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PROLOGUE

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Berkeley Rep presents
Taking Over

January

February

Calendar

All events are for Taking Over except as indicated

January
11 Previews begin, 8pm
11 Target® Teen Night, 6:30pm★
11 30 Below party
15 Docent talks begin, every Tue and Thu, 7pm
16 Opening night, 8pm
17 Post-show discussion, 8pm
18 Bret C. Harte Fundraiser, 5:30pm
19 Donor backstage tour, 10 & 10:30am★
23 Student matinee, noon★
24 Student matinee, noon★
25 Post-show discussion
28 Page to Stage discussion with Michael Krasny, 7pm
29 Post-show discussion

February
1 Berkeley Rep Book Club: There Goes the ‘Hood: Views of gentrification from the ground up by Lance Freeman, 6:30pm
3 Target® Family Series, 11am★
4 Page to Stage discussion with Danny Hoch, 7pm
6 Teen Council meeting, 5pm★
8 Carrie Fisher previews begin
8 Carrie Fisher Target® Teen Night, 6:30pm★
10 Final performance of Taking Over, 7pm
12 Docent presentations for Carrie Fisher begin, every Tue and Thu, 7pm
14 Carrie Fisher night/outing, 8pm
15 Carrie Fisher tasting: Craft Distillers, 7pm
15 Carrie Fisher Target® Teen Night, 6:30pm★
16 Carrie Fisher tasting: Domaine Carneros sparkling wine, 7pm
19 Carrie Fisher press night, 8pm
22 Berkeley Rep Book Club: Postcards from the Edge, 6:30pm
28 Carrie Fisher post-show discussion, 8pm
29 Carrie Fisher tasting: Charles Chocolates, 7pm
★ Berkeley Rep School of Theatre
◆ Berkeley Rep donor event
We proudly celebrate ten years of outstanding theatre
Pursuing truth through many voices

WHEN DISCUSSING OR DESCRIBING THEIR WORK, ARTISTS will frequently use the word “truth.” They will say they are “seeking the truth” or trying to “reveal the truth” hidden within a story, a painting, a dance, or a song. It’s a loaded term, open to misinterpretation—which frequently results in the artist being viewed as indulgent or pretentious.

The fact of the matter is that artists are pursuing “the truth” as seen through the prism of their particular consciousness within the context of the historical moment of creation. They are trying to see the truth below the surface, using their perceptual and imaginative ability to capture the deeper essence of something. All the while, they are aware of the difficulty of the task—because just as one defines the essence of something, that essence slips away and transforms into something else. The world, as we know, is ever-changing, simultaneously being born and dying. So “the truth” for an artist is not a fixed piece of knowledge or an absolute, metaphysical reality. It is description of a singular reality born of a singular moment as seen through a singular lens. The great irony is that Art is the world re-imagined in its most subjective form, which, if successful, feels like “the truth.”

Danny Hoch is a truth-teller. His artistry is based on his ability to capture the specific rhythms and languages of a host of very different characters, to reveal their idiosyncrasies so inconceivably well as to appear truthful. His work is motivated by a passionate sense of justice, but his tools are humor and empathy. More than anything, he comes from the heart. Hip-hop is his creed, but he is defined by his humanity. In all of his plays, he is trying to get at the truth of who his characters are and how the world has acted upon them. The audience is aware that the world is of Danny’s creation, not only because he is a solo artist, but because Danny has the courage to reveal himself in the course of the performance.

In this new piece, Danny has moved past the presentation of underrepresented voices and into a more complicated dramatic mosaic. He has assembled a cast, all of whom are dealing with the effects of gentrification in Williamsburg, Brooklyn. The result is a portrait of what is happening not only in every major city in America, but in many other parts of the world.

Welcome to Brooklyn. Welcome to Berkeley. Welcome to the world of Danny Hoch.

Tony Taccone
Honoring the past, while nurturing the future

By the time Taking Over closes here on Addison street, another Berkeley Rep show is going to be back in the limelight. Passing Strange will be on the boards, this time at Broadway's Belasco Theatre in the heart of New York's Theatre District. These two plays, while wildly different in form and content, share characteristics that you may recognize: vivid, insightful writing that speaks to our world at this moment in time; dramatic structures that challenge our notion of what constitutes a play; and characters who broaden our thinking about who we are. Both originated at Berkeley Rep, just two of the many new plays being developed as part of our 10-year initiative to commission 50 new plays.

Starting in 2002, Berkeley Rep stepped up its focus on commissioning writers, some of whom are seasoned artists and many of whom are just coming onto the scene. Our commissions help cover their living expenses while they write their first drafts, accompanied by our commitment to support their work with the readings and workshops that are so necessary to new play development. But perhaps the most important part of a commission is the public acknowledgement that we value the very act of writing.

New plays offer unique challenges to Berkeley Rep's staff. The mutable nature of new scripts, with characters and settings that show up in one rehearsal and disappear in the next, requires that we remain organizationally limber. It takes an institutional commitment to flexibility to respond to the changes that come out of the rehearsal hall. Yet, the challenges are offset by the pleasure of bringing a new play to the stage.

In addition to the many new plays we've premiered, we've seen five commissions to completion, with ten more in progress. It is exhilarating to hear new scripts when they are read for the first time by a cast of great actors. It is glorious to experience the lights come up on opening night for a play that we've nurtured. It is most satisfying, though, to see an audience that is increasingly diverse and youthful, attracted by the voices of playwrights whose themes and characters reflect our times. We think there is no better way to honor the playwrights of the past than to nurture new playwrights for the future.

Warmly,

Susie Medak
There are great artists in every field. We invite you to call one of ours!

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www.CaliforniaMoves.com
Adventures of the invisible man

Catching up with Michael Suenkel, Berkeley Rep’s production stage manager

BY MEGAN WYGANT

Stage management can at times be a super-human feat. You’ll rarely catch stage managers slipping into sound booths to change into superhero costumes, but if you don’t watch closely, you’ll be convinced they have the ability to be in two—or more—places at once. As the people responsible for overseeing the entire rehearsal and production process, there’s little about putting together and performing a show that doesn’t directly affect them. In addition to the extra pair of eyes they seem to have on the back of their head, stage managers often wear conflicting hats as they juggle the concerns of the various people with stakes in creating the best show possible.

No one at Berkeley Rep appreciates this delicate dance better than Michael Suenkel, who first came to Berkeley Rep as an intern in 1984 and has served as production stage manager for the past 14 years. In his current role, Michael runs three or four productions each season—including this one—supervises the rest of the backstage staff, and sets the standard for stage management at Berkeley Rep. He’s best known around the Theatre for his fanatical love of the Oakland A’s, which he acquired when he moved here, and his dry sarcasm, which he brought with him.

“Everyone will laugh at me when they hear this,” he says, “but my job is to be a supportive person. Really. I’m here to support the art and make sure that everyone associated with the Theatre, for whom I can be a resource, gets what they need to do their job.”

When Michael arrived here in 1984, he was just out of college. He’d discovered theatre as a mode of employment while at school, but from there, “it turned into a passion,” he said. “We did everything at my school, so I applied here to stage manage because I’d never done it before, and figured ‘I’ll try that.’”

The night he arrived, he saw Woza Albert! at the Theatre. “It was the most exciting show I’d ever seen,” he remembers. “And I thought, ‘Boy, did I make the right decision.’” He no longer sees productions through the innocent eyes of a recent student, “but I remind myself of that feeling often. And every now and then you’ll get one of those shows where everything works, and it’s just miraculous.”

As Michael recounts his time at Berkeley Rep, his respect for the actors and designers is evident. Ask him to name one favorite show, and he’ll come back with five. Ask him to remember a few favorite moments onstage, and it provokes a flood of memories. Many of these memories come from work with solo artists like Geoff Hoyle. “As a stage manager, you develop a relationship with a one-man performer,” he explains. “He doesn’t have other actors to bounce thoughts and ideas off of, so the stage manager becomes the person who has shared the evening with him. If things are going well with the show, it can be a very close relationship. You’re almost—almost—acting with him. It’s very exciting.”

So, how will this interplay be expressed in Taking Over? Three weeks from the start of rehearsal, Michael isn’t sure. “That kind of synergy is tremendously personal,” he explains, “and I don’t know Danny, yet. I didn’t work with him during Jails, Hospitals, and Hip-Hop. But I love his work.

“Good stage management is invisible. If you see a show and never think about the stage manager, chances are you’re watching a good one at work.”

—Michael Suenkel
Berkeley Rep supporters go “Back to School at Pixar”

BY MARGO CHILLES, ELISABETH MILLCAN, AND JESSICA MODRALL

“Pixar Animation Studios is happy to support Berkeley Repertory Theatre in their endeavors for creativity, education and artistic growth. Having Berkeley Rep’s theatre and school in our local community enriches us all.”

— Randy Nelson, dean of Pixar University

IN ADDITION TO PRESENTING ITS annual seven-play season and carrying out a strong new play development program, Berkeley Rep brings theatre education to schools throughout the Bay Area. The Berkeley Rep School of Theatre opened its doors six years ago, and has shown marked growth each season—both in the programs offered and the number of students served.

“Our experience shows that arts have a tremendous impact on people’s creativity and civic engagement,” explains Managing Director Susie Medak. “Because we care about the future of theatre and civil society, Berkeley Rep has chosen to stand as an arts education leader in our community, and we are expanding our efforts to provide more students with access to theatre.”

To support this commitment, Berkeley Rep kicked off the 2007/08 season with its first-ever education fundraiser, “Back to School at Pixar.” Created by Dean of Pixar University Randy Nelson, the event benefited the School of Theatre’s outreach programs and scholarship fund, two integral initiatives that help bring our teaching artists further into the community and ensure that high-quality arts experiences remain available to Bay Area students.

The support of over 200 participants and volunteers, as well as event lead sponsors Pixar Animation Studios and Target, helped Berkeley Rep raise more than $20,000 for education programs. Students of all ages participated in animation, acting, art, stage combat, and play creation classes taught by Pixar staff and Berkeley Rep teachers. These classes gave participants first-hand insight about the common creative processes shared by theatre and animation. To top off the incredible interactive experience, attendees concluded their day with a delightful screening of Pixar animated shorts, featuring the premiere of a short film created exclusively for the *Ratatouille* DVD released this winter.

JOIN THE CAUSE!

Help support the School of Theatre’s continued growth with a donation! For more information, contact Sara Fousekis at sfousekis@berkeleyrep.org or 510 647-2902.

School of Theatre Outreach Coordinator Dave Maier teaches a stage combat class in Pixar’s amphitheater

Students strike a pose in movement class

A student interacts with Pixar locals
On the road

This year, in addition to classes for youth, teens, and adults at Berkeley Rep, the School brings theatre to students in their classrooms with four in-school programs. Teaching artists travel as far north as Sacramento, while maintaining a consistent presence in the Berkeley/Oakland area.

**Target® Story Builders** is a dynamic one-hour workshop that brings state-recommended literature to life through improvisation, written dialogue, and physical movement. The program is serving first through fifth grade classrooms from January to mid-March 2008, and now offers residencies taught in Spanish as well. The School anticipates offering 300 in-class theatre/literacy workshops. Total students served: 6,300.

**Performance Lab** provides 24 semester-long theatre residencies in 10–15 Bay Area public high schools. Classroom teachers partner with teaching artists to build a standards-based curriculum based on a Berkeley Rep play, which the students discuss throughout the semester. This year, Performance Lab takes place in high schools in Alameda, Albany, Berkeley, El Cerrito, Oakland, and San Francisco. Total students served: 750.

**The Playmaking Project** is offered to at-risk and incarcerated youth at Alameda County juvenile halls, El Cerrito High School, and Rock LaFleche Community Day School in Oakland. The Theatre provides five Playmaking workshops free of charge each year. Total students served: 60.

**Classroom Visits and Residencies** are Berkeley Rep’s response to the requests for in-school workshops in acting, improvisation, stage combat, directing, or playwriting. These visits are free to public middle and high schools; a nominal fee is applied for private schools. Total students served: 1,000

Berkeley Rep engages in extensive outreach to teachers, school groups, and families. Teacher workshops give educators additional tools to bring art into their classrooms. Meanwhile, student groups receive substantial ticket discounts, and families learn to appreciate theatre together in our free monthly Family Series workshop program.

At the theatre:

**SUMMER THEATRE INTENSIVE**

To overcome financial barriers to student participation, Berkeley Rep offers need-based financial aid for youth and teen classes. For example, in last season’s Summer Theatre Intensive, 25 percent of participants received financial aid of 50 percent or higher. Nearly half the students who received more than 50 percent financial aid attended the program free of charge. For a high school participant, the Summer Theatre Intensive equates to 120 hours of instruction, highly personalized technique classes taught by master teachers, and the opportunity to perform on the Thrust Stage.

Core classes in acting, voice, improvisation, movement, Shakespeare, and stage combat teach students specific techniques applicable to their development as actors, while play creation classes allow them to practice teamwork as they create an original theatrical piece. While at the Summer Theatre Intensive, students are asked to approach their work as artists. Whether they pursue a life in theatre or not, it is the School’s goal to provide an experience which inspires them to become advocates for and participants in the arts for the rest of their lives.

To learn more about School of Theatre classes, Summer Theatre Intensive, and outreach programs visit berkeleyrep.org/school, email school@berkeleyrep.org, or call 510 647-2972.
Chutzpah list*

If you’d like to donate any of these items please contact the Theatre at 510 647-2900.

**Offices and Shops**
- Computers (working Pentium III or higher PC systems)
- Laser printer—color or B&W
- LCD monitors

**Marketing**
- Portable desktop multi-media projector
- Portable audio/visual screen

**Scene Shop**
- Industrial metal punch/shear
- Electro-pounce machine

**Props**
- Cargo van
- Antique furniture (in good condition)
- Small vintage items (in good condition)
- Unused lumber
- Database management system
- Fork lift
- New hand/power tools
- Metal band saw
- Upright sander
- 14v Dewalt cordless drills
- Pneumatic pop-riveter
- MIG welders
- Plasma cutter
- Senco brad gun
- Hole saw set
- Tape measures
- Router bits
- Tap and die set

**Lighting & Sound**
- Pentium laptop computer
- 15˝ flat screen computer monitors

**Education**
- Piano bench
- Children's books and plays
- Electric keyboard (with 61+ piano-sized keys)

**General**
- Passenger vehicle or pick-up truck (in good condition)
- Office desk chairs
- Pro bono auto mechanic work
- Reference books for literary department
- Desktop paper cutter
- Stacking letter-size in/out trays
- Two-drawer file cabinet
- Stereo headphones (for the hearing impaired description service)
- Dry-erase board (24˝x36˝ or smaller)
- Dry-erase "year at a glance" wall calendar

*if we don’t ask for it, we probably won’t get it!
Show business is not the most environmentally sensible business. We could break down all the different ways Berkeley Rep impacts the environment, but instead, we invite you to think of this: each year, the Theatre creates seven distinct worlds on stage. That’s seven shows worth of artists flying to Berkeley from all over the country. Seven shows worth of sets, costumes, lights, and props which are created in our studios. And for nearly 40 weeks a year, it means that almost five thousand theatre-lovers pass through the Roda Theatre or Thrust Stage to see a show.

As part of the Theatre’s ongoing efforts to reduce our impact on the environment, Berkeley Rep is becoming an Alameda County—certified “green” business. Changes include making a concerted effort to purchase scenic materials—such as lumber—from more environmentally responsible sources, using more ecologically sound cleaning and painting agents in our property and scenic shops, and other plans still in the works. While none of these changes will impact the quality of the work you see on stage, they will impact the environment.

We could also use your help. Berkeley Rep is introducing a comprehensive garbage program to reduce the trash it creates. You’ll find new recycling, composting, and waste bins throughout the Theatre for this purpose. Please keep an eye out for these bins, and use them properly to dispose of your garbage.

Berkeley Rep thanks you—and the environment does, too.
Over the past 40 years, hip-hop has come a long way. For many people, hip-hop is indistinguishable from rap—but hip-hop is in fact a multi-faceted art form and movement that began in the 1970s as a rich subculture of the Bronx in New York. Born out of resistance, hip-hop emerged as a creative outlet for primarily black and Latino youth grappling with feelings of powerlessness and marginality in socially disadvantaged neighborhoods. In basements and at block-parties, hip-hop was first defined by four elements: DJ-ing (turntablism), MC-ing (rapping), B-boying (breakdancing), and graffiti. Many of hip-hop’s earliest rituals—like “battling,” virtuoso competitions among MCs, DJs, or breakdancers—developed as alternatives to the violence of gang culture. Borrowing from Jamaican tradition, seminal DJs Kool Herc, Africa Bambaata, and Grandmaster Flash began isolating the percussion breaks on disco and funk albums, creating a new musical form from them. DJs were recognized as composers, and they invited MCs to chant and rhyme over their beats to get the crowd going. Drawing upon dance traditions from West Africa, Brazil, Cuba, Puerto Rico, and the Dominican Republic, kids on street corners dropped to the concrete and spun: breakdancing protested the very laws of gravity. Skeptics dismissed hip-hop as a passing fad, but what began as an underground movement exploded into the principal form of expression for youth culture worldwide—from London to Cuba, from Brazil to Bosnia.

Hip-hop has been a staple of American mass consumption since the 1980s when MCs began to enjoy commercial success as rap artists, heralding the crossover from subculture to mainstream. Rap’s narratives of urban struggle proved hugely popular among white, suburban consumers. As a result, hip-hop aesthetics were increasingly appropriated as marketing tools to sell everything from fast food to sneakers. Commercial rap’s promotion of materialism, misogyny, and violence turns many outside the culture off to hip-hop—and many within the community argue that the media’s portrayal belies hip-hop’s roots in a politics of protest and survival. Rap is of course only one element of hip-hop; hip-hop is a continually evolving culture that has influenced contemporary media, visual art, literature, fashion, language, and performance. For hip-hop theatre pioneer Danny Hoch, hip-hop is also “medicine, politics, education, grass-roots, organizing...philanthropy”; for many, it’s a way of life.

While the music industry remains the most visible outlet for the culture, hip-hop performance has emerged as a dynamic, varied genre of contemporary theatre. A generation of artists, raised on hip-hop and trained in theatre and dance, are injecting hip-hop’s aesthetics and ethics into theatrical performance—and re-invigorating both in the process. Hip-hop has always contained a theatrical dimension: its celebration of language, meter, and verbal play echoes earlier oral traditions in African-American culture such as civil rights—era spoken word poetry, and, earlier still, the West African griot, the wandering poet-musician-storyteller. Many critics have linked the oppositional aesthetics of the emerging theatrical genre to the Black Arts Movement of the 1960s and 70s.
Hoch strikes to the core of hip-hop’s ethic: giving voice to the underrepresented and marginalized.

So what exactly is hip-hop theatre? It depends on whom you ask; the term is not only elastic, but also contested. Some argue that one or more of the four original interdisciplinary elements must be present for a work to qualify. Danny Hoch, more inclusively, calls it “theatre that is by, for, and about the hip-hop generation.” Hoch is best known for his trademark solo work in which he transcends race, class, and age to tell the stories of the hip-hop generation. In Taking Over, Hoch scrutinizes the changing population of a Brooklyn neighborhood undergoing gentrification. Residents who have called the neighborhood home for decades find themselves rendered increasingly invisible in the face of predominantly white, higher-income-bracket “resident tourists”—consumers whom developers and investors (who once turned their backs on the neighborhood) now court. In dramatizing the resistance, protest, and passions of long-time urban dwellers, Hoch strikes to the core of hip-hop’s ethic: giving voice to the underrepresented and marginalized.

Hoch has been a trailblazer in hip-hop theatre for some time. The diversity of his work attests to the genre’s scope, from his solo performances — of which Jails, Hospitals, and Hip-Hop and Some People are the most widely known — to Till the Break of Dawn, a more traditionally structured two-act play, in which a group of hip-hop activists confront contradictions within their movement. Hoch is also the founder and director of the New York Hip-Hop Theater Festival, home to the genre’s forerunners since its inception in 2000. Just a glance at the festival’s production history reveals the myriad works that audiences have embraced under the umbrella term “hip-hop theatre:” dance theatre, directed spoken word poetry, traditionally structured plays interjected with hip-hop aesthetics, solo performance, and more. In this theatre, the tenets of hip-hop are utilized to renovate dramatic form, and content reflects the concerns of hip-hop culture. A spirit that protests the systematic disenfranchisement of ethnic minorities and the poor, while celebrating the polycultural voice of a rising generation — these are the roots of hip-hop, and this is the face of hip-hop theatre.

Where can you find this new, dynamic art form? You may have to look hard. In the realm of regional theatre, the 1990s saw a few offerings of traditionally structured plays informed by hip-hop sensibilities. The rhyme-soaked libretto of the 1995 Broadway hit Bring in ‘da Noise/Bring in ‘da Funk introduced a mainstream theatre audience to hip-hop aesthetics, and In the Heights, a hip-hop musical set in New York’s primarily Latino Washington Heights neighborhood, has recently announced a transfer to Broadway. These exceptions aside, hip-hop theatre has primarily been developed and produced on alternative stages and college campuses. Many hip-hop theatre productions picked up by mainstream theatres have been relegated to their smaller spaces, outreach, or “multicultural” programming slots.

The emergence of the term “hip-hop theatre” has helped to forge and galvanize an international community of artists. But just as a label can empower, so it can confine. Do we risk ghettoizing or tokenizing the work of young artists of color that happen to feature MCs or hip-hop-inspired movement? If “hip-hop theatre” becomes the newest multicultural buzzword-box-filler, what will the implications be for the work and how it is received? The urgency of these questions has much to do with the voice of the art form itself: hip-hop theatre is still relatively young, but it is restless, constantly creating and examining itself. Will hip-hop theatre someday become recognized as “classical” or “canonical” theatre? It’s too early to say, but Hoch writes that “hip-hop is not waiting until it turns 70 to find out. Hip-hop…is not waiting to ‘get into’ Lincoln Center…hip-hop is not waiting for anything.”

Hip-hop silenced the skeptics by transcending race, class, and geography to tell the stories of an entire generation, one that now outnumbers the Baby Boomers. If we go to the theatre to visit imagined worlds that reflect our lives, then the ethics, aesthetics, and stories of hip-hop art will inevitably find their way onto theatrical stages worldwide. It’s only a matter of time.
What is gentrification?

Change is constant in modern city life. So what do we mean by “gentrification”? How does it happen? Who wins and who loses? What comes next? San Francisco author and urbanist Benjamin Grant explains.

Gentrification is a general term for the arrival of wealthier people in an existing urban district, a related increase in rents and property values, and changes in the district’s character and culture. The term is often used negatively, suggesting the displacement of poor communities by rich outsiders. But the effects of gentrification are complex and contradictory, and its real impact varies.

Many aspects of the gentrification process are desirable. Who wouldn’t want to see reduced crime, new investment in buildings and infrastructure, and increased economic activity in their neighborhoods? Unfortunately, the benefits of these changes are often enjoyed disproportionately by the new arrivals, while the established residents find themselves economically and socially marginalized.

Gentrification has been the cause of painful conflict in many American cities, often along racial and economic fault lines. Neighborhood change is often viewed as a miscarriage of social justice, in which wealthy, usually white, newcomers are congratulated for “improving” a neighborhood whose poor, minority residents are displaced by skyrocketing rents and economic change.

Although there is not a clear-cut technical definition of gentrification, it is characterized by several changes.

**Demographics:** An increase in median income, a decline in the proportion of racial minorities, and a reduction in household size, as low-income families are replaced by young singles and couples.
Real Estate Markets: Large increases in rents and home prices, increases in the number of evictions, conversion of rental units to ownership (condo-ization), and new development of luxury housing.

Land Use: A decline in industrial uses, an increase in office or multimedia uses, the development of live-work “lofts” and high-end housing, retail, and restaurants.

Culture and Character: New ideas about what is desirable and attractive, including standards (either informal or legal) for architecture, landscaping, public behavior, noise, and nuisance.

HOW DOES IT HAPPEN?

A host of factors can contribute to gentrification. At the most general level, America’s renewed interest in city life has put a premium on urban neighborhoods, few of which have been built since World War II. Closer to home, the regional economy and housing market play a major role. If people are flocking to new jobs in the region and housing is scarce, pressure builds on areas once considered undesirable.

Ultimately, it is the particular qualities of a district that make it desirable to a new population and ripe for change. The availability of cheap housing is a major draw, especially if the building stock is distinctive and appealing. Old houses or industrial buildings often attract people looking for a “fixer-upper” to invest in.

The amenities of city life — attractive, walkable districts, close to jobs and services, and well-served by transit — are also appealing. So are cultural amenities like a diverse population, a vital street life, and an active arts community.

Gentrification works by accretion — gathering momentum like a snowball. Few people are willing to move into an unfamiliar neighborhood across class and racial lines. Once a few familiar faces are present, more new arrivals are willing to make the move. Word travels that an attractive neighborhood has been “discovered” and the pace of change accelerates rapidly.

CONSEQUENCES OF GENTRIFICATION

In certain respects, a neighborhood that is gentrified can become a “victim of its own success.” The upward spiral of desirability, increasing property values and rents often erode the very qualities that began attracting a new population.

When success comes to a place it does not always come to its people and communities, and the most troubling consequence of gentrification can be the displacement of the existing community. Communities provide much more than housing and shops. Social and cultural relationships, traditions, and support networks are intimately tied to place, and when people are scattered by sudden change, much is lost.

No one is more vulnerable to the effects of gentrification than renters. When prices go up, tenants are pushed out — whether through natural turnover, as people move out, rent hikes, or evictions. When buildings are sold, buyers often evict the existing tenants to move in themselves, combine several units, or bring in new tenants at a higher rate. Rental units can also be converted to condominiums for sale. Tenant protections vary widely from place to place, but can only soften the blow to renters, who are the overwhelming losers in the gentrification process.

If residents own their homes, which is common in some poor neighborhoods, there is some degree of compensation built into the process of change. As prices rise, residents may opt to “cash in” on homes that they may own outright and move elsewhere. Their options may be limited if there is a regional housing shortage, however, and cash does not always compensate for less tangible losses.

The economic effects of gentrification vary widely, but the arrival of new investment, new spending power, and a new tax base usually result in significant increased economic activity. Rehabilitation, housing development, new shops and restaurants, and new, higher-wage jobs are often part of the picture. Previous residents may benefit from some of this development, particularly in the form of service sector and construction jobs, but much of it may be out of reach to all but the tech-savvy educated newcomers.

Some local economic activity may also be forced out — either by rising rents or shifting sensibilities. Industrial activities that employ local workers may be viewed as a nuisance or environmental hazard by new arrivals. Local shops may lose their leases under pressure from posh boutiques and restaurants.

Physical changes also accompany gentrification. Older buildings are rehabilitated and new construction occurs. Public improvements — to streets, parks, and infrastructure — may accompany government revitalization efforts or occur as new residents organize to demand public services. New arrivals often push hard to improve the district esthetically, and may eventually codify new standards through design guidelines, the definition of historic structures and districts, and the use of blight and nuisance laws.

The social, economic, and physical impacts of gentrification often result in serious political conflict, exacerbated by differences in race, class and culture. Earlier residents may feel embattled, ignored, and excluded from their own communities. New arrivals are often mystified by accusations that their efforts to improve local conditions and their financial investment in a depressed neighborhood are perceived as hostile or even racist.

Concerns about increasing rent, displacement, and the disruption of existing communities can be galvanizing forces for communities experiencing gentrification, and many become more organized as a consequence. In some cases, communities have campaigned successfully for city policies that protect them from rapid change and broaden the benefits of economic development.

Change — in fortunes, in populations, in the physical fabric of communities — is an abiding feature of urban life. But change nearly always involves winners and losers, and low-income people are rarely the winners. The effects of gentrification vary widely with the particular local circumstances. Residents, community development corporations, and city governments across the country are struggling to manage these inevitable changes to create a win-win situation for everyone involved.

Benjamin Grant is an urban designer, city planner, and writer in the San Francisco Bay Area. His piece “What is Gentrification?” appeared as an online special feature in conjunction with the PBS documentary film Flag Wars.
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DANNY HOCH

DIRECTED BY
TONY TACCONE

JANUARY 11–FEBRUARY 10
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DESIGNERS

Scenic & Costume Design
Annie Smart

Lighting & Video Design
Alexander V. Nichols

Composers
Asa Taccone & Drew Campbell

Photographer
Reesa Tansey

Sound Coordinator
Robyn Bykofsky

Production Stage Manager
Michael Suenkel*
Danny Hoch  
CREATOR/PERFORMER

Danny Hoch's theatre work has toured to 50 U.S. cities and 15 countries. His plays Jails, Hospitals, and Hip-Hop; Pot Melting; and Some People have garnered numerous awards, including two Obies, an NEA Solo Theatre Fellowship, CalArts/Alpert Award in Theatre, and a Tennessee Williams Fellowship. He is a senior fellow at the New School's Vera List Center for Art and Politics, and his writings on hip-hop, race, and class have appeared in The Nation, The Village Voice, and several books: Creating Your Own Monologue, Extreme Exposure, Out Of Character, and Total Chaos. His writing and acting credits for television and film include American Splendor, Bamboozled, Blackhawk Down, HBO’s Def Poetry, Lucky You, Prison Song, Subway Stories, Thin Red Line, War Of The Worlds, Washington Heights, Whiteboys, and the upcoming We Own The Night. Danny founded the Hip-Hop Theater Festival in 2000. Since then, the festival has presented over 100 hip-hop generation plays and appears annually in Chicago, New York, San Francisco, and Washington D.C. He directed Will Power’s hit show Flow at New York Theatre Workshop, and Representa! for the San Francisco International Arts Festival at La Peña Cultural Center. His play Till The Break Of Dawn premiered in New York at Abrons Arts Center, and he is the 2007 Sundance Theatre Lab’s playwright-in-residence. He sits on the board of Theatre Communications Group and the Hip-Hop Theater Festival. For more information, please visit dannyhoch.com.

Tony Taccone  
DIRECTOR

Tony is in his 11th year as artistic director of Berkeley Rep, where he has staged more than 35 shows, including the world premières of The Convict’s Return, Culture Clash in AmeriCCa, The First 100 Years, Genius, Ravenshead, Virgin Molly, and Culture Clash’s Zorro in Hell. He commissioned Tony Kushner’s renowned Angels in America, co-directed its world première at Mark Taper Forum, 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 Repertory Theatre 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 a Tony Award for its star, Sarah Jones. He also staged the show’s record-breaking off-Broadway run, worked up 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.

Annie Smart  
SCENIC & COSTUME DESIGN

Annie is originally from London, where she designed sets and costumes for the UK and US premières of Caryl Churchill’s Fen, Ice Cream and Hot Fudge, A Mouthing of Birds, and the Skriker. She designed regularly for numerous English companies such as the Royal Court and Joint Stock Theatre Group, including five shows at the National Theatre: Black Snow, The Father, Man Beast and Virtue, and The Mountain Giants. Her Bay Area credits include American Conservatory Theater, California Shakespeare Theater, Magic Theater, San Jose Rep, TheatreWorks, and for Berkeley Rep: Big Love, Fêtes de la Nuit, Finn in the Underworld, Heartbreak House, Honour, The Mystery of Irma Vep, Passing Strange, Suddenly Last Summer, To the Lighthouse, and Yellowman. She also designed the set for The Josh Kornbluth Show on KQED-TV. Nationwide, Annie’s designs have been seen at Arena Stage, Brooklyn Academy of Music, Guthrie Theatre, La Jolla Playhouse, Long Wharf Theatre, The Public Theater, Steppenwolf Theatre Company, and others. She chaired the Master’s program in Theatre Design and Scenography at London’s Wimbledon School of Art and teaches design at UC San Diego and UC Berkeley.

Alexander V. Nichols  
LIGHTING & VIDEO DESIGN

Alexander was the lighting designer for last season’s Mother Courage. Other Berkeley Rep designs include Continental Divide, Culture Clash in AmeriCCa, Fêtes de la Nuit, Surface Transit, and Zorro in Hell, among others. He has also worked at A.C.T., Alley Theatre, Alvin Ailey American Dance Theater, Arena Stage, Baltimore Center Stage, Boston Ballet, Cal Shakes, Hubbard Street Dance Chicago, Huntington Theatre Company, the Kronos Quartet, National Theater of Taiwan, odc/sr, the Oregon Shakespeare Festival, the Paul Dresher Ensemble, Royal Winnipeg Ballet, San Francisco Ballet, and on projects with Rinde Eckert. Alexander has served as resident designer for the Hartford Ballet, Margaret Jenkins Dance Company, and Pennsylvania Ballet, and has been the lighting designer for American Ballet Theater. His dance credits include designs for choreographers Christopher d’Amboise, Ann Carlson, Val Caniparoli, Jean Grand-Maitre, Bill T. Jones, Mark Morris, Mikkø Nissinen, Kevin O’Day, Kirk Peterson, Stephen Petronio, Dwight Rhoden, Michael Smuin, and Brenda Way.

Asa Taccone  
COMPOSER

Asa Taccone is an Emmy-winning musician and composer who lives in Los Angeles. He composed music for the famed “Natalie Portman Rap” and “Dick in a Box” featuring Justin Timberlake, both of which aired on Saturday Night Live. Currently, he is in the studio producing an album with Blackalicious’ Gift of Gab and working on an album of his own.

Drew Campbell  
COMPOSER

Drew Campbell is a composer, producer, and owner of Adeline Studios in Oakland. His tracks have been featured everywhere—from mtv to the popular video game Dance Dance Revolution. He has recorded with major artists including B-Left, Bushwick Bill, Dru Down, Mistah F.A.B., The Pack, and Too Short. He is currently busy producing the score for a Canadian film entitled Good Day, Bad Day, and working on a third solo electronic album.

Reesa Tansey  
PHOTOGRAPHER

Local photographer Reesa Tansey has received national recognition for her work including several NEA grants and the Imogen Cunningham Photography Award, of which she was the first recipient. Her best-known work examines the economic, social, and political viability of agricultural cooperatives throughout the Southern and Western United States; she is the co-author of a photo essay book on the subject of agricultural laborers. Reesa has taught photojournalism at San Francisco State University, photography at Solano Community College, and is currently working to create a process for transferring her images to copper plates. In addition to her photographs of Williamsburg, her most recent pictures are from her travels to China.

Susie Medak  
MANAGING DIRECTOR

Susie 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’ Theatre Program panel, as well as on NEA panels in three other areas: Overview, Prescreening, and Creation and Presentation. She has chaired panels for both the Preservation and Heritage and the Education and Access programs, also

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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 the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. A proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society, Susie lives in Berkeley with her husband and son.

Les Waters
ASSOCIATE ARTISTIC DIRECTOR

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, Heartbreak House, 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 Theatre, and Signature Theatre Company. Elsewhere in America, he has directed for A.C.T., the Goodman, the Guthrie, 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 Group, 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.

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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, Inkz, 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
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Studies at UC Berkeley. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three children.

Patricia Sakai & Richard Shapiro PRODUCERS

Patricia and Richard have both served on Berkeley Rep’s board of trustees over the past 17 years. They enthusiastically support the artistic vision and cutting-edge work that have earned Berkeley Rep its national reputation as a destination for theatre artists as well as their audiences. Patricia has also served on the board of directors of The Management Center of Northern California and has worked at various corporations as an executive in the field of leadership development and organizational effectiveness. She currently works as an independent Learning and Development consultant. Richard is on the board of trustees of the University Art Museum/Pacific Film Archives, and also served on the boards of the Urban School, Legal Assistance to the Elderly, Camp Swig and the East Bay Conservation Corps. He is a partner at Thelen Reid Brown Raysman & Steiner.

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Invisible man
CONTINUED FROM PAGE 9

We had him come back a few months after the show’s run ended and perform a midnight show following *How I Learned to Drive*—and I stayed in the booth almost every night just to watch him. I think he’s fantastic, and I’m really excited to work with him.”

To learn how it all turns out, watch the stage closely tonight. It’s not so much that you’re looking for something as that you shouldn’t find anything. If the show appears to flow effortlessly from beginning to end, then Danny and Michael have found their groove—and while there’s just one man on stage, you’re watching him perform an intricate dance, partnered with an invisible man.
We acknowledge the following annual fund donors whose contributions from November 2006 through November 2007 helped to make possible the Theatre’s artistic and community outreach programs. Supporters noted with † have used a matching gift to double or triple their initial contribution.

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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 Ev Koma- roni, Director of Development, Annual Fund, at 510.647.2902 or lynneve@berkeleyrep.org.

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

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

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.

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.
As an investor, Ron Conway looks for the most talented people with the greatest potential, and then secures the resources they need to flourish. That’s why as a philanthropist, Ron is partnering with UCSF Medical Center. Together we’re building a medical complex where scientific innovations are becoming lifesaving treatments faster. We’re already the only nationally ranked top-ten hospital in the Bay Area, but our vision is to provide the best patient care available anywhere. To learn more, visit ucsfhealth.org/future. Together we are UCSF. Advancing Health Worldwide.

“INVEST IN THE RIGHT COMPANY, AND YOU SEE GOOD RETURNS. INVEST IN THE RIGHT MEDICINE, AND IT CHANGES THE WORLD.”

—Ron Conway, Silicon Valley angel investor, early Google backer, philanthropist
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 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 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.

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Associate Artistic Director
Les Waters
Artistic Associate
& Casting Director
Amy Potoszkin
Literary Manager/Dramaturg
Madeleine Oldham
Bret C. Harte Directing Intern
Marissa Wolf
Literary/Dramaturgy Intern
Lila Neugebauer
Artists under Commission
David Adjmi
Glen Berger
Rinne Groff
Naomi Iizuka
Tarell McCraney
Rita Moreno
Itamar Moses
Carlos Murillo
Sharon Ott
Sarah Ruhl

PRODUCTION
Production Manager
Tom Aberger
Associate Production Manager
Amanda Williams O’Steen
Production Management Intern
Kate Gorman
Company Manager
Christopher Jenkins
Company & General Management Intern
Taylor Gramps

STAGE MANAGEMENT
Production Stage Manager
Michael Sukenel
Stage Managers
Cynthia Cahill
Malcolm Ewen
Karen Szpaller
Production Assistants
Megan McClintock
Leslie M. Radin
Stage Management Intern
Anel Engelman

STAGE OPERATIONS
Stage Supervisor
Julia Englehorn

PROP SHOP
Properties Manager
Ashley Dawn
Assistant Properties Manager
Jillian A. Green
Properties Artisan
Gretta Graizer
Properties Intern
Darcy Engel

SCENIC ART
Charge Scenic Artist
Lisa Lázár
Scenic Art Intern
Sheri Earnhart

SCENE SHOP
Technical Director
Jim Smith
Associate Technical Director
Ryan O’Steen
Shop Foreman
Sam McKnight
Master Carpenter
Colin Babcock
Carpenter
E.T. Hazzard
Shop Intern
Kimberly Jew

COSTUMES
Costume Shop Manager
Maggi Yule
Draper
Kitty Muntzel
Tailor
Kathy Kellner Griffith
First Hand
Janet Conery
Wardrobe Supervisor
Barbara Blair
Costume Intern
Katy Solio

ELECTRICS
Master Electrician
Frederick C. Goffen
Production Electricians
Christine Cochrane
Zoltan DeWitt
Electric Intern
Kelly Kumanic

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Sound Supervisor
Heather Bradley
Sound Engineers
James Ballen
Robyn Bykowski
Sound Intern
Daniel Weber

ADMINISTRATIVE
Controller
Suzanne Pettigrew
Director of Technology
Gustav Davilla
Executive Assistant
Korole Langlois
Bookkeeper
Eric Ipsen
Human Resources Manager
Valerie St. Louis
Human Resources Consultant
Lauret Leichter
Database Manager
Diana Amezquita
Receptionist
Barbra Ritcheson

MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Robert Sweibel
Director of Public Relations / Associate Director of Marketing & Communications
Terence Keane
Art Director
Cheshire Isaacs
Marketing Associate
Megan Spence
Communications Associate
Megan Wyant
Audience Development Associate
Elissa Dunn
Webmaster
Christina Cone
Graphics/Communications Intern
Brandon Ballog
Marketing/Communications Intern
Sarah Bordon
Program Advertising
Ellen Felker

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Patron Services Manager
Emily Fleisher
House Manager
Katherine S. Jackson
Sub House Managers
Alecia George
Ellen G. Maloney
Jessica Modrall
Kiki Poe
Concessionaires
Michelle R. Baron
Sarah Bordon
Ben Canon
Darcy Engel
Christopher Fan
Aaron Gleason
Shannon Howard
Charlotte Mcivor
Kimberly Jew
Lila Neugebauer
Hannah Reich
Leslie Ribovich
Usher Coordinators
Marilyn Goodman
Nelson Goodman

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Box Office Supervisor
Andrew Susskind
Box Office Agents
Destiny Akin
Amelia Bird
Mary Close
Christina Cone
Laura Hammond
Leah Kaplan
Box Office Intern
Sarah Bordon

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

OPERATIONS
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Bruce Veenstra
Facilities Manager
Christopher Dawe
Facilities Assistants
Iben Benschop
Guy Colwell
Juan Mendoza
Tyson Roberts
Johnny Van Chang

BERKELEY REP SCHOOL OF THEATRE
Associate General Manager & Director of the School of Theatre
Rachel L. Fink
Associate Director
MaryBeth Cavanaugh
Outreach Coordinator
Dave Maier
Education Associate
Gendell Hernandez
Administrator
Jessica Modrall
Education Intern
Shannon Howard

SCHOOL OF THEATRE
FACULTY
Performance Ensemble
(Grades 6–8)
Jon Burnett
Revenge of the Shape Shifter
Ron Campbell
Musical Theatre (Beginning)
(Grades 6–9)
Musical Theatre (Intermediate/Advanced)
(Grades 6–9)
Rebecca Castelli
The Actor’s Workout
(Professional/Advanced level)
The Art of Improvisation
(Professional/Advanced level)
Creating the Character
(Professional/Advanced level)
Roni Dengel
Teen Performance Lab:
A Midwinter’s Tale
(Grades 9–12)
British Dialects
(Beginning level)
Deborah Luba
Theft Up (Grades 2–3)
Action in Acting
(Grades 6–8)
Nancy Gold
Playwriting
Gary Graves
Performing Hip Hop Techniques
(Grades 7–10)
Performance Ensemble
(Grades 6–8)
Gendell Hernandez
Acting (Intermediate)
Andrew Hurteau
Acting Violence – Broadsword & Unarmed Combatant
Certification
Dave Maier

AUDITIONS
Performance Workshops: Stories from Around the World
(Grades 3–5)
Sam Misner
Techniques and Perspectives of Theatrical Staging
Jonathan Moscone
Acting (Advanced)
Robert Parsons
Voice for Emerging Actors
Lisa Anne Porter
Audition Prep for TBA Generals
Amy Potoszkin

IMPROV
 Improv (Intermediate)
Diane Ratel
Acting Shakespeare (All levels)
Stephen Simmonds
Improvisation
(Beginning)
Rebecca Stockley
Combat for Couples
Michael Storm
Persuasive Communication Skills
for Business Professionals
Stephen Barier Turner

Affiliations
ssdc
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 7pm 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 LECG 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.

Tickets/box office
Box office hours: noon–7pm, 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

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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.

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