferred to the Barbican in London after playing the Oregon Shakespeare Festival, Berkeley Rep, La Jolla Playhouse, and England’s Birmingham Rep. His other regional credits include noted theatres such as Actors Theatre of Louisville, Arizona Repertory Theatre, La Jolla Playhouse, San Jose Repertory Theatre, Seattle Rep, and San Francisco’s Eureka Theatre, where he served six years as artistic director.

Les Waters ASSOCIATE ARTISTIC DIRECTOR
Les is in his fifth 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, The Pillowman, Suddenly Last Summer, To the Lighthouse and Yellowman. He won an Obie Award for Big Love, directing its premiere at the Humana Festival and subsequent runs at Berkeley Rep, BAM, the Goodman, and Long Wharf. In addition to Big Love, his New York credits include the Connelly Theatre, Manhattan Theatre Club, The Public, Second Stage, and Signature Theatre Company. Elsewhere in America, he has directed for A.C.T., the Goodman, Guthrie Theatre, La Jolla Playhouse, Steppenwolf, and Yale Rep. In his native England, Waters has staged work with the Bristol Old Vic, Hampstead Theatre Club, Joint Stock Theatre Company, National Theatre, Royal Court Theatre, and Traverse Theatre Club. He has a long history of working collaboratively with prominent playwrights like Caryl Churchill and Charles Mee, and champions important new voices, such as Jordan Harrison, Sarah Ruhl, and Anne Washburn. Waters is an associate artist of The Civilians, a New York-based theatre group, and former head of the MFA directing program at UC San Diego. His many honors include a Drama-Logue Award, an Edinburgh Fringe First Award, and several awards from critics’ circles in the Bay Area, Connecticut, and Tokyo.

Amy Potozkin CASTING
Amy is in her 18th season with Berkeley Rep, where she serves as artistic associate and casting director. She has had the pleasure of casting for the Aurora, ACT/Seattle, Arizona Theatre Company, the Bay Area Playwrights Festival, B Street Theatre, Francis Ford Coppola’s The Conversation, Dallas Theatre Company, San Jose Rep, Marin Theatre Company, Social Impact Productions, Inc, Traveling Jewish Theatre, and Ralph Nader Is Missing, written by Charlie Varon. Her film credits include Concealing Ada, starring Tilda Swinton, and the Josh Kornbluth film Haiku Tunnel. Amy received her MFA from Brandeis University, where she was also an artist in residence.

The Strauch Kulhanjian Family EXECUTIVE PRODUCERS
Roger Strauch is a former president of Berkeley Rep’s board of trustees. He is chairman of the Roda Group (rodagroup.com), a venture development company based in Berkeley, best-known for launching Ask.com and PolyServe. Roger is on the board of directors for Game Ready, Ink2, and Sightspeed, all located in the East Bay. He is also a member of the Engineering Dean’s College Advisory Boards of Cornell University and UC 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 Program in Armenian Studies at UC Berkeley. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three children.

Bob & Linda Harris PRODUCERS
Bob and Linda have been subscribers to Berkeley Rep since they first attended a performance at the original College Avenue storefront in 1974. Linda served on the board of trustees from 1995 to 2004; Bob joined the board this fall. Bob is a professor emeritus at UC Berkeley’s Haas School of Business, and was a founder and director of LECG, an economics consulting firm. Linda is a retired high school English teacher. In addition to theatre, Bob and Linda enjoy traveling, skiing, and golf.

Joan Sarnat & David Hoffman PRODUCERS
David Hoffman is a consulting professor of mathematics at Stanford and a member of Berkeley Rep’s board of trustees. He was an associate director of the Mathematical Sciences Research Institute (MSRI) in Berkeley, and has been involved in producing museum shows about mathematics in the USA, France, and China. Joan Sarnat is a psychologist in clinical and supervisory practice in Berkeley, and is a published author. She is on the faculty and is a personal and supervisory analyst at the Psychoanalytic Institute of Northern California. David and Joan live in Berkeley. They have two sons: Jascha, a journalist and editorial assistant at the New York Review of Books; and Michael, a graduate student in philosophy at the University of Pittsburgh.

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Berkeley Repertory Theatre, now in its 40th 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 Moïsés 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 50% of Berkeley Rep’s costs are covered by ticket sales, while the remaining 50% 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.

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 Non-Union Theatres are represented by United Scenic Artists Local 829, IATSE.
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STG Asset Management Inc.
UBS Financial Services Inc.
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Rich Edwards Imagery +
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SUSTAINERS

GIFTS OF $1,000 OR MORE
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Bobby G’s Pizzeria +
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Kochis Fitz
Maxcomm Associates
Ricola usa +
Scharffen Berger Chocolate Maker +
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MATCHING GIFTS

The following companies have matched their employees’ contributions to Berkeley Rep. Please call the Development Department at 510 647-2907 to find out if your company matches gifts.

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MICHAEL LEIBERT SOCIETY

The following individuals have generously provided for Berkeley Rep in their estate plans:

Ken & Joni Avery
Nancy Axelrod
Carole B. Berg
Bruce Carlton & Richard G. McCall
Diane Cash
Stephen K. Cassidy
Andrew Daly & Jodi Taylor
Carol & John Field
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Susie Medak & Greg Murphy
Amy Pearl Parodi
Margaret Phillips
Marjorie Randolph
Betty & Jack Schafer
Stephen & Cindy Snow
Dr. Douglas & Anne Stewart
Michael & Sue Steinberg
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 Koma-Romoli, Director of Development, Annual Fund, at 510 647-2903 or lynneve@berkeleyrep.org.

ENDOWMENT FUNDS

Retaining the core values upon which this company was founded 40 years ago requires the long-term commitment of our supporters. The following acknowledges Berkeley Repertory Theatre’s active endowment funds. We are grateful for the generous support that these individuals and institutions have provided in ensuring the long-term vitality of our artistic programming and helping build the next generation of theatre talent and audiences.

SPECIAL THANKS TO DONORS WHO MADE A CONTRIBUTION IN MEMORY OF PETER SLOSS

The Alafi Family Foundation
Cassie Harrison Ambjor
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Virginia & Timothy Foo
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Sol Silver
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Nancy Sloss
Elizabeth Stone & William Weeks
Jean & Michael Strunsky
Rosslyn C. Swig
Mr. & Mrs. Kirke Wilson

THE DALE ELLIOTT FUND

Created in honor of Dale Elliott, a past Berkeley Rep actor, the fund created in his name benefits artistic initiatives.

THE MOSSE FOUNDATION ARTISTIC DEVELOPMENT FUND

Created with a grant from the Mosse Foundation for the Arts and Education, this fund benefits artistic risk-taking and new play development. (Pictured: former Berkeley Rep trustee and Mosse Foundation for the Arts and Education President Roger Strauch)

BRET C. HARTE YOUNG DIRECTORS FUND

Created in honor of Bret C. Harte, a passionate young theatre director and Berkeley Rep employee, this fund benefits the artistic administration/directing internship. The following acknowledges donors whose contributions were received August–September 2007.

To learn more about these funds or make a donation towards these funds, please contact Sara Fousekis, Director of Development, Campaign at 510 647-2902 or sfousekis@berkeleyrep.org.

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Louise Ringwald
Richard A. Rubin
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Kathleen Rydar & Thomas Boyden

Suzanne Schatz
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Elizabeth Stone & William Weeks
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Casper, Meadows, Schwartz & Cook
## About Berkeley Rep

### Staff

#### Artistic Director
Tony Taccone

#### Managing Director
Susie Medak

#### General Manager
Karen Racanelli

### Artistic

- **Associate Artistic Director**
  - Les Waters
- **Artistic Associate** & Casting Director
  - Amy Potokzin
- **Literary Manager/Dramaturg**
  - Madeleine Oldham
- **Bret C. Harte Directing Intern**
  - Marissa Wolf
- **Literary/Dramaturgy Intern**
  - Lila Neugebauer
- **Artists under Commission**
  - David Adjmi
  - Glen Berger
  - Runie Groff
  - Naomi Iizuka
  - Tarell McCraney
  - Rita Moreno
  - Itamar Moses
  - Sarah Ruhl
  - Sharon Ott
  - James Ballen
  - Tibet Dwyer
  - Freddy C. Geffen
  - Malcolm Ewen
  - Cynthia Cahill

### Marketing & Communications

- **Director of Marketing & Communications**
  - Robert Swibel
- **Director of Public Relations / Associate Director of Marketing & Communications**
  - Terence Keane
- **Art Director**
  - Cheshire Isaacs
- **Marketing Associate**
  - Megan Spence
- **Communications Associate**
  - Megan Wygant
- **Audience Development Associate**
  - Elisa Dunn
- **Webmaster**
  - Christina Kone
- **Graphics/Communications Intern**
  - Brandon Ballog
- **Marketing/Communications Intern**
  - Sarah Bordon
- **Program Advertising**
  - Ellen Felker

### Scene Art

- **Costume Shop Manager**
  - Maggi Yule
- **Assistant Costume Designer**
  - Hannah Reich
- **Draper**
  - Kitty Muntzel
- **Tailor**
  - Kathy Kellner Griffith
- **First Hand**
  - Janet Conery
- **Wardrobe Supervisor**
  - Barbara Blair
- **Costume Intern**
  - Kayt Solso

### Electrics

- **Master Electrician**
  - Frederick C. Geffen
- **Production Electricians**
  - Christine Cochrane
  - Zoltan Devitt
- **Electrics Intern**
  - Kelly Kunaniec

### Sound

- **Sound Supervisor**
  - Heather Bradley
  - Sound Engineers
  - James Ballen
  - Robyn Bykosky
  - Sound Intern
  - Daniel Weber

### Administrative

- **Controller**
  - Suzanne Pettigrew
- **Director of Technology**
  - Gustav Davila
- **Executive Assistant**
  - Joanna Spencer
- **Bookkeeper**
  - Eric Ipsen
- **Human Resources Manager**
  - Valerie St. Louis
- **Human Resources Consultant**
  - Laurel Leichter
- **Database Manager**
  - Diana Amezquita
- **Receptionist**
  - Barbra Ritchison

### Box Office

- **Ticket Services Director**
  - Christine Bond
- **Subscription Manager & Associate Sales Manager**
  - Laurie Barnes
- **Box Office Supervisor**
  - Andrew Suskind
- **Box Office Agents**
  - Destiny Akins
  - Amelia Bird
  - Mary Close
  - Christina Cone
  - Laura Hammond
  - Leah Kaplan
- **Box Office Intern**
  - Sarah Bordon

### Development

- **Director of Development, Campaign & Corporate**
  - Sara Pouskeis
- **Director of Development, Annual Fund**
  - Lynn Eve Komoromi
- **Special Events Manager**
  - Terin Christensen
- **Corporate Giving Manager**
  - Lauren Elaine Davidson
- **Institutional Grants Manager**
  - Elisabeth Millican
- **Individual Giving Manager**
  - Laura Friltenberg
- **Campaign Assistant**
  - Margo B. Chillies
- **Gifts Entry Associate**
  - Adrienne Mansard
- **Development Database Coordinator**
  - Jane Voytek
- **Development Intern**
  - Lauren Yee

### Operations

- **Director of Operations**
  - Bruce Veenstra
- **Facilities Manager**
  - Kaitena S. Jackson
- **Sub House Managers**
  - Aleta George
  - Ellen G. Maloney
  - Jessica Modrall
  - Kiki Poe
- **Concessionaires**
  - Michelle R. Baron
  - Ben Cannon
  - Darcy Engel
  - Christopher Fan
  - Aaron Gleason
  - Shannon Howard
  - Kimberly Jew
  - Lila Neugebauer
  - Hannah Reich
  - Leslie Ribovich
  - Usher Coordinators
  - Marilyn Goodman
  - Nelson Goodman

### Patron Services

- **Patron Services Manager**
  - Emily Fleisher
- **House Manager**
  - Kaitena S. Jackson
- **Sub House Managers**
  - Aleta George
  - Ellen G. Maloney
  - Jessica Modrall
  - Kiki Poe

### 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**
  - Linda Bernkopf
  - Maria German
  - Sara LaRock
  - Donna Sircar
  - Rachel Stewart
  - Jon Burnett

### Berkeley Rep Foundation

- **Director of Development, Campaign & Corporate**
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- **Director of Development, Annual Fund**
  - Lynn Eve Komoromi
- **Special Events Manager**
  - Terin Christensen
- **Corporate Giving Manager**
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  - Laura Friltenberg
- **Campaign Assistant**
  - Margo B. Chillies
- **Gifts Entry Associate**
  - Adrienne Mansard
- **Development Database Coordinator**
  - Jane Voytek
- **Development Intern**
  - Lauren Yee

### Performance Ensemble

- **Director of Performance Ensemble**
  - Emily Monck
- **Musical Theatre (Beginning)**
  - Nancy Gold
- **Musical Theatre (Intermediate/Advanced)**
  - Rebecca Castelli
- **Teen Performance Lab: The Crucible**
  - Andy Murray
- **Voice for Working and Emerging Actors**
  - Deborah Eubanks
- **Acting Up (Grades 2–5)**
  - Nancy Gold
- **Acting (Beginning)**
  - Playwriting
  - Gary Graves
- **Acting (Intermediate)**
  - Marvin Greene
- **Performance Ensemble**
  - (Grades 6–8)
  - Gendell Hernandez
- **Audition Intensive**
  - Greg Hubbard
- **Stage Combat Intensive**
  - Dave Maier
- **Clowning as Physical Theatre**
  - JoMakin
- **Performance Workshop for Actors and Directors (Advanced)**
  - Jonathan Moscone
- **Acting Shakespeare (Grades 8–12)**
  - Acting Shakespeare and Chekhov (Intermediate/Advanced)
  - Johnny Van Chang
  - Robert Parsons
- **Improvis (Intermediate)**
  - Diane Rachel
- **Improvis (Beginning)**
  - Rebecca Stockley
- **Performance Workshop for Actors and Directors (Advanced)**
  - Stephen Barker Turner
- **Laban Movement for Actors**
  - Adam Venker
Latecomers
Latecomers will be seated at the discretion of the house manager.

Visit our website!
Click berkeleyrep.org — you can buy tickets and plan your visit, sign up for classes, donate to the Theatre, and explore Berkeley Rep.

Mailing/email list
To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email patron@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Hotmail, Yahoo, or other online mail accounts, please authorize berkeleyrep@berkeleyrep.pmail.us. Berkeley Rep does not sell or rent its list.

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 can be made online until midnight (or 7 pm by phone) the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

Educators
Call 510 647-2972 for information about discounted preschool and K–12 educator subscriptions, $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 LeCeg lobby of the Roda Theatre, is open one hour before curtain, during intermission and after the show.

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

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

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

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

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<th>DATE/TIME</th>
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<td>SAT 8 PM</td>
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*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, based on availability. Proof of age required.

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

Senior/student rush tickets
Full-time students and seniors 65+ save $10 on sections A and B. One ticket per ID, one hour before show time. Proof of eligibility required. Subject to availability.

Sorry, we can’t give refunds or offer retroactive discounts.

Tickets/box office
Box office hours: noon–7 pm, Tue–Sun
Call 510 647-2949
click berkeleyrep.org anytime
Call toll free: 888 4-BRT-tix
Fax: 510 647-2975
Groups (10+) call 510 647-2918

Directed by Tom Ross
Nov 2 – Dec 9, 2007
510.843.4822
www.auroratheatre.org
2081 Addison St., Berkeley

Mention code BRS for $5 off tickets to SEX! (Subject to restrictions—call for details. Offer expires December 9th, 2007)

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