Announcing the 40th Anniversary Campaign · 7
Enter, stage right · 8
Figaro program · 17
WELLS IFC
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IN THIS ISSUE

PROLOGUE
From the artistic director:
Knowable truth, unknowable mystery
PAGE 4

From the managing director:
After-party debriefing
PAGE 5

REPORT
Berkeley Rep’s 40th Anniversary Campaign: please don’t remain silent
PAGE 7
Enter, stage right
PAGE 8
Interns: not just for coffee anymore
PAGE 10

FEATURE
Figaro: Synopsis
PAGE 12

Figaro: An introduction
PAGE 13

Steven Epp and Dominique Serrand on Figaro
PAGE 14

Opera’s debt to Beaumarchais
PAGE 15

THE BERKELEY REP PRESENTS
Figaro
PAGE 17

Profiles
PAGE 18

CONTRIBUTORS
Foundation, corporate, and government sponsors
PAGE 26
Individual donors to the Annual Fund
PAGE 27
Michael Leibert Society
PAGE 28
40th Anniversary Campaign
PAGE 29

FYI
Everything you need to know about Berkeley Rep’s box office, gift shop, seating policies, and more
PAGE 31

THE BERKELEY REP MAGAZINE 2007–08 · ISSUE 7

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CALENDAR
All events are for Figaro unless otherwise indicated

APRIL
25 Figaro previews begin, 8pm
25 Target® Teen Night, 6:30pm ∗
25 30 Below party, 7pm to midnight
29 Opening night

MAY
1 Pre-show docent presentations begin, every Tue and Thu, 7pm
2 Tasting event: Raymond Vineyards, 7pm
3 Tasting event: Domaine Carneros sparkling wine, 7pm
4 Family Series, 11am ∗
7 Teen Council meeting, 5pm ∗
9 Berkeley Rep Book Club and Figaro: The Days of the French Revolution by Christopher Hibbert, 6:30pm
10 Tasting event: Charles Chocolates, 7pm
11 No Child… Target® Teen Night, 6:30pm ∗
11 No Child… preview night, 7pm
12 No Child… opening night, 8pm
14 No Child… student matinee, noon ∗
15 No Child… student matinee, noon ∗
15 Post-show discussion, 8pm
16 Tasting event: Triple Rock Brewery, 7pm
17 Tasting event: Berkeley Farmers’ Market, 7pm
19 Page to Stage discussion: Dominique Serrand and Steven Epp, 7pm
23 Tasting event: Craft Distillers spirits, 7pm
24 Tasting event: Berkeley Farmers’ Market, 7pm
27 Post-show discussion
27 Post-show discussion
30 Tasting event: Pyramid Breweries, 7pm
31 Donor backstage tours, 10am and 10:30am ∗
31 Tasting event: Berkeley Farmers’ Market, 7pm

JUNE
1 Family Series, 11am ∗
1 No Child… final performance
4 Teen Council meeting 5pm ∗
8 Figaro final performance

∗ Berkeley Rep School of Theatre event
◆ Berkeley Rep donor event
At the start of this season, I confess that I was non-plussed by the prospect of our 40th anniversary. In a society that seems desperate to create new marketing hooks to grab the attention of an increasingly overwhelmed and distracted public, a 40th anniversary did not strike me as wildly noteworthy. When we talked about it as a staff, we discussed the usual signifiers of longevity, maturity, and sophistication as potential “stories,” but it all felt a bit forced. I was asked repeatedly if there were artistic choices we could make that might emphasize the anniversary, and to the continued disappointment of the staff, my answer was always “no.” The best thing to do, I thought, would be to simply continue doing the work that we do.

Now that the season is drawing to a close, the anniversary has taken on more meaning for me. Producing plays as eclectic and iconoclastic as those we have presented this year has confirmed my belief in our organization and our community, and made me think about the significance of our lifespan. We have built something here, all of us. The longevity of our existence means that we have survived 40 years’ worth of challenges. The maturity of the staff and board has allowed us to move past our individual and collective fear while consistently taking any number of considered risks. The sophistication of our audience has enabled us to produce work that is frequently unfamiliar, untested, and challenging. For 40 years, Berkeley Rep has consistently tried to take the road less traveled, and that is a legacy worth cherishing.

Tonight, we continue that tradition with Theatre de la Jeune Lune’s experimental exploration of the life and times of Figaro. Specializing in radical reinterpretations of classical texts, Jeune Lune creates its astonishing productions simply by pursuing the original intent and ambition of the stories. By doing so, they freshly reveal the author’s artistic purpose and historical relevance. History, for the artists of Jeune Lune, is not some clinical chronology of linear events, but a circus of living impulses and ideas requiring a fierce imagination to capture its incongruous vitality and force.

Their Figaro is a new play, combining the texts of The Marriage of Figaro and Mozart’s opera, which describes a world reeling from the stale aftermath of an earlier revolution. Two old men—one a former noble, the other his manservant—recall the past, caught in a web of romantic yearning for their fiery youth (conjured by the sheer beauty of the opera) and the harsh comic realities of the present. Their attempts to find a refuge from their troubles and to understand the course of their lives are alternately pathetic and heartfelt, amusing and sad. In a world changing so rapidly, it is hard to get a handle on meaning. It is a description of the world, then and now, in all its knowable truth and unknowable mystery.

Thanks for being here for this play, for the season, and for the 39 before it.

Tony Taccone
WE’VE COME TO THE END OF OUR 40TH SUBSCRIPTION season. Our special presentation of Nilaja Sun’s celebrated No Child... will run into June, after which we’ll close our doors for a few short weeks of much-needed rest.

This has been a banner year, filled with accomplishments that make us very proud. We welcomed back artists with whom we’ve had long and warm relationships, such as Mary Zimmerman, Michelle Morain, Danny Hoch, Steven Epp, and Dominique Serrand. We’ve also enjoyed the talents of people who are new to the fold—like Will Eno, Carrie Fisher, and Frank Galati. The range of work has reflected our curiosity, our ambition, and maybe just a bit of our sheer orneriness.

We sent Passing Strange to Broadway, where it received rave reviews and caused the New York Times to proclaim that “Mr. Taccone’s approach—to offer emerging writers the same resources as established ones and to hold them to the same standards—has helped yield a string of hits.” Meanwhile, here at home, Associate Artistic Director Les Waters gave us a stunning Heartbreak House and a richly textured production of TRAGEDY: a tragedy, an American premiere that introduced the Bay Area to an exciting new writer.

We’ve simply loved making theatre for you this year. And, judging from audience response, you’ve enjoyed this season too! It looks as though our attendance figures will approach our historical high-water mark. Our core audience, people who see three or more productions during the season, outpaced anything we’ve seen in years. And the number of people seeing our shows who are under the age of 30 has more than doubled in the last three seasons.

The Berkeley Rep School of Theatre also saw record enrollment in its on-site classes, and our outreach programs extend throughout the Bay Area. Students from our first Teen Council have finished high school and headed off to college, and they’re writing back to tell us, “I didn’t fully appreciate how special Berkeley Rep was until I left. After spending six months exploring the somewhat commercial, somewhat pretentious New York theatre scene, I’m as homesick for Berkeley Rep’s incredible work as I am for a Gordo’s burrito.”

This year, in addition to delicious theatre, audiences have enjoyed lower prices, gourmet tastings, 30 Below and night/OUT parties, corporate nights, Page to Stage presentations, docent talks, and more. Let’s face it, Addison Street has been hopping!

It’s been a pretty fine birthday. I applaud all of you for helping us make it momentous. And I ask you to join me in applauding Berkeley Rep’s committed staff and our volunteer board, who work with such love and attention to bring great theatre to you.

Warmly,

Susie Medak

PROLOGUE
FROM THE MANAGING DIRECTOR

After-party debriefing

BALANCE
COORDINATION
POISE
BASE
curiosity

E ven after 100 years, the Alexander Technique is hardly known outside of the theatre world. For those of us who have found it useful in helping improve balance, coordination and poise in all activities, we think that’s a shame. Whether you want to strike a better pose on stage, or strike a tennis ball better on the weekend, you may enjoy learning more about this educational method.

Jerry Sontag
Certified Teacher of the Alexander Technique
Berkeley
www.mtexpress.com
510-486-1317
Please don’t remain silent
Announcing Berkeley Rep’s 40th Anniversary Campaign

THIS IS A MOMENTOUS SEASON AT BERKELEY REP AS WE CELEBRATE 40 YEARS of great theatre, loyal audiences, and our vibrant community. To prepare for the next phase in our history, Berkeley Rep has embarked on a $25-million campaign to ensure that the values upon which we were founded will remain at the core of our ambitions and infrastructure for decades to come. By investing targeted resources in artistic growth, education, and financial strength Berkeley Rep can seize promising artistic opportunities and actively cultivate the next generation of thinkers, artists, and engaged community members. Our Campaign was born out of a 10-year strategic plan approved by our board that articulates the initiatives critical to the Theatre's long-term financial health and deepened ambition. But the 40th Anniversary Campaign needs your help to make these goals possible.

NEW PLAYs!
A key initiative of the 40th Anniversary Campaign is to significantly increase the scope of our new play development program—with a goal of commissioning 50 new plays by 2013. With the guidance and support of our artistic team, we will be able to nurture and support an extensive creative process for these artists, and give them the tools to take risks in developing groundbreaking new work. Plays like next season’s Yellowjackets and The Vibrator Play have come to fruition in part because of Berkeley Rep’s expanded investment in new play development. We seek to increase resources and opportunities to support and strengthen the work of America’s most talented theatre artists. To showcase works in development, we also plan to build two new performance spaces to host more workshops, readings, and smaller interactive community events. These performance venues will expand opportunities for artistic and civic engagement, giving voice to the next generation.

EDUCATION!
Our School of Theatre will also flourish as a result of our Campaign. Berkeley Rep will expand scholarship funds and increase our outreach staff to fill the continuing void of arts programs in California’s schools. We’ve already seen significant returns from our Campaign investments in education. Our teaching artists visit more than 300 classrooms each season, with our programs reaching 20,000 youth—many from disadvantaged communities. We’ve also doubled the financial assistance we offer each season, making classes at the Berkeley Rep School of Theatre accessible and affordable to youth from all economic backgrounds. In the next few years, the Campaign will also help us purchase a permanent home for our School, ensuring that theatre education remains a vibrant part of our community for generations to come.

INFRASTRUCTURE!
To lay the foundation for long-term financial strength, the Campaign will reduce our mortgage, build our endowment, and expand our fundraising
During the first two weekends in April, Berkeley Rep’s Teen Council produced the sixth annual Target® Teen One Acts Festival. The Teen Council is an organization run by teens for teens, to share talents and ideas about activities that sustain youth interest in the performing arts. Every year, the Council’s festival produces two original plays written, directed, produced, and performed by high-school students. The festival gives theatre-loving teens a taste of playwriting and production, and offers them the chance to collaborate with an entire company of their peers. It also introduces teens to a range of roles and responsibilities to explore as they consider how they might fit into the profession.

The School of Theatre received a record 40 play submissions this year. Teen Council Co-Director Hallie Sekoff explained, “In selecting the two shows we’d produce, we took a lot into account: not just the quality of writing, but whether the play can be directed by students in limited space, and whether the writing speaks to a teen and adult audience.” Ultimately, the teens chose El Soldado, written and directed by Roxie Perkins, a junior at Albany High School, and Perfect Score, written by Berkeley High School senior Katie Henry and directed by Leyla Holt, a senior at Head Royce School. Both focus on modern issues from a teen perspective: El Soldado explores a girl’s concern about her father serving in Iraq, while Perfect Score focuses on characters struggling with college admissions.

Teens handle all administrative aspects of the festival: budgeting and marketing the shows, overseeing rehearsals, managing the box office, and running technical elements such as lights and sound. Like Berkeley Rep’s intern program, the festival teaches the craft of theatre through mentorship: Berkeley Rep staff at all levels work with the teens to share knowledge throughout the process. For interns approaching the end of
their one-year apprenticeship, this marks a new phase in their career: a chance to teach the next generation as they transition from being students to becoming mentors themselves.

Kate Gorman, who has interned in the production department with Production Manager Tom Aberger, led weekly production meetings with the teen directors and stage managers. “Hearing these students talk about ideas is inspiring,” she said. “They’re all so committed to working out the details of their visions for each play.” MaryBeth Cavanaugh, the School of Theatre’s associate director and a directing mentor for the festival, observed, “Roxie knows the main event of each scene, and is very good at leading the actors, beat by beat, in that direction.”

“We’re giving each of these students the chance to step into a professional role, giving them a chance to get closer to what they’re interested in, and discover where their talents are,” says School of Theatre Director Rachel Fink. Two-time festival writer Katie Henry agrees: “Teen Council gave me my college major. Being in the festival helped me choose my path: playwriting.”

Berkeley Rep School of Theatre offers classes and programs for all ages and levels year-round. For more information visit berkleyrep.org/school.
Interns: not just for coffee anymore

BY SARAH BORDSON

WHEN YOU HEAR THE TERM “INTERNS,” do you think of glorified assistants making copies, getting coffee, or pursuing other menial, thankless tasks for little to no pay? At Berkeley Rep, everyone agrees that this image couldn’t be further from the truth.

“Our interns experience their time here much like staff members of Berkeley Rep,” says Managing Director Susie Medak. “They shoulder actual responsibility and are involved with every project we do. The Theatre takes the business of training a ‘next generation’ very seriously.”

The program has positions in virtually every department—from stage management to dramaturgy to scenic art—about 15 interns each season. Mostly recent college graduates, interns arrive from all parts of the country in August and become an integral part of their departments, working closely as part of the team for the entire season. Although the program provides a stipend and housing—a significant bonus in the Bay Area—even the most frugal intern couldn’t expect to get rich during a year here. What they do receive is the priceless opportunity to learn from and create relationships with senior staff, many of whom are leaders in their field.

“I think the amount of trust that exists between supervisors and their interns is really remarkable,” says Taylor Gramps, the company management intern. Speaking of her experience with the electrics crew, Kelly Kunaniec adds, “It’s nice to be in a position where we’re able to ask questions. If we don’t initially know what’s going on, we’re comfortable—even encouraged—to ask. But once we’re told how, we’re expected to be able to do it.” It’s this kind of challenge that the interns thrive on, and that keeps them motivated and growing all year.

Through the duration of the program, interns work on projects of varying size and significance, usually building towards bigger projects. Development Intern Lauren Yee has been an essential part of organizing many of the opening night events, all leading up to her involvement with Berkeley Rep’s annual fundraiser, the Narsai Toast. Brandon Ballog, the...
graphic design intern, has created every newspaper ad for the Theatre and many of the display boards you see in the lobbies. By the time you read this article, he will have designed the program for our next show in its entirety.

The set, costumes, lights, and other technical elements for *Figaro* — and every show this season — would not have come together without the help of each department’s additional staff member: the intern. They even do some designing of their own — earlier this year, when a small show renting Berkeley Rep space was looking for a lighting designer, Kelly was asked to step up, and she took the role in stride.

It’s not to say the job doesn’t include its fair share of basic, everyday tasks. Kate Gorman, the production management intern, knows that keeping the crew happy during tech rehearsals by supplying food and coffee may not be glamorous. But since it’s all a part of the job, she works cheerfully with Production Manager Tom Aberger to keep tech running smoothly. And when it’s time to produce PlayGround, a series of new play workshops hosted at Berkeley Rep, Kate’s in charge, acting as production manager for the entire project.

So next time you receive an invitation to a Berkeley Rep event, remember: interns may have stuffed the envelopes, but they could have just as easily planned the entire event.
Paris, 1792. The French Revolution is raging. Count Almaviva and his long-time servant, the barber Figaro, have taken refuge in a deserted mansion across the street from the Bastille.

The Count spends most of his days hiding in a closet, with Figaro still tending to him, more or less. They bicker and insult each other, and remember their past life together in Seville. Figaro recalls the day of his wedding to Susanna, who suddenly appears, as if in his memory (Cinque...dieci...venti...trenta).

As they continue to reminisce, images of their younger selves appear. Young Figaro is in bed with his beloved Susanna (Se a caso madama la notte ti chiama). The Old Count reminds Old Figaro that his real intention had always been to seduce Susanna for himself. They watch their younger selves taunting each other (Se vuol ballare).

Old Figaro now remembers Cherubino, the young page, who appears and professes his love for the Count’s wife to Susanna (Non so piu cosa son, cosa faccio). When the Young Count comes to seduce Susanna, Susanna hides Cherubino — but the Young Count hears a noise, and also hides. In the confusion he discovers Cherubino (Cosa sento! Tosto andate) and orders Young Figaro to send the page off to war.

The Old Count now remembers his wife, the Countess Rosina, whose heart he broke (Porgi, amor). The Old Count hypocritically berates Old Figaro for allowing Cherubino to die on the battlefield. A flashback shows Young Figaro giving Cherubino his military commission (Non piu andrai).

But Old Figaro reveals that he in fact saved Cherubino from battle, and that Susanna and the Countess were in on the plan. We see the two women disguising the young page (Voi che sapete), and the Countess discovering that Cherubino has stolen a ribbon from her, to keep as a memento.

The Young Count appears suddenly, and Cherubino hides in the closet. The Count, thinking that it is Susanna hiding, tries to force her out (Susanna, or via, sortite!). When he leaves to fetch a crowbar, Susanna
FIgaro depicts the complex relationship between a master and servant while taking class and revolution as its central subject. Beaumarchais wrote a trilogy of plays about Figaro the barber and his relationship with his patron, the Count Almaviva. The first two, Le Barbier de Séville (The Barber of Seville – 1775) and Le Mariage de Figaro (The Marriage of Figaro – 1784) were immensely popular when they were first performed in Paris; indeed the premiere of Le Mariage was so packed that three members of the audience were crushed to death in the crowd.

The first two Figaro plays derive much of their comic energy from the class tension between Figaro and his master, and The Marriage of Figaro in particular is often read as a precursor to the French Revolution, which broke out in 1789. Beaumarchais tried to recapture his former success by writing a third play, La Mère Coupable (The Guilty Mother – 1792) which takes place 20 years after the earlier plays. Napoleon was said to admire it, but it never attained the popularity of The Marriage of Figaro and The Barber of Seville, in part because its plot is complicated and its tone less buoyant—and also because Paris had inexorably changed, and audiences had no time for the fantastical exploits of an aging aristocrat and his wily servant.

Jeune Lune’s Figaro uses The Guilty Mother as a frame through which we view Mozart’s opera, The Marriage of Figaro. Dominique Serrand and Steven Epp have reimagined the Count and Figaro in hiding in Paris, while the revolution rages around them. Old habits die hard, and the Count still tries to treat Figaro as his servant, but the power dynamic has shifted, and the household is constantly threatened by a small-scale revolution of its own.

In this production, when the present-day Count and Figaro (or “Fig,” as the Count calls him) remember the past, it materializes in fragments of opera from The Marriage of Figaro. Thus past and present haunt each other—Fig and the Count are shadowy witnesses of their former lives, and the ghosts of the past are forever flitting around their current situation. It’s a beautiful and subtle relationship, made all the more poignant with exquisite sequences of live video, which can bring moments from the past to stunning new life.

Serrand and Epp’s portrayal of the Count and Fig, a master and servant locked in an eternal co-dependency, is by turns brutally funny and horrifying. The two of them live in a time warp, stuck between the excesses of the past and the freedom and terror of the future, frozen on the cusp of a great historical shift which, once past, will transform the world forever. The production is also a subtle but brilliant commentary on the state of American freedom; Fig seems aware that the birth of French democracy is causing ripples in the colonies across the Atlantic, though he’s not quite sure where, or what, America is. “We gave them democracy, and what did we get in return?” he complains. “The potato!”

Figaro is also a wonderful adventure in theatrical invention. It juggles two very different genres, and creates a new form in doing so. It manages to tell two stories at once—or rather three, because Figaro also tells a story of our contemporary world, as well as the historical past. It’s an irreverent homage, a celebration of the genius of Mozart, Molière, and Beaumarchais, but a production that belongs very much to our own time.

Gideon Lester is American Repertory Theatre’s acting artistic director.
helps Cherubino escape (Apri te, presto, apri te). However, as he is leaving, Cherubino accidentally drops his military orders — and when the Young Count returns to find them, mayhem ensues (Finale).

**ACT TWO**

The Old Count is once again hiding in his closet as revolutionary soldiers besiege the house. Old Figaro returns, having delivered roses to the estranged Countess. He tells the Old Count that he caught sight of Leon, the Count and Countess’ young son, whom the Old Count has disowned.

Old Figaro is again remembering the day of his wedding to Susanna. The characters from the past reappear (Riconosc i in questo am pless o). Since the Young Count now knows that Cherubino has not left for battle, the Countess and Susanna are forced to amend their plan. The Countess dictates a love letter for Susanna to send to the Young Count (Sull’aria), and delivers the letter, written in Susanna’s handwriting, to the Count in disguise, thus trapping him and catching him red-handed (Crud e! Per ché fino ra).

Back in the present, Old Figaro remembers that letter, and tells The Old Count he has found another letter from the Countess to Cherubino. The note reveals that Cherubino, not the Count, is Leon’s father. The Old Count asks Figaro for a gun, and shoots himself.

With the gunshot, reality becomes distorted, and past and present seem to merge. The Young Count appears, furious that he might lose Susanna to Young Figaro (Hai gia vinta la causa). Old Figaro discovers Cherubino’s reply to the Countess, written while the page lay dying of a mortal wound received when he went to battle after all (L’ho perduta, me meschina). The Countess mourns him (Dove sono) and the ghostly characters from the past are brought to mourn him (Cherubino’s reply to the Countess, written that he might lose Susanna to Young Figaro) and the ghostly characters from the past reappear (O s ci in questo am pless o).

The Old Count asks Figaro for a gun, and shoots himself. With the gunshot, reality becomes distorted, and past and present seem to merge. The Young Count appears, furious that he might lose Susanna to Young Figaro (Hai gia vinta la causa). Old Figaro discovers Cherubino’s reply to the Countess, written while the page lay dying of a mortal wound received when he went to battle after all (L’ho perduta, me meschina). The Countess mourns him (Dove sono) and the ghostly characters from the past are brought together for the last time (Finale).

**STEVEN EPP & DOMINIQUE SERRAND ON FIGARO**

Paris, 1792. Or by the calendar of the revolution — Year One.
The heady days of liberty have deteriorated into chaos. The rascals of the regime flee Paris in droves. Louis XVI and his Queen make a run for the border. Violence and terror reign.

But...on the Avenue de la République, across the boulevard from the ruins of the Bastille...here, in the refuge of this mansion...one lone family remains...

We call this one simply “Figaro,” for it is through Figaro that we come to brush shoulders with the explosive events surrounding the French Revolution. Over the course of his life in service to Count Almaviva and through his tumultuous marriage to Susanna, Figaro witnesses the world cracking open; society is upended and the human story irrevocably changed. We’ve chosen a vantage point late in Figaro’s life, after so much turbulent water has flowed under the bridge—from this precipice Figaro looks back to try to comprehend how we come to be of this world, how the world we inherit makes us who we are, and how anyone, against all odds, can change the outcome of that world.

A revolutionary perspective on The Marriage of Figaro.
If it is controversial today for a country-rock band to protest its government, one can only imagine the plight of an artist who dared to criticize the monarchy in pre-revolutionary France. In The Marriage of Figaro, Beaumarchais’ criticism comes in his creation of a lustful, depraved Count and servants who are the intellectual equals of their masters. For years the king and playwright sparred over the right to perform the play. In 1782 Beaumarchais was at the peak of his popularity and responded to the king’s objections with what was a public relations coup: he organized an intense schedule of private readings, and word-of-mouth soon took hold.

On April 27, 1784, three years after The Marriage of Figaro was first submitted to the Comédie Française, the king finally permitted a public performance in Paris. Thousands of people began crowding the Odeon Theatre early that morning. That evening, the audience applauded nearly every line; the show was a raving success. Many aristocrats joined in the applause, unaware that they were witnessing the prologue to their own demise. Five years later it was the people of France who would challenge the monarchy. Many of those wealthy aristocrats applauding the premiere of Figaro would pay with their heads!

Two years later, in 1786, with an Italian libretto rushed to the page by da Ponte in less than six weeks, Mozart premiered his operatic retelling of Figaro’s marriage in Vienna. Hugely popular, the demand for encores sometimes pushed the four-hour length of the opera to eight, with audiences on their feet late into the night. This revolutionary work remains a cornerstone of the standard repertoire.

Inset photo facing page: Mario Sanmarco (1873–1903), Italian baritone, as Figaro on July 14th, 1789 French troops stormed the Bastille, which represented the hated Bourbon monarchy.
PIERRE-AUGUSTIN CARON DE BEAUMARCHAIS WAS ONE OF THE most fascinating figures of the 18th century. Born the son of a watchmaker in 1732, he soon learned the family trade, making several modifications to the traditional watch mechanism which are still in use today. In the course of his life he made and lost several fortunes, worked as a secret agent spying on England for the king’s intelligence service, organized substantial financial and logistical support for the American Revolution, and published a 70-volume edition of the complete works of Voltaire. Despite his support for the French Revolution, Beaumarchais’ position at court caused him to be viewed with skepticism, and after a brief imprisonment in Abbaye Prison, he was forced to flee to Germany. His property was confiscated, and he died in near-poverty.

Beaumarchais’ literary career was wildly successful, though it seemed to be almost an afterthought to him as he focused on his political activities. His plays and novels display a brilliant ability to subtly but harshly criticize the political and social establishment in such a way as to almost completely avoid censorship. His plays have proved irresistible to composers and have seen multiple operatic adaptations. Here are some of the most significant examples:

Pierre-Augustin Caron de Beaumarchais’
Il Barbiere di Siviglia (1772)
Beaumarchais first wrote The Barber of Seville as an opéra-comique. When it was rejected by the administration at the Comédie-Italiens, he decided to turn it into a play. The score to the opera version has been lost, and not much is known about it.

Giovanni Paisiello’s Il Barbiere di Siviglia (1782)
The first successful operatic adaptation of the Figaro stories came from the composer of such 18th century popular operas, Paisiello was second only to Cimarosa—he wrote well over 90 shows. Due to shifts in popular taste, his music declined in popularity in the 19th century and has never really recovered. In 1776, Paisiello was appointed music director for the court of Russia’s Catherine II. Knowing of Catherine’s admiration for Beaumarchais, Paisiello made sure to stick as closely to the play as possible in his adaptation.

Wolfgang Amadeus Mozart’s Le Nozze di Figaro (1786)
It was the box office success of the Vienna production of Paisiello’s Barbiere that prompted Mozart and Da Ponte to adapt Le Mariage de Figaro (the sequel to Barbiere), and many of the musical aspects of Mozart’s Nozze show Paisiello’s influence.

Antonio Salieri’s Tarare (1787)
One of the few operas for which Beaumarchais actually wrote the libretto, Tarare was an extreme experiment in operatic style. Building on the style of 18th century German composer and dramatist Christoph Willibald Gluck, Salieri made extensive use of a dramatic style which flows smoothly between recitative and arioso, but never actually moves into formal arias. This focus on dramatic form allowed the music to be shaped by and directly express the text—a radical approach not to be seen again to this degree until Wagner.

Gioachino Rossini’s Il Barbiere di Siviglia (1816)
Rossini’s show premiered as Almaviva, to distinguish it from Paisiello’s work, but Roman audiences still reacted harshly to the news that a 24-year-old upstart would have the nerve to compose an opera using the very same play as the great Paisiello. Opinion quickly shifted once it was perceived that Rossini’s was the better show, though, and by the time the opera reached Bologna later that year, Rossini was able to change the title back to Il Barbiere di Siviglia.

Jules Massenet’s Chérubin (1903)
Cherubino, first introduced in Le Mariage de Figaro, was one of Beaumarchais’ most beloved characters. In Chérubin, Massenet imagines his life shortly after the events of Le Mariage de Figaro. Cherubino is now a 17-year-old army officer, but he’s still hopelessly vulnerable to female charm in all its forms. Many of the characters from the Beaumarchais plays make appearances, and, in homage to Mozart, Massenet quotes parts of Don Giovanni and has Cherubino played once more by a woman.

Darius Milhaud’s Le Mère Coupable (1966)
While the first two plays of the Figaro trilogy saw operatic adaptations within a decade of their premieres, the third installment would have to wait over 170 years before a composer took a stab at it. La Mère takes place several years after the first two plays, after Rosine has had a child by Cherubino. Milhaud seems to have been a bit overwhelmed by the complexity of the plot’s twists and turns, and the opera was not particularly successful.

John Corigliano’s The Ghosts of Versailles (1991)
For the first new opera commissioned by The Metropolitan Opera since Barber’s Antony and Cleopatra in 1966, Corigliano and William Hoffman, his librettist, took as their starting point Le Mère Coupable. Unlike Milhaud, however, they expanded on the story, using it to create a fascinating world in which the fictional world of Beaumarchais meets the reality of 18th-century France. Haunting the halls of Versailles, the ghost of Beaumarchais comforts the ghost of Marie Antoinette, who, after 200 years, still hasn’t fully dealt with the shame of her execution. He enlists the help of Figaro and the Almaviva family in performing his new opera, through which Beaumarchais attempts to alter history and save Antoinette from the guillotine. The score’s lyrical music includes multiple quotations from the Mozart and Rossini operas, as well as more subtle references to Strauss and others.

Reprinted courtesy of The Baltimore Opera Company.
BRT 2008–09 AD
CAST
(in alphabetical order)

Cherubino  Christina Baldwin*
Figaro  Bryan Boyce*
Fig  Steven Epp*
Count Almaviva  Bradley Greenwald*
Marcellina  Carrie Hennessey*
Bartolo  Bryan Janssen*
Basilio  Justin D. Madel*
Countess  Jennifer Baldwin Peden*
Mr. Almaviva  Dominique Serrand*
Susanna  Momoko Tanno*
Fig (understudy)  Casey Greig*
Countess (alternate)  Anna Hersey
Susanna (alternate)  Julie Kurtz

7TH AVENUE STRING QUARTET

Cello  Alex Kelly
Violin  Justin Mackewich
Viola  Katrina Weeks
Violin  Sarah Jo Zaharako

CONCEIVED BY
STEVEN EPP and DOMINIQUE SERRAND

TEXT BY
STEVEN EPP

DIRECTED BY
DOMINIQUE SERRAND

APRIL 25 – JUNE 8, 2008
RODA THEATRE

Figaro is two hours and forty-five minutes, including one 15-minute intermission.

This production is made possible through the generosity of

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Sonya Berlovitz

Lighting Design
Marcus Dilliard

Assistant Lighting Design
Kenneth Helvig

Sound Design
Zach Humes

Music Adaptation
Bradley Greenwald

Music Director & Pianist
Barbara Brooks

Conductor & Pianist
Jason Sherbundy

Surtitles
Steven Epp

Stage Manager
Glenn D. Klapperich*

PM/TD Video Tech
Daniel Lori

Video Tech
Paulina Jurzec

Figaro was first produced in 2003 at Theatre de la Jeune Lune in Minneapolis, Minnesota
* denotes a member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States

Thanks and apologies to Beaumarchais, Mozart, and da Ponte

Berkeley Repertory Theatre
in association with Theatre de la Jeune Lune
Presents
Christina Baldwin
CHERUBINO
As a collaborator with Jeune Lune over the last eight years, Christina Baldwin’s projects include Don Juan Giovanni, Figaro, and the Astor Piazzolla tango opera Maria de Buenos Aires, and the title role in its critically-acclaimed Carmen. Her credits at the Guthrie Theater include A Christmas Carol, A Comedy of Errors, The Great Gatsby, The Pirates of Penzance, and She Loves Me. She has been a soloist with the Minnesota Orchestra in concert, in its staging of the opera Hansel & Gretel, and a featured soloist in its latest recording project. Christina has appeared on Garrison Keillor’s A Prairie Home Companion, and has lent her voice to animated short films by Cannes Film Festival award-winning director, Rosto A.D. Christina’s other credits include work at American Repertory Theatre (ART), The Minnesota Opera, Skylark Opera, Kansas City Repertory Theatre, Park Square Theatre, Ex-Machina, The Great American History Theatre, Nautilus Music-Theater, and New Breath Productions.

Bryan Boyce
FIGARO
Bryan Boyce is originally from Beaver Dam, Wisconsin, and now resides in Minneapolis, Minnesota. He has participated in the Central City Opera Young Artist Program for three seasons, most recently covering Leporello in Mozart’s Don Giovanni. Other past engagements include Don Giovanni in Don Juan Giovanni and Figaro in Figaro with Jeune Lune and art, Olin Bitch in Susannah and Colline in La Bohème with Theater Latté Da, Littore in L’incoronazione di Poppea and the Denver Politician in The Ballad of Baby Doe with the Central City Opera. Next season Bryan will be part of the Minnesota Opera Resident Artist Program.

Steven Epp
ADAPTOR/FIG
Steven Epp portrayed Harpagon in The Miser and Sgnarelle in Don Juan Giovanni at Berkeley Rep. He also adapted The Green Bird. Steven began working with Jeune Lune in 1983, and has performed with them at numerous theatres including The Alley Theatre, Actors Theatre of Louisville, Ars Lyrica, La Jolla Playhouse, The New Victory Theater, Yale Repertory Theatre, Trinity Repertory Theatre, and the Spoleto Festival in Charleston. He has played the title roles in Crusoee, Gulliver, Hamlet, The Miser, and Tartuffe; and major roles in The Little Prince, The Magic Flute, Maria de Buenos Aires, The Seagull, and Twelfth Night. Steven adapted and directed Medea and collaborated on scripts for The 3 Musketeers; America, or The Disappearance; Children of Paradise: Shooting a Dream; Don Juan Giovanni; The Green Bird, The Hunchback of Notre Dame; The Magic Flute; Mefistofele; and adapted Marivaux’s The Deception. He is the recipient of a 1999 Fox Fellowship.

Carrie Hennessey
MARCELLINA
With this show, Carrie Hennessey makes her Berkeley Rep debut. She’s worked with Jeune Lune since January 2007 in Don Juan Giovanni and Figaro, reprising her roles in repertory at ART. A native of the Twin Cities, Carrie graduated with a BA in vocal performance from the University of Minnesota, Morris, and recently relocated to Sacramento, where she will sing the role of Edith in Pirates of Penzance for Sacramento Opera later this year. Carrie has worked almost exclusively with composer Hi-ram Titus since 2003, developing, premiering and performing his original works in recital. Their latest and most exciting collaboration is the release of Carrie’s debut CD, A Prelude to Summer, which premieres song cycles featuring wry and obscure Mother Goose rhymes as well as the ecstatic and mystical poetry of the Carmelite monk St. John of the Cross.

Anna Hersey
COUNTESS (ALTERNATE)
Anna Hersey’s credits include Barbarina in Le Nozze di Figaro and Nursemaid in Street Scene with University of Minnesota Opera Theatre, Fiona in Brigadoon with Stars Over Vieshea, Frasquita in Carmen and Gretel in Hansel and Gretel with Iowa State University Opera Theatre, and chorus work in Lakmé and Roméo et Juliette with The Minnesota Opera. Anna recently performed at the Accademia Musicale Chigiana in Italy, where she was awarded the Emma Contestabile Scholarship for study with acclaimed soprano Raina Kabayavanska. She holds a MM in vocal performance from the University of Minnesota. As a musicologist, she has conducted research at Università di Bologna, the Archivio di Stato in Siena, and Harvard’s Villa I Tatti in Florence. She is currently completing an MA in ethnomusicology.

Casey Gregg
FIG (UNDERSTUDY)
Casey Gregg is pleased to appear at Berkeley Rep for the first time. His regional credits include The Deception at Jeune Lune and La Jolla Playhouse, Good Boys and Romeo & Juliet at the Guthrie, and The Tempest at Actors Theatre of Louisville. His Minneapolis credits include Thorn Pain (based on nothing) at Emigrant Theater; Beauty Queen of Leenane, Cowbird, and Skylight at Eye of the Storm; Iphigenia at Ten Thousand Things; The Glass Menagerie at TLD; Molly’s Delicious and Torch Song Trilogy at The Jungle Theater; The Pillowman at Jon Hassler Theater; and Sex Diaries... at Penumbra Theatre Company.

Steven Epp portrayed Harpagon in The Miser and Sgnarelle in Don Juan Giovanni at Berkeley Rep. He also adapted The Green Bird. Steven began working with Jeune Lune in 1983, and has performed with them at numerous theatres including The Alley Theatre, Actors Theatre of Louisville, Ars Lyrica, La Jolla Playhouse, The New Victory Theater, Yale Repertory Theatre, Trinity Repertory Theatre, and the Spoleto Festival in Charleston. He has played the titles roles in Crusoee, Gulliver, Hamlet, The Miser, and Tartuffe; and major roles in The Little Prince, The Magic Flute, Maria de Buenos Aires, The Seagull, and Twelfth Night. Steven adapted and directed Medea and collaborated on scripts for The 3 Musketeers; America, or The Disappearance; Children of Paradise: Shooting a Dream; Don Juan Giovanni; The Green Bird, The Hunchback of Notre Dame; The Magic Flute; Mefistofele; and adapted Marivaux’s The Deception. He is the recipient of a 1999 Fox Fellowship.

Bradley Greenwald
MUSIC ADAPTOR/COUNT ALMAVIVA
Bradley Greenwald previously portrayed Leporello at Berkeley Rep in Jeune Lune’s Don Juan Giovanni. He has collaborated with Jeune Lune over the past 14 years as performer and music adaptor for Carmen, Così fan tutte, The Magic Flute, Maria de Buenos Aires, and Mefistofele. He has performed concert and recital repertoire, musical theatre, opera, and theatre in the Twin Cities with Ten Thousand Things, Ballet of the Dolls, ctc, The Guthrie, Jungle Theater, The Lyra Baroque Orchestra, Minnesota Dance Theatre, Nautilus Music-Theater, and others. Bradley is the recipient of a Minnesota State Arts Board Fellowship in music, the McKnight Fellowship for Theater Artists, and an Ivey Award for Jungle Theater’s 2006 production of I Am My Own Wife.

Anna Hersey
COUNTESS (ALTERNATE)
Anna Hersey’s credits include Barbarina in Le Nozze di Figaro and Nursemaid in Street Scene with University of Minnesota Opera Theatre, Fiona in Brigadoon with Stars Over Vieshea, Frasquita in Carmen and Gretel in Hansel and Gretel with Iowa State University Opera Theatre, and chorus work in Lakmé and Roméo et Juliette with The Minnesota Opera. Anna recently performed at the Accademia Musicale Chigiana in Italy, where she was awarded the Emma Contestabile Scholarship for study with acclaimed soprano Raina Kabayavanska. She holds a MM in vocal performance from the University of Minnesota. As a musicologist, she has conducted research at Università di Bologna, the Archivio di Stato in Siena, and Harvard’s Villa I Tatti in Florence. She is currently completing an MA in ethnomusicology.
Chamber Orchestra. He has also performed the title role in Ragamala Music and Dance Theater's production of Asoka. Bryan's other regional credits include work at the Lyric Opera of Kansas City, the Kansas City Symphony Chorus, and Kansas City Repertory Theater. He has been the bass soloist and section leader for 20 years at Unity Church-Unitarian in St. Paul.

Julie Kurtz
SUSANNA (ALTERNATE)

Julie is thrilled to join Jeune Lune on the Berkeley Rep stage. Julie was part of the Bay Area Critics Circle Award–winning best ensemble for Anna Bella Eema with Crowded Fire Theater Company. Other Bay Area credits include work at 42nd Street Moon, Berkeley Playhouse, The Mountain Play, Radiostar Improv, and San Francisco Shakespeare Company. Julie trained at A.C.T. and holds a BA in Music from Whitworth University in Washington.

Justin D. Madel
BASILIO

Justin Madel is pleased to make his Berkeley Rep debut with Figaro. Most recently, Justin performed Carmina Burana with the Minnesota Dance Theatre and Columbia Festival of the Arts. Over the last four years his work with Theatre de la Jeune Lune has included productions of The Ballroom, Carmen, and Carmina Burana. He has also performed La Belle Hélène, Countess Maritza, The Red Mill, and Wonderful Town with Skylark Opera; Carmina Burana, Pagliacci, and Turandot with Minnesota Opera; and Madonna Butterfly at the Pine Mountain Music Festival. Justin has been a featured soloist at the Silver Bay Music Festival, and won the Shubert Club competition in 2004.

Jennifer Baldwin Peden
COUNTESS

Jennifer Baldwin Peden previously portrayed Soraya in Haroun and the Sea of Stories at Berkeley Rep. Her other credits include The Ballroom, Carmen, Carmina Burana, Così fan tutte, Don Juan Giovanni, Figaro, Fishtank, The Magic Flute, Maria de Buenos Aires, and Mefistofele with Jeune Lune; Carmen, Don Juan Giovanni, and Figaro at ART; A Christmas Carol, The Comedy of Errors, and Pirates of Penzance at The Guthrie; and various productions with the Minnesota Opera, the Minnesota Orchestra, Nautilus Music-Theatre, Skylark Opera, and The Great American History Theatre. Jennifer appeared in the film Drop Dead Gorgeous and her voice is used for the Dutch animated film Jona/Tomberly, which won the Grand Prix Canal at the Cannes Film Festival in 2005. She has also appeared as a featured guest on A Prairie Home Companion.

Jennifer holds a Bachelor of Music from DePaul University and a Master of Music from the University of Minnesota.

Dominique Serrand
DIRECTOR/MR. ALMAVIVA

Paris native Dominique Serrand is Jeune Lune's artistic director and co-founder. He studied at the National Circus School and the École Jacques Lecoq in Paris. Dominique has acted, conceived, directed, or designed most Jeune Lune productions for over 27 years, focusing primarily on directing. His directing credits include Don Juan Giovanni, The Green Bird, Haroun and the Sea of Stories, and The Miser at Berkeley Rep. He has also directed 1789, The Bourgeois Gentleman, Children of Paradise: Shooting a Dream, Gulliver, The Kitchen, The Little Prince, Lulu, The Pursuit of Happiness, Queen Elizabeth, Romeo and Juliet, Red Noses, The Seagull, The 3 Musketeers, and Tartuffe, and operas including Carmen, Così fan tutte, Don Juan Giovanni, Figaro, The Magic Flute, Maria de Buenos Aires, and Mefistofele for various theatres including The Alley Theatre, a.r.t., ART, CTC, the Guthrie, La Jolla Playhouse, and Yale Rep. Dominique is a USA Ford Fellow, and has been knighted by the French government in the order of Arts and Letters.

Momoko Tanno
SUSANNA

Momoko Tanno is delighted to make her debut at Berkeley Rep. She was part of the original cast in Figaro at Jeune Lune where she has also appeared as Donna Anna in Don Juan Giovanni and Frasquita in Carmen, reprising all three roles at ART. Momoko has also worked with Theater Mu as Omari/Teacher in The Walleye Kid in the Ordway McKnight Theatre, and Tamate/Shogun’s Mother in Pacific Overtures as a co-production with Park Square Theatre and Columbia University.

Momoko Tanno is a co-founder of La Belle Hélène, Countess Maritza, The Red Mill, and Wonderful Town with Skylark Opera; Carmina Burana, Pagliacci, and Turandot with Minnesota Opera; and Madonna Butterfly at the Pine Mountain Music Festival. Justin has been a featured soloist at the Silver Bay Music Festival, and won the Shubert Club competition in 2004.

Momoko Tanno is an alumna of the National Circus School and the École Jacques Lecoq in Paris. In 2006, she joined Jeune Lune to produce and direct Don Juan Giovanni, shooting a Dream, the Little Prince, Lulu, the Pursuit of Happiness, Queen Elizabeth, Romeo and Juliet, Red Noses, the Seagull, the 3 Musketeers, and Tartuffe, and operas including Carmen, Così fan tutte, Don Juan Giovanni, Figaro, The Magic Flute, Maria de Buenos Aires, and Mefistofele for various theatres including The Alley Theatre, a.r.t., ART, CTC, the Guthrie, La Jolla Playhouse, and Yale Rep. Dominique is a USA Ford Fellow, and has been knighted by the French government in the order of Arts and Letters.

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As a soprano soloist, Momoko’s recent concert engagements include Christmas Oratorio in Germany with the Heinrich Schütz Choir, Heilbronn and Mendelssohn’s Elijah and Bach’s St. John’s Passion with the Heinrich Schütz Choir, Tokyo; and Bach’s B-minor Mass with the Bach Society of Minnesota.

7th Ave String Quartet

The 7th Ave String Quartet returns to Berkeley Rep following last season’s To The Lighthouse. Justin Mackewich (violin) is winner of numerous performance awards, and has appeared with the Oregon Symphony and several Bay Area symphonies. He has been a soloist on the PRI radio show From the Top at The Kennedy Center, and at Lincoln Center under the baton of Itzhak Perlman. Sarah Jo Zaharako (violin) has performed at Carnegie Hall on numerous occasions. Co-founder of the band Gojogo, and performer with Floating World and the Matt Small Chamber ensemble, she performs and composes in a variety of genres throughout the Bay Area. Katrina Weeks (viola) has performed with numerous Bay Area symphonies, the San Francisco Chamber Orchestra, the Blueprint Ensemble, and The Music Lovers, Koozito, Finest Dearest, Fleeting Trance, and The Clarences. Alex Kelly (cello) performs and composes music for symphonies, new music ensembles, dance companies, and circus troupes across the US. He currently performs with Joan Jeanreaud, Pamela Z, the Dresher Ensemble, the Cooke Quintet, the Lizz Roman Dance Company, the Margaret Jenkins Dance Company, and the Alayo Dance Company. The quartet appears throughout the Bay Area and the Pacific Northwest.

Barbara Brooks

Music Director & Pianist

Barbara Brooks is an active vocal coach and music director in the Twin Cities area. She has worked with various opera companies including Berkshire Opera Company, The Canadian Opera Company, Des Moines Metro Opera, Minnesota Opera, The New Orleans Opera Association, Opera Banff, and Kentucky Opera, as well as the University of Minnesota Opera and University of North Texas Opera programs. Barbara has also served as a vocal coach for the Minnesota Opera’s Resident Artist Program and is on the music staff of the Wesley Balk Institute. She currently teaches piano at Macalester College and is the pianist for the Minnesota Chorale, the official chorus of the Minnesota Orchestra.
Jason Sherbundy  
**CONDUCTOR/PIANIST**
Conductor, composer, and keyboard player Jason Sherbundy has led over 32 regional musical theatre shows and 20 operas (five with Berkeley Opera), composed and arranged 17 theatre pieces (six with the San Francisco Mime Troupe and three with San Francisco Shakespeare Festival), and is currently associate conductor of *The Lion King* national tour. He is featured on the Grammy-nominated new cast recording of *A Chorus Line* and was the San Francisco music director for *Spelling Bee*; assistant conductor for *Caroline, or Change*; and keyboardist for *White Christmas*. Jason recently performed the two piano/percussion version of *Carmina Burana* for City Opera Vancouver, where he is the associate artistic director. He has worked extensively as a jazz, blues, and rock keyboardist, and enjoys teaching piano and coaching singers.

Marcus Dilliard  
**LIGHTING DESIGNER**
Marcus Dilliard previously designed *Don Juan Giovannì, The Green Bird, Haroun and the Sea of Stories*, and *The Miser* for Jeune Lune and Berkeley Rep. For Jeune Lune, he also designed *Amerika, Antigone, The Ballroom, Carmen, Così fan tutte, Description of the World, Hamlet, The Hunchback of Notre Dame, The Little Prince, The Magic Flute, Mefistofele, Maria de Buenos Aires, The Seagull*, and *Tartuffe*. Marcus’ theatre and opera credits across North America and Europe include work at Arena Stage, The Athens Festival in Greece, ATC, Canadian Opera Company, CTC, Dallas Theater Center, Flanders Opera, the Guthrie, Intiman Theatre, Minnesota Opera, Opera Company of Philadelphia, Opéra de Montréal, Ordway Center for the Performing Arts, Oregon Shakespeare Festival, Portland Opera, San Diego Opera, The Shakespeare Theatre, the Spoleto Festival in Italy, and The Vancouver Opera. Marcus received a 2005 Ivey Award and a 2006 McKnight Theatre Artist Fellowship. His MFA is from Boston University’s School of the Arts.

Kenneth Helvig  
**ASSISTANT LIGHTING DESIGNER**
Has been ART’s resident assistant lighting designer since 2004, assisting on *Amerika; Britannicus; Desire Under the Elms; Don Juan Giovannì and Figaro; Oliver Twist; the tour of Orpheus X* in Cambridge, Edinburgh, and Hong Kong; *Romeo and Juliet; Three Sisters; Carmen; The Miser; and Olly’s Prison*. Other ART credits include *Copenhagen, Island of Anyplace, No Exit*, and *No Man’s Land*. Productions with ART and the Institute for Advanced Theatre Training include *Betty’s Summer Vacation, Ponds on Fire*, and *Slaughter Game*. Kenneth’s other regional credits include Clear Stage Cincinnati, Forestburgh Playhouse, Stoneham Theatre, and University of Cincinnati. Kenneth has an MFA from the University of Cincinnati—College Conservatory of Music.
Glenn D. Klapperich
STAGE MANAGER
Glenn Klapperich has been a stage manager at Jeune Lune for the past four years. His previous Jeune Lune productions include Amerika, The Ballroom, Carmen, Don Juan Giovanni, The Golem, The Little Prince, Maria de Buenos Aires, Mefistofele, and The Miser, which played at Berkeley Rep in 2006. Over the past 15 years, his favorite productions have included Cloud Nine and The Most Fabulous Story Ever Told at Outward Spiral Theatre Company, Escape from Happiness and The Gospel of the Messiah Widow with Bald Alice Theatre Company, and Love! Valour! Compassion! and Three Days of Rain and at Park Square Theatre.

Sonya Berlovitz
COSTUME DESIGNER
Sonya Berlovitz returns to Berkeley Rep, having previously designed costumes for The Green Bird, Haroun and the Sea of Stories, and The Miser. She has been designing costumes primarily for Jeune Lune since 1980, where her work includes Così fan tutte, Hamlet, The Magic Flute, Medea, and Tartuffe. Her design credits elsewhere include three seasons at CTC, Triumph of Love at the Guthrie, and The Deception at La Jolla Playhouse. Sonya is a graduate of La Chambre Syndicale de la Couture Parisienne and of The School of the Art Institute in Chicago. Sonya has worked as a textile designer for Yohji Yamamoto. Her many grants and honors for design include a Bay Area Theatre Critics Circle Award, a McKnight Theatre Artist Fellowship, and participation in the juried exhibition of World Stage Design in Toronto in 2005. In 2007, she was invited to exhibit work from The Miser in the Prague Quadrennial.

Tony Taccone
ARTISTIC DIRECTOR
Tony Taccone 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, Culture Clash’s Zorro in Hell The First 100 Years, Geni(us), Ravenshead, Taking Over, and Virgin Molly. He commissioned Tony Kushner’s renowned Angels in America, co-directed its world premiere at the Mark Taper Forum, and has collaborated with Kushner on six projects. Their latest piece, Brundibar, featured designs by beloved children’s author Maurice Sendak. It debuted at Berkeley Rep and then traveled to New Haven 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, workshopped it for Broadway at Berkeley Rep, and directed Sarah’s 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 ATL, Arizona Repertory Theatre, La Jolla Playhouse, San Jose Repertory Theatre, Seattle Repertory Theatre, and San Francisco’s Eureka Theatre, where he served six years as artistic director.

**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 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, Tragedy: a tragedy*, and *Yellowman*. He won an Obie Award for *Big Love*, directing its premiere at the Humana Festival and subsequent runs at Berkeley Rep, Brooklyn Academy of Music, the Goodman Theatre, and Long Wharf Theatre. In addition to *Big Love*, his New York credits include the Connelly Theatre, Manhattan Theatre Club, Playwrights Horizons, The Public, Second Stage Theatre, and Signature Theatre. Elsewhere in America, he has directed for a.c.t., the Goodman, the Guthrie, La Jolla Playhouse, Steppenwolf Theatre Company, and Yale Rep. In his native England, Les has staged work with the Bristol Old Vic, Hampstead Theatre Club, John 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. Les 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.

**Theatre de la Jeune Lune**

Theatre de la Jeune Lune was founded in 1978 by Barbra Berlovitz, Vincent Gracieux, Robert Rosen, and Dominique Serrand out of the renowned École Jacques Lecoq in Paris. Permanently based in Minneapolis since 1985, the founders’ training is evident in the strong physicality of the performing style and the sensitivity to space. This extraordinary partnership has produced a body of work remarkable for its strong and consistent artistic vision, in which an ensemble of artists come together not just as performers, but as creators—approaching work with the mind of a director, the eye of a designer, the vision of a writer, and the heart of an actor. This unique perspective on creating theatre has garnered national and international attention, culminating in the 2005 Tony Award for Outstanding Regional Theatre. Jeune Lune has collaborated with and toured at ART, ATL, Berkeley Rep, La Jolla Playhouse, Trinity Repertory Theatre, and Yale Rep. Six of the Company’s productions have been selected for inclusion in the Theatre on Film and Tape Archive at Lincoln Center. Interim Managing Director: Leah Cooper.

**The Strauch Kulanjhan 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 GameReady, 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 Studies at UC Berkeley. His wife, Julia A. Kulanjhan, is an attending physician at Oakland Children’s Hospital. They have three children.

**Ira & Leonore Gershwin Philanthropic Fund**

**EXECUTIVE PRODUCERS**

Jean and Michael Strunsky have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide, including through the creation of the Library of Congress/Ira Gershwin Gallery at the Disney Hall in Los Angeles. He is a board member of the newly formed Michael Feinstein Foundation and an officer of Jewish Home. He has served on the boards of Goodspeed Opera House, the San Francisco Symphony, and Berkeley Rep, where he recently became a sustaining trustee. Mike and Jean co-manage the Ira and Leonore Gershwin Philanthropic Fund and a second trust for the Library of Congress. Jean is a trustee of Berkeley Rep and served as co-chair of the Narsai Toast for too many years to count. She is a board member of Jewish Vocational Services and a member of the Theatre Communications Group’s National Council.

**Nicholas & Mary Graves**

**PRODUCERS**

Nicholas and Mary Graves relocated to San Francisco 11 years ago, and are now happily settled in the Bay Area, enjoying many days and evenings a year in Berkeley and at Berkeley Rep. Nick is a past president of the Theatre’s board of trustees and serves on several other nonprofit boards in the Bay Area. He is a partner in the San Francisco-based asset management firm, Osterweis Capital Management. Mary was awarded her Doctor of Education by Rutgers University in 2005. She is a past voting member of the Girl Scouts of the USA.

**Peter Pervere & Georgia Cassel**

**PRODUCERS**

Peter Pervere and Georgia Cassel are enthusiastic supporters of Berkeley Rep. Peter retired from a career as a financial officer for East Bay software companies Sybase and...
Commerce One, and joined Berkeley Rep’s board of trustees in 2002. Peter also serves on the boards of several technology companies and the American Century Investments mutual fund. Georgia retired from a career as a licensed clinical social worker practicing in Alameda and Contra Costa Counties. Peter and Georgia live in Piedmont. Their daughter, Jill, is 24 and works for Google, and their son, Jordan, 22, will graduate from Emory University in May.

Michael & Sue Steinberg PRODUCERS

Michael and Sue Steinberg have been interested in the arts since they met, and enjoy music, ballet, and live theatre. Mr. Steinberg, who recently retired as chairman and Chief Executive Officer of Macy’s West, served on Berkeley Rep’s board of trustees from 1999 to 2006 and currently serves on the board of directors of The Jewish Museum and ucsc Foundation. Mrs. Steinberg serves on the board of the San Francisco-based Smuin Ballet. The Steinbergs have always enjoyed regional theatre, and are delighted to produce Figaro.

Holly & Barry Walter PRODUCERS

After over 30 years as avid theatre-goers and supporters, Holly and Barry are thrilled to now have the time to be producers. They recently sold their dental equipment business and Holly retired from teaching sixth grade. She is a trustee for San Jose Rep and Alameda County Library Foundation, while Barry is an engineer who consults part-time for a local bio-tech company, Cytek. Holly and Barry also share a passion for the blues and are partners in the Legendary Rhythm & Blues Cruise (BluesCruise.com), which charters ships for week-long trips with 19 bands to the Caribbean or Mexico. They have two grown daughters.

American Express PRODUCTION SPONSOR

American Express Philanthropy makes grants to visionary nonprofit organizations that are preserving and enriching our diverse cultural heritage, developing new leaders for tomorrow, and encouraging community service where our employees and customers live and work. In 2007, contributions were approximately $30 million. American Express Company (americanexpress.com) is a leading global payments, network, and travel company founded in 1850.

The Bernard Osher Foundation PRODUCTION SPONSOR

The Bernard Osher Foundation, founded by Bernard Osher in 1977 and headquartered in San Francisco, supports higher education and the arts. Post-secondary scholarships are provided to selected institutions nationally, with a recent emphasis on meeting the needs of reentry students. The Foundation supports a growing national network of lifelong learning institutes for older adults located at nearly 120 colleges and universities from Maine to Hawaii and Alaska. The Foundation also funds integrative medicine centers at Harvard University; the University of California, San Francisco; and the Karolinska Institute in Stockholm, Sweden as well as a career development awards program at the nwh National Center for Complementary and Alternative Medicine (nccam). Grants for culture and the arts are generally made to organizations in the San Francisco Bay Area and the State of Maine. Barbro Osher, Honorary Consul General of Sweden in San Francisco, chairs the Foundation’s board of directors.

downtown Restaurant PRODUCTION SPONSOR

downtown restaurant is proud to celebrate its six-year partnership with Berkeley Rep by sponsoring Figaro. downtown restaurant specializes in Mediterranean seafood, but its wide-ranging menu, international wine list, and a large, elegant bar—plus live performances by many of the finest local jazz musicians make downtown restaurant a destination spot in Berkeley's Arts District. downtown also provides private dining for groups of 12 to 150 wide-ranging menu, international wine list, and a large, elegant bar—plus live performances by many of the finest local jazz musicians make downtown restaurant a destination spot in Berkeley’s Arts District. downtown also provides private dining for groups of 12 to 150.

The Mechanics Bank CO-SPONSOR

Founded over a century ago, The Mechanics Bank has become a leading regional community bank: independent, family-owned and a provider of full banking services to individuals, families, and businesses. With 30 offices in the Bay Area and assets of over $2.5 billion, the Bank is large enough to serve all the diverse needs of its clientele with the latest in technology, while still maintaining its well-known personal service. The Mechanics Bank is a long time supporter of Berkeley Repertory Theatre’s arts education programs, and is proud to co-sponsor this production of Figaro.

BART SEASON SPONSOR

Voted America’s number one transit system in 2005, the Bay Area Rapid Transit District is a 104-mile, automated rapid-transit system that serves over three million people. Forty-three BART stations are located in Alameda, Contra Costa, San Francisco, and San Mateo Counties. Trains traveling up to 80 mph now connect San Francisco to SFO, as well as other San Mateo County destinations. The East Bay communities that BART serves stretch north to Richmond, east to Pittsburg/Bay Point, west to Dublin/Pleasanton, and south to Fremont. BART’s mission is to provide safe, reliable, economical, and energy-efficient means of transportation. Since opening in September 1972, BART has safely carried more than 1.5 billion passengers more than 18 billion passenger-miles. BART stations are fully accessible to disabled persons. BART’s current weekday ridership is approximately 320,000.

Wells Fargo SEASON SPONSOR

As a top corporate giver to Bay Area non-profits for many years, Wells Fargo recognizes Berkeley Repertory Theatre for its leadership in supporting the performing arts and its programs. As the oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, commercial and consumer finance, and much more. Talk to a Wells Fargo banker today to see how we can help you become more financially successful.

Additional support and thanks

Assistant scenic designer
Julia Reisinger

Video technician
Anna Lawrence

Deck carpenter
Ross Copeland

Surtitles
Liza Wakeman

Wardrobe
Page Howie

REDUCE, REUSE, RECYCLE—YOUR PROGRAM!

You’re welcome to take your program home with you as a keepsake. But if you’re done with it, why not leave it here for someone else to enjoy? Remember, you can always read program features online at berkeleyrep.org.

Thanks for helping Berkeley Rep become a greener theatre!
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 percent 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 percent of Berkeley Rep's costs are covered by ticket sales, while the remaining 50 percent 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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We acknowledge the following Annual Fund donors whose contributions from February 2007 through February 2008 helped to make possible the Theatre’s artistic and community outreach programs. Supporters noted with + made gifts in-kind. Funders whose names are noted with ñ have used a matching gift to double or triple their initial contribution.

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2007–08 · NUMBER 7 · THE BERKELEY REP MAGAZINE · 27
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The following individuals have generously provided for Berkeley Rep in their estate plans:

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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 Eve Komaromi, Director of Development, Annual Fund, at 510 647-2903 or lynneve@berkeleyrep.org.

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BRI NG IT TO THE STAGE!

PHO TOGRAPHY BY: ANNE D’ANGELO

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THE BERKELEY REP MAGAZINE • 2007–08 • NUMBER 7

28

Campaign

CONTINUED FROM PAGE 7

capacity. By the end of the Campaign, our goal is achieve a $5-million endowment — which, in conjunction with our expanding planned giving program (The Michael Leibert Society), will bring Berkeley Rep’s endowment in line with those at comparable theatres nationwide. The 40th Anniversary Campaign will also allow us to secure key facilities such as a permanent scene shop and improved actor housing. And our 25-year-old Thrust Stage will be getting a facelift! New sound, lighting, seating, and air conditioning systems will improve audience comfort and satisfaction while helping us continue to meet the Theatre’s artistic ambition and commitment to excellence.

MEET THE CHALLENGE!

Thanks to the wonderful generosity of our donors, Berkeley Rep has exceeded the halfway mark on its Campaign, with nearly $14 million raised to date towards our $25-million goal. We’ve been fortunate to receive lead funding from several individual and institutional donors, including a $1-million gift from the Bernard Osher Foundation, a $500,000 grant from the Doris Duke Foundation, and three $1-million gifts from individual donors. To encourage participation in our Campaign, an anonymous donor recently made a $2 million challenge! Any Campaign gift of up to $2 million made before December 2008 will help Berkeley Rep meet this challenge. Berkeley Rep’s president and campaign co-chair, Richard A. Rubin, remarks, “This is a momentous gift by one of our fellow Berkeley Rep patrons. This challenge offers a timely opportunity to double the impact of your gift and help Berkeley Rep fulfill its long-term potential. It will require the full community’s support to reach our goal.”

Over the next year you will hear more about the Campaign in our playbill and lobby, and via mail and phone. We’ve been fortunate that our audience and community have helped us meet our ambitions to date, and we hope that you will join us as we take this step to sustain what we’ve built. Please don’t remain silent! You’ve been a critical part in making our history and we are counting on your help as we continue on our journey towards 50.

For more information on the Campaign, call Sara Fousekis, Director of Development, Campaign, at 510 647-2902 or visit our website at berkeleyrep.org.
We acknowledge the following donors for their generous support of the 40th Anniversary Campaign:

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To learn more about the 40th Anniversary Campaign or Club40, contact Sara Fousekis, Director of Development, Campaign at 510 647-2902 or sfousekis@berkeleyrep.org.
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<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic Director</td>
<td>Tony Taccone</td>
</tr>
<tr>
<td>Associate Artistic Director</td>
<td>Les Waters</td>
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<tr>
<td>Artistic Associate &amp; Casting Director</td>
<td>Amy Potoznik</td>
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<tr>
<td>Literary Manager/Dramaturg</td>
<td>Madeleine Oldham</td>
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<tr>
<td>Brett C. Harte Directing Intern</td>
<td>Marissa Wolf</td>
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<tr>
<td>Literary/Dramaturgy Intern</td>
<td>Lila Neugebauer</td>
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<tr>
<td>Artists under Commission</td>
<td>Megan McClintock</td>
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<tr>
<td>Production assistants</td>
<td>Terrell McCrane</td>
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### PRODUCTION

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<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Production Manager</td>
<td>Tom Aberger</td>
</tr>
<tr>
<td>Associate Production Manager</td>
<td>Amanda Williams O’Stein</td>
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<tr>
<td>Production Management Intern</td>
<td>Kate Gorman</td>
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<tr>
<td>Company Manager</td>
<td>Christopher Jenkins</td>
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<tr>
<td>Company &amp; General Management Intern</td>
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<tr>
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<td>Michael Suenkel</td>
</tr>
<tr>
<td>Stage Managers</td>
<td>Nicole Dickerson</td>
</tr>
<tr>
<td>Production Assistants</td>
<td>Megan McClintock</td>
</tr>
<tr>
<td>Props</td>
<td>Leslie M. Radin</td>
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<tr>
<td>Stage Management Intern</td>
<td>Ariel Engelman</td>
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### STAGE OPERATIONS

<table>
<thead>
<tr>
<th>Position</th>
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<tbody>
<tr>
<td>Stage Supervisor</td>
<td>Julia Englehorn</td>
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### PROP SHOP

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Properties Manager</td>
<td>Ashley Dawn</td>
</tr>
<tr>
<td>Assistant Properties Manager</td>
<td>Jillian A. Green</td>
</tr>
<tr>
<td>Properties Artisan</td>
<td>Greta Grazier</td>
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<tr>
<td>Properties Intern</td>
<td>Darcy Engel</td>
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### SCENIC ART

<table>
<thead>
<tr>
<th>Position</th>
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<tbody>
<tr>
<td>Charge Scenic Artist</td>
<td>Lisa Lázár</td>
</tr>
<tr>
<td>Scenic Art Intern</td>
<td>Sheri Earnhart</td>
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### SCENE SHOP

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<tr>
<th>Position</th>
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<tbody>
<tr>
<td>Technical Director</td>
<td>Jim Smith</td>
</tr>
<tr>
<td>Associate Technical Director</td>
<td>Ryan O’Stein</td>
</tr>
<tr>
<td>Shop Foreman</td>
<td>Sam McKnight</td>
</tr>
<tr>
<td>Master Carpenter</td>
<td>Colin Babcock</td>
</tr>
<tr>
<td>Carpenters</td>
<td>E.T. Hazzard</td>
</tr>
<tr>
<td>Shop Intern</td>
<td>Stephanie Shipman</td>
</tr>
<tr>
<td>Shop Intern</td>
<td>Kimberly Jew</td>
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### COSTUMES

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<tr>
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<tbody>
<tr>
<td>Costume Shop Manager</td>
<td>Maggie Yule</td>
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<tr>
<td>Assistant Costume Designer</td>
<td>Hannah Reich</td>
</tr>
<tr>
<td>Draper</td>
<td>Kitty Muntzel</td>
</tr>
<tr>
<td>Tailor</td>
<td>Kathy Kellner Griffith</td>
</tr>
<tr>
<td>First Hand</td>
<td>Janet Conery</td>
</tr>
<tr>
<td>Wardrobe Supervisor</td>
<td>Barbara Blair</td>
</tr>
<tr>
<td>Costume Intern</td>
<td>Kayt Solso</td>
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### ELECTRICS

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<tr>
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<tbody>
<tr>
<td>Master Electrician</td>
<td>Frederick C. Geffen</td>
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<tr>
<td>Production Electricians</td>
<td>Christine Cochranne</td>
</tr>
<tr>
<td>Zoltan DeWitt</td>
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<tr>
<td>Electrics Intern</td>
<td>Kelly Kunaniec</td>
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### SOUND

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<th>Position</th>
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<tbody>
<tr>
<td>Sound Supervisor</td>
<td>Heather Bradley</td>
</tr>
<tr>
<td>Sound Engineers</td>
<td>James Ballen</td>
</tr>
<tr>
<td>Sound Engineer</td>
<td>Robyn Byokfsky</td>
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### ADMINISTRATION

<table>
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<th>Position</th>
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<tbody>
<tr>
<td>Controller</td>
<td>Suzanne Pettigrew</td>
</tr>
<tr>
<td>Director of Technology</td>
<td>Gustav Davila</td>
</tr>
<tr>
<td>Executive Assistant</td>
<td>Andrew Suskind</td>
</tr>
<tr>
<td>Bookkeeper</td>
<td>Eric Ipsen</td>
</tr>
<tr>
<td>Human Resources Manager</td>
<td>Valerie St. Louis</td>
</tr>
<tr>
<td>Human Resources Consultant</td>
<td>Laurel Leichter</td>
</tr>
<tr>
<td>Database Manager</td>
<td>Diana Arnezquila</td>
</tr>
<tr>
<td>Receptionist</td>
<td>Barb Ritchison</td>
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<tr>
<td>Administrative Intern</td>
<td>Meghan Pressman</td>
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### MARKETING & COMMUNICATIONS

<table>
<thead>
<tr>
<th>Position</th>
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<tbody>
<tr>
<td>Director of Marketing &amp; Communications</td>
<td>Robert Sweeney</td>
</tr>
<tr>
<td>Director of Public Relations / Associate Director of Marketing &amp; Communications</td>
<td>Terence Keane</td>
</tr>
<tr>
<td>Art Director</td>
<td>Cheshire Isaacs</td>
</tr>
<tr>
<td>Marketing Associate</td>
<td>Megan Spence</td>
</tr>
<tr>
<td>Communications Associate</td>
<td>Megan Wygant</td>
</tr>
<tr>
<td>Audience Development Associate</td>
<td>Elissa Dunn</td>
</tr>
<tr>
<td>Webmaster</td>
<td>Christina Cone</td>
</tr>
<tr>
<td>Graphics/Communications Intern</td>
<td>Brandon Ballog</td>
</tr>
<tr>
<td>Marketing/Communications Intern</td>
<td>Sarah Bordon</td>
</tr>
<tr>
<td>Program Advertising</td>
<td>Ellen Felker</td>
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### PATRON SERVICES

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Patron Services Manager</td>
<td>Emily Fleisher</td>
</tr>
<tr>
<td>House Manager</td>
<td>Katrien S. Jackson</td>
</tr>
<tr>
<td>Sub House Managers</td>
<td>Alex George</td>
</tr>
<tr>
<td>Facilities Assistant</td>
<td>Ellen G. Maloney</td>
</tr>
<tr>
<td>Facilities Assistant</td>
<td>Jessica Modrall</td>
</tr>
<tr>
<td>Concessioneers</td>
<td>Michelle R. Baran</td>
</tr>
<tr>
<td>Customer Service</td>
<td>Ben Cannon</td>
</tr>
<tr>
<td>Darcy Englel</td>
<td>Christopher Fan</td>
</tr>
<tr>
<td>Aaroun Gleason</td>
<td>Shannon Howard</td>
</tr>
<tr>
<td>Kimberly Jew</td>
<td></td>
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<tr>
<td>Charlotte McVor</td>
<td>Lila Neugebauer</td>
</tr>
<tr>
<td>Hannah Reich</td>
<td>Leslie Ribovich</td>
</tr>
<tr>
<td>Daniel Segura</td>
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<tr>
<td>Usher Coordinators</td>
<td>Marilyn Goodman</td>
</tr>
<tr>
<td>Usher Coordinator</td>
<td>Nelson Goodman</td>
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### BOX OFFICE

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticket Services Director</td>
<td>Christine Bond</td>
</tr>
<tr>
<td>Subscription Manager &amp; Associate Sales Manager</td>
<td>Laurie Barnes</td>
</tr>
<tr>
<td>Box Office Supervisor</td>
<td>Laura Hammond</td>
</tr>
<tr>
<td>Box Office Agents</td>
<td>Destiny Askin</td>
</tr>
<tr>
<td>Box Office Intern</td>
<td>Sarah Bordon</td>
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### DEVELOPMENT

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Director of Development, Campaign &amp; Corporate</td>
<td>Sara Fouseki</td>
</tr>
<tr>
<td>Director of Development, Annual Fund</td>
<td>Lynn Ewe Komoromi</td>
</tr>
<tr>
<td>Special Events Manager</td>
<td>Terin Christensen</td>
</tr>
<tr>
<td>Corporate Giving Manager</td>
<td>Lauren Elaine Davidson</td>
</tr>
<tr>
<td>Institutional Grants Manager</td>
<td>Elisabeth Millican</td>
</tr>
<tr>
<td>Individual Giving Manager</td>
<td>Laura Fichtenberg</td>
</tr>
<tr>
<td>Campaign Assistant</td>
<td>Margo B. Chilless</td>
</tr>
<tr>
<td>Gifts Entry Associate</td>
<td>Adrienne Mansard</td>
</tr>
<tr>
<td>Development Database Coordinator</td>
<td>Jane Voytek</td>
</tr>
<tr>
<td>Development Intern</td>
<td>Lauren Yee</td>
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### SCHOOL OF THEATRE

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associate General Manager &amp; Director of the School of Theatre</td>
<td>Rachel L. Fink</td>
</tr>
<tr>
<td>Associate Director</td>
<td>Marybeth Cavanaugh</td>
</tr>
<tr>
<td>Outreach Coordinator</td>
<td>Dave Maier</td>
</tr>
<tr>
<td>Education Associate</td>
<td>Gendell Hernandez</td>
</tr>
<tr>
<td>Administrator</td>
<td>Becky Castelli</td>
</tr>
<tr>
<td>Education Intern</td>
<td>Chandra Petitti</td>
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### OPERATIONS

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<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director of Operations</td>
<td>Bruce Veenstra</td>
</tr>
<tr>
<td>Facilities Manager</td>
<td>Christopher Dauve</td>
</tr>
<tr>
<td>Facilities Assistant</td>
<td>Iben Benschop</td>
</tr>
<tr>
<td>House Manager</td>
<td>Guy Colwell</td>
</tr>
<tr>
<td>Box Office Manager</td>
<td>Juan Mendoza</td>
</tr>
<tr>
<td>House Manager</td>
<td>Tyson Roberts</td>
</tr>
<tr>
<td>Stage Manager</td>
<td>Johnny Van Chang</td>
</tr>
</tbody>
</table>

### Affiliations

The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.
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.

Gift shop
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.

Bleepers / 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.

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–7pm, Tue–Sun
Call 510 647-2949
Click berkeleyrep.org anytime
Call toll free: 888 4-BRT-TIX
Fax: 510 647-2970
Groups (10+) call 510 647-2918

<table>
<thead>
<tr>
<th>DATE/TIME</th>
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<td>$27</td>
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<tr>
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<tr>
<td>THU 8PM* - SAT 2PM</td>
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<tr>
<td>TUE 8PM - SUN 2 &amp; 7PM</td>
<td>61</td>
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<tr>
<td>FRI 8PM</td>
<td>69</td>
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<tr>
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Childhood needs space.