HEARTBREAK HOUSE
We invite you to celebrate our 40th birthday with
Hollywood legend Carrie Fisher
Tony winners Frank Galati, Mary Zimmerman, and Theatre de la Jeune Lune
Obie winners Les Waters and Danny Hoch
Pulitzer Prize nominee Will Eno
And more!

THE 40TH BIRTHDAY SEASON

MAIN SEASON
Heartbreak House
By George Bernard Shaw
Directed by Les Waters
Roda Theatre · Aug 31 – Oct 14

Steppenwolf Theatre Company’s production of
after the quake
Based on “Honey Pie” and “Superfrog Saves Tokyo” from the novel after the quake by Haruki Murakami
Adapted and directed for the stage by Frank Galati
Thrust Stage · Oct 12 – Nov 25
In association with La Jolla Playhouse

Argonautika
Conceived and directed by Mary Zimmerman
Roda Theatre · West Coast Premiere · Nov 2 – Dec 16
In association with McCarter Theatre Center and the Shakespeare Theatre Company

Wishful Drinking
Created and performed by Carrie Fisher
Directed by Tony Taccone
Roda Theatre · Feb 8 – Mar 30
In association with Jonathan Reinis productions
Tickets to this production are reserved for subscribers until Nov. 25, 2007

Theatre de la Jeune Lune’s production of
Figaro
Inspired by Mozart and Beaumarchais
Adapted by Steven Epp and Dominique Serrand
Directed by Dominique Serrand
Roda Theatre · Apr 25 – Jun 8

LIMITED SEASON
A New Play
Written and performed by Danny Hoch
Directed by Tony Taccone
Thrust Stage · World Premiere · Jan 11 – Feb 10

TRAGEDY: a tragedy
Written by Will Eno
Directed by Les Waters
Thrust Stage · American Premiere · Mar 14 – Apr 13

The most extraordinary theatre in the Bay Area just got better. We’ve introducing new prices that invite everyone to celebrate our birthday. See the full season of seven plays or choose any three or more to get the best seats at the best prices, plus free ticket exchange and other advantages.

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IN THIS ISSUE

HEARTBREAK HOUSE

BERKELEY REP PRESENTS
Berkeley Repertory Theatre presents Heartbreak House
PAGE 19

Prophets
PAGE 20

ABOUT BERKELEY REP
Company profile, board of directors & affiliations
PAGE 27

Staff
PAGE 28

CONTRIBUTORS
Foundation, corporate & government sponsors
PAGE 30

Annual Fund donors
PAGE 31

A tribute to Peter Sloss
PAGE 38

Michael Leibert Society
PAGE 38

Endowment funds
PAGE 38

FYI
Everything you need to know about Berkeley Rep’s box office, theatre store, safety information, seating policies, and more
PAGE 39

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CALENDAR

AUGUST
31 Heartbreak House previews begin, 8pm

SEPTEMBER
4 Docent presentations begin, every Tue and Thu, 7pm
5 Heartbreak opening night, 8pm
5 Teen Council meeting, 5pm★
6 Heartbreak night/OUT LGBT post-show party, 8pm
7 Heartbreak Target★ Teen Night, 6:30pm★
9 Target★ Family Series, 11am★
9 Season Preview, 2pm★
14 Heartbreak Book Club discussion, 7pm
15 Backstage tour, 10am★
20 Heartbreak post-show discussion, 8pm
24 Fall classes begin★
29 Back to School at Pixar, 10:30am★

OCTOBER
2 Heartbreak post-show discussion, 8pm
3 Teen Council meeting, 5pm★
5 Heartbreak post-show discussion, 8pm
7 Target★ Family Series, 11am★
12 after the quake Target★ Teen Night, 6:30pm★
12 quake previews begin, 8pm
14 Heartbreak final performance, 7pm
16 quake docent presentations begin, every Tue and Thu, 7pm
17 quake opening night, 8pm
26 quake book club discussion, 7pm

NOVEMBER
1 quake post-show discussion, 8pm
2 Argonautika Target★ Teen Night, 6:30pm★
2 Argonautika previews begin, 8pm
7 Teen Council Meeting, 5pm★
7 Argonautika opening night, 8pm
8 Argonautika night/OUT LGBT post-show party, 8pm
9 Argonautika pre-show chocolate tasting, 7pm
13 quake post-show discussion, 8pm
16 Argonautika book club discussion, 7pm
16 quake post-show discussion, 8pm
25 quake final performance, 7pm
28 On the Town, 8pm★
29 Argonautika post-show discussion, 8pm
30 Argonautika pre-show wine tasting, 7pm

★ Berkeley Rep School of Theatre
★ Berkeley Rep donor event
★ Berkeley Rep fundraiser
EVER SINCE THE HALLOWED AND OVER-HYPED SIXTIES, (during which I myself played a hallowed and over-hyped role), I have found myself in any number of conversations about why the general population has become so complacent. Wars, economic downturns, the prevalence of violence, massive problems in health care and education...none of it seems to jar enough of us into any real form of sustained protest. Theories abound: we are too comfortable, too scared, too self-absorbed. We are too busy, too tired. We are more in love with the desire to hold onto the routine of our daily lives than to embrace the discomfort and risk of social change. We are terrified of being attacked, and have limited our focus to what we feel we can control. We prefer complaining and railing against our government while enjoying the delights of a great meal, a great movie, a great massage. We are too addicted to computers, too addicted to television, too addicted to food. We have been cajoled, persuaded, and sold on the idea that it’s better to simply enjoy what we have until we can no longer enjoy it.

But because the traumas of the world are only a click away from our consciousness, because the next attack is a matter of when and not if, because our larger, collective worries lie just below the habits and distractions of our daily lives, we often feel a sense of unease or a disconnect between how we are living and what lies just outside our door. Relaxing, in this climate, is hard work, and we have to be very creative in our conversation and behavior in order to ward off a constant feeling of anxiety that the world is spinning out of control.

When Les Waters approached me about directing Heartbreak House, it seemed wildly appropriate. no other play that I know of speaks so directly to the situation at hand: a humorous depiction of a desperate class of people desperately working to prove that they are not desperate. We have produced this play more than any other in the history of Berkeley Rep, simply because it speaks to our culture and our situation in a way few other plays do. it has all of Shaw's distinctive trademarks: a relentless, scathing wit; a potpourri of fantastically entertaining characters, and a huge yearning on the part of the author to jar us out of our political complacency. it is a terrific way to start this, our 40th season: a great classic that continues to sustain us by putting the proverbial mirror up to nature with imagination, intelligence, and charm.

Welcome to the new year at Berkeley Rep.

Tony Taccone
Artistic Director
Happy birthday—to all of us!

FORTY YEARS! IT’S QUITE A MILESTONE FOR A SCRAPPY company that started in a storefront on College Avenue. In 1968, a handful of talented artists came together with the dream of producing adventurous work for an equally adventurous audience...and here we are! As we’ve planned this year-long birthday party we’ve looked back on our history, drawing on our strengths as we unveil plans for the future. Berkeley Rep has always been an ambitious company, and I’m proud that we continue to look ahead.

It’s not just a pun to say that the world has changed dramatically in the past 40 years—and we’ve changed with it. Plays that were new and wonderfully unsettling to an intellectually and politically engaged audience in 1968 now often feel like period pieces. We’ve responded with an aggressive program to commission new scripts, supporting a generation of writers that speaks to who we are and what our world is about in the 21st century.

In the early seventies, the faces in our audience were mostly 25 to 50 years old. These folks have grown up with us, and many have joined the ranks of the retired—or hoping to retire! Today, many people in our audience work long hours and juggle extensive family obligations, and they have more entertainment choices than ever before. So we’ve introduced more flexible ticket packages, a variety of curtain times, and other benefits that make it easier for those who purchase seats in advance.

Personally, I’m most excited about our latest transformation. To celebrate our birthday, we’ve substantially reduced prices for every performance in each of our theatres. We want to stay true to our roots and make sure that we’re accessible to anyone who loves and wants excellent, adventurous theatre. So share the gift! Bring your parents, your children, your neighbors, your teachers. Berkeley Rep is once again, the best value in town!

See all seven plays that Tony has thoughtfully selected for our 2007–08 season. Take full advantage of our Free Speech programs, like pre-show talks with our docents, post-show discussions with our artists, our new book club, and the Liner Notes that our dramaturg sends out by email before each show. Enjoy the sweets and savories at our snack bar that, in true Berkeley tradition, now focus on local and seasonal delicacies. Or sample something from the rich menu of continuing education programs offered next door in our School of Theatre.

There are classes for adults—whether you’re a theatre enthusiast or a professional performer—and numerous activities for children and teens. That’s because, sadly, one of the other changes we’ve seen in the last 40 years is a decrease in funding for arts education in our schools. So, once again, Berkeley Rep has responded—with the most extensive school residency program of any institutional theatre in California.

So please, if you’re not already a member of our family, join the party. This year, we’re all singing happy birthday to you!

Susie Medak
Managing Director
THE TIME OF YOUR LIFE

Retirement is the time to embrace life and live it to the fullest. At St. Paul’s Towers overlooking beautiful Lake Merritt, you can do just that—in a vital community of active and interesting people who enjoy the freedom and peace of mind that only Life Care can offer. To learn more about St. Paul’s Towers, contact Gayle Reynolds at 510-891-8543 or greyolds@ehf.org.

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In the garden with St. Paul’s Towers resident Mary Flanders

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MASTHEAD (EMG)
What we did over your summer vacation

BY MEGAN WYGANT

No matter how long it’s been since you entered a classroom, something about the switch from summer to fall feels like we’re all simultaneously turning over a new (golden-red) leaf. The change of seasons brings with it fresh perspective on our surroundings, and a yearning to reconnect with old friends. Here at the Theatre, we used the long days of summer to create a 40th Birthday Season to last you all season long—and now, we find that the results fit with the overall tone of the season. Read on to learn about new ways Berkeley Rep can offer you an extraordinary experience…on stage, and throughout the Theatre. Enjoy!

Happy birthday…to you!

Enrich your Berkeley Rep experience with new and expanded “Free Speech” programs. Our original theatre on College Avenue had a sign outside the door: “Please don’t remain silent.” We’re serious—and with a new book club, post-show presentations three times for every show, and docent presentations every Tuesday and Thursday at 7pm, it’s clear that our invitation to express yourself isn’t just talk. See the calendar at the front of this program for upcoming Free Speech events.

We’re also introducing new pre-show tasting events. Come early on select nights to sample wine from Raymond Vineyards, vodka from Hangar One, champagne from Domaine Carneros, and more! All delicious—all free! New dates and events are being added all the time: click berkeleyrep.org for the most up-to-date schedule.

Plus, our food and beverage menu now features locally produced, often organic, seasonal delicacies and delights. How Berkeley can we be? Ask your tastebuds.

And other rites of passage

A new play takes about three years to go from initial concept to opening night, so you know our relationship with shows born on our stages is special. Watching these “children” continue to grow and flourish after they leave us is always cause for celebration.

Passing Strange, Eurydice, Culture Clash’s Zorro in Hell, and Bridge & Tunnel are among the shows that have been shaped at Berkeley Rep. Where are they now?

Subscribers and frequent visitors to the Theatre remember the world premiere of Passing Strange last October. In May, the show opened at the Public Theater in New York, receiving raves from the New York Times and the New Yorker and playing to full houses throughout its extended run. The rumor mill is currently rumbling with discussions of a Broadway production. Stay tuned!

Eurydice, directed by Associate Artistic Director Les Waters, opened at New York’s Second Stage Theatre in June. The production reunited the designers and most of the actors who brought the show to life at Berkeley Rep in 2004. The production was received just as warmly as it was here: it was extended three times before finally closing in August.

Artistic Director Tony Taccone’s staging of Culture Clash’s Zorro in Hell opened at the Ricardo Montalbán Theatre in Hollywood in August. The show, which made its world premiere during Berkeley Rep’s 2005/06 Season, thrilled local audiences—the Contra Costa Times called it “a devastatingly hilarious satire of just about everything Californians hold dear.” The reaction from L.A. has been equally enthusiastic.

And Bridge & Tunnel continues its juggernaut through American theatre. The show, starring Sarah Jones and directed by Taccone, was workshopped at Berkeley Rep in 2005, went to Broadway in January of 2006, and netted a special Tony Award for Jones later that year. In August, it was announced that Bridge & Tunnel will play Los Angeles’ Brentwood Theatre in September.

These four shows are just part of the current wave of new work originating from Berkeley Rep and sweeping the nation. You saw them all here first, and your reaction was an invaluable part of their growth. So, as we applaud the success of these and other projects that came to life here, we’re also applauding Berkeley Rep audiences, and your role in shaping American theatre in the 21st century. Thanks!
Turning forty, and young at heart
Berkeley Rep School of Theatre reaches out to teachers

BY JESSICA MODRALL

In any long-term relationship, communication is key. Berkeley Rep has kept up a vibrant dialogue with you, the audience, for 40 years now—and shows no sign of letting up. The Berkeley Rep School of Theatre dedicated this year to furthering a relationship of its own with a vital part of our community: the educators who nurture the next generation. For the 40th birthday season, the School of Theatre wants to strengthen arts education in Bay Area classrooms, and to continue building relationships with the community of classroom teachers who bring Berkeley Rep into their schools.

The School of Theatre’s outreach program gives elementary, middle, and high school teachers the tools to meet state curricular standards. Last season, Berkeley Rep School of Theatre worked with 36 different teachers in 12 public high schools through Performance Lab; and Target® Story Builders brought Berkeley Rep teaching artists into contact with another 150 elementary school teachers. These programs alone represent nearly 11,000 contact hours of arts education in our area schools—and those are only two of the programs we offer.

From the student matinee series to in-classroom workshops, students work with Berkeley Rep teaching artists to reinforce various standards set by the California Department of Education, and all our programs are geared to help students access works of art that will resonate in their lives and throughout their education.

We couldn’t do this without partnering with individual educators—teachers and administrators who provide feedback, work with us on new residency formats, and advocate for the importance of arts education in our schools. As a theatre and a school, we are a resource for teachers, inviting them to see shows at a discounted price and offering training in arts education. Teachers can receive free workshops with the School’s outreach coordinator, Dave Maier, where they learn and share theatre activities and techniques that relate to curricular standards—after which, one teacher wrote, “he spoke from experience, and integrated math, English, and conflict resolution.” Teacher trainings, Dave says, “give teachers the time and place
to tell each other what is working in their classrooms—and get help from their peers to solve problems.”

“Partnering with teachers is at the core of each of our outreach programs,” says School of Theatre Director Rachel Fink, “We can offer resources and programs—but someone has to be there, on the other end, ready to integrate it into their curriculum. Without their support, and the support of principals and administrators, we could not reach even a fraction of the students we’re able to contact each year.”

If you are a teacher, and you’d like to find out how to get more involved, or if you are curious about any of our programs, visit berkeleyrep.org/school.

EMG

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EMG
Join the party! Join the Club!

Berkeley Rep is turning 40 and we want to celebrate with you! This season, we’re pulling out all the stops onstage and off—and we hope you’ll join us for the festivities.

Get your backstage pass
Make a gift to our Annual Fund and receive your backstage pass to all of the special events this season, from backstage tours to exclusive meet-the-artist opportunities.

Join the Donor Circle
Donor Circle members receive VIP treatment—premium house seats and invitations to opening nights are just a few of the many benefits you’ll receive.

Name a seat, brick, or paver
Make your mark on Berkeley Rep—literally. Now’s your chance to name a seat or inscribe a brick or paver and make a lasting impression on the theatre you love.

Leave a lasting legacy
Play a role in the future of Berkeley Rep by designating the Theatre in your estate plans.

Become a Corporate Partner
Enjoy access, entertainment, and business networking at the Theatre while enhancing your company’s visibility in the community.

Help us commemorate our 40th season and kick off another 40 years of outstanding theatre. Join the Club. Visit berkeleyrep.org/give or contact Laura Fichtenberg, individual giving manager, at 510 647-2907 for more information.
AT BERKELEY REP, WE STRIVE TO embody the highest level of craftsmanship and skill. The spectacular set and costumes you see before you represent the accumulation of over a century’s worth of training and experience, embodied in the collective minds and hands of the people who created the costumes and set that decorate the stage today.

The sets and costumes you see were conceived by local designers, and built from scratch in Berkeley Rep’s scenic and costume shops. In a world where so much is synthetic and pre-fabricated, we believe the handcrafted nature of the work we create here is part of what makes Berkeley Rep different. Moreover, we’re proud to support the Bay Area artisans and craftspersons who carry on the extraordinary tradition of theatrical art. We invite you to take a look at their work—you can see more at berkeleyrep.org — and join us in celebrating 40 years (and more!) of Bay Area craft and artistry.
Scenic arches painted at our temporary scenic studios, located in Oakland.

PHOTO COURTESY OF LISA A. LAZAR

Nelly Flores and Kitty Munzel consult over a piece of lacework, which will ultimately become part of Hesione Hushabye’s evening gown.

PHOTO BY MEGAN WYGAN

As real wood of this scale and quality is prohibitively both heavy and expensive, the scenic painters at Berkeley Rep made “wood” out of fiberboard, Styrofoam, and some fancy paintwork.

PHOTO COURTESY OF LISA A. LAZAR

San Francisco costume designer Anna R. Oliver created front, side, and back views of each character’s costumes, exact to the smallest detail, so that the costume shop can translate them into fully realized patterns.

DRAWING COURTESY OF ANNA R. OLIVER
It is impossible to judge what proportion of us, in khaki or out of it, grasped the war and its political antecedents as a whole in the light of any philosophy of history or knowledge of what war is....But there can be no doubt that it was prodigiously outnumbered by the comparatively ignorant and childish."

— George Bernard Shaw
Following the outbreak of World War I in 1914, George Bernard Shaw spoke often and extensively about the need for his fellow citizens to open their eyes to the world’s political situation. A man of unending appetite for ideological discourse, he produced a constant river of speeches, letters, essays, pamphlets, newspaper columns and magazine articles concerning the causes and evils of the war, and what should be done about it.

As a committed member of the Fabian Society (a segment of socialism which advocated a slow and steady approach to change rather than revolution or overthrow), it made sense that the seemingly passive act of writing served as Shaw’s primary vessel for affecting the change for which he so passionately advocated. Shaw’s tactics centered on the premise that if a person’s thinking changed, then so would his or her actions. His goal was to get people to think. He did appear to understand that there exists a natural human difficulty in comprehending the scope and magnitude of such large-scale events, and he worked diligently to achieve a level of understanding for himself. In order to write with authority about the situation and to pen his seminal and controversial pamphlet Common Sense about the War, Shaw notes, “I had to slave for months getting the evidence... it makes me sick to recollect the drudgery of it all.”

He insisted that others had a duty to do the same, and what he saw instead distressed and enraged him. He railed against the blind nationalism that emerged in England after the war began, as well as the uninformed and oversimplified sentiment among the public that England was right and her enemies were wrong. In a letter to philosopher and writer Bertrand Russell, Shaw wrote, “It is our job to make people serious about the war. It is the monstrous triviality of the damned thing, and the vulgar frivolity of what we imagine to be patriotism, that gets at my temper.”

Shaw seemed to consider the leisured class the primary culprit. He saw their lack of concern for the war raging around them as potentially more dangerous than the war itself. He declared that the only people who had the ear of politicians powerful enough to change the course of the war were precisely the people who persisted in maintaining a blissful ignorance about anything to do with it. Groups such as “the souls” (an aristocratic bunch devoted to a cultured life, and who would never allow a silly war to come between them and their dinner) and Bloomsbury (the set of London intellectuals which included Shaw’s friends Virginia and Leonard Woolf) represented to Shaw the collective and abominable evil of complacency. Heartbreak House was born in reaction to this.

Along with a number of other literary responses to the war, Heartbreak House is often considered to be one of the early 20th century’s great works of apocalyptic literature (that is, literature which envisions the coming of the end of the world or a particular catastrophic event; post-apocalyptic literature presents a view of life after a global disaster has already occurred). Other examples include T.S. Eliot’s The Waste Land, D.H. Lawrence’s Women in Love, William Butler Yeats’ The Second Coming, and Karl Kraus’ The last days of mankind. These works all have in common a depiction of a world that can’t continue on its current course.

But, much like the way individuals can have a hard time comprehending a war, how to translate such a huge idea to the page effectively poses a daunting challenge. Historian Jay Winter calls war “a conflict of dimensions so vast as to defy realistic description.” Winter offers that the apocalyptic imagination is one way to “bypass realistic representation” and convey the scope and scale of war in a written work. By exaggerating the responses of his characters to their impending doom, Shaw is able to drive his point home in an unsettling and powerful way. New York Times theatre critic Charles Isherwood describes it as “well-groomed humanity greeting its own destruction with an inviting smile.” Continuing, to posit that, “Shaw surely meant it to shock his countrymen into an awareness of the possibly dire consequences of a continued political and moral paralysis.”

Though evidence suggests that it was completed in 1917, Shaw waited until 1919 to publish and 1920 to produce Heartbreak House. (He published no plays while the war was still going on.) The eagerly awaited print edition was poorly received in England, and roundly criticized for being verbose and incoherent. As a result, Shaw chose to premiere the play in New York, where it ran to favorable reviews and public acclaim.
OFTEN CALLED SHAW’S VERSION OF CHEKHOV, Heartbreak House owes a debt to The Cherry Orchard in particular, which has its own harrowing view of upper-middle-class ennui. Shaw saw a production of Chekhov’s masterpiece in 1911 and came away outraged that such a brilliant play and piece of social commentary had met with a lukewarm response in England. Shaw found inspiration in The Cherry Orchard, and even subtitled his play “a fantasia in the Russian manner on English themes.” The two plays share a scathing indictment of the complacent leisureed classes, Shaw declared them both full of “the same nice people, the same utter futility,” though he was quick to distinguish that his play directly referred to prewar Europe rather than turn-of-the-century Russia.

When Heartbreak House was only the beginning of an idea, Shaw’s original title was “The Studio in the Clouds,” revealing his early thinking about the play as one that dwells in a removed and ungrounded place, and literally has its head in the clouds. At first glance, the play seems a piece of realism about an eccentric upper-class family and their houseguests. Upon closer examination the realistic picture dissolves, opening up a portal to a peculiar and almost surreal landscape. The characters drift along a strange flow of narrative that sometimes seems to float directionless, ambling from one thought to the next by association. Shaw dispenses with action prescribed by cause and effect, and allows his characters, and therefore the piece as a whole, to find their own logic. This lends the play its surrealist quality, creating a dream-like atmosphere where house and ship merge, social graces are turned on their heads, and sleeping and waking have no regular schedule.

The language of metaphor plays a huge part in the play. Perhaps the most obvious metaphor Shaw employs is that of sleeping as a symbol for ignorance. There is much discussion of where characters will sleep (logistical details that in most houses would have been worked out well ahead of guests’ arrivals). As soon as we meet Hesione she reveals that she has just fallen asleep in the middle of trying to make up Ellie’s room, perhaps implying her inherent inability and unwillingness to execute even the slightest task that could be construed as work. (Shaw often expressed his disgust at the leisure classes’ lack of interest in anything they didn’t find enjoyable.) Other characters drift in and out of sleep, including Boss Mangan, who is hypnotized by Ellie, and Captain Shotover, who talks frequently of being too old to achieve the blissful ignorance of sleep, try as he might.

When “a sort of splendid drumming in the sky” is heard, Shaw is referring to the bomb-dropping zeppelins moving through the sky in the distance. He evokes the zeppelin as a symbol of society’s imminent destruction. (Here can be drawn another parallel with Chekhov: both use sound for mysterious and ominous effect. Alongside Shaw’s splendid drumming lies the distant sound of a string breaking in The Cherry Orchard that is thought to represent a break in time or the end of an era; both are sounds that resonate beyond, and transcend, their everyday origins.)

This apocalyptical vision positions itself alternately at odds or in sync with the shifting form of the play: it is sometimes a giddy farce, sometimes a comedy of manners, and other times an elegiac lament. In keeping with Shaw’s Fabian leanings, his version of apocalypse was somewhat gentler than some of his counterparts like Eliot or Yeats (see page 15), offering a picture not of the destruction of civilization as a whole, but rather of those he deemed too ignorant to survive. Shaw manifests this opinion in his characters; even their names point toward their demise. One study guide to Heartbreak House notes that “‘Dunn’ (done), ‘Utter’ (the ancient form meaning death), ‘Shot’ (as in tired) ‘over’ and ‘bye,’ all...suggest endings.”

What Shaw means by “heartbreak” differs from the common understanding of the word. He does not refer merely to a romance gone wrong, but rather to the breaking of a heart in a larger sense — a broken heart is one that is devoid of passion for life. Heartbreak denotes an irretrievably damaged spirit, one for which the only remedy is to be destroyed.
WORLD WAR I

Also known as “The War to End All Wars” and “The Great War.”
Over 8.5 million people died, with over 21 million more wounded and 7.5 million captured or missing.

DATES
- July 28, 1914: The first declaration of war — Austria on Serbia.
- Followed in early August by German declarations of war on Russia and France.
- Britain entered the war on August 4, declaring war on Germany.
- November 11, 1918: Armistice signed and war officially ended.

ZEPPELINS
- The first zeppelin attack on Britain took place on January 19, 1915; zeppelins bombed London in May of that year.
- Zeppelins had previously served as passenger airliners before being adopted by the German military.
- In a famous letter to his friends Sidney and Beatrice Webb, Shaw expressed his momentary enchantment with watching a zeppelin glide through the sky, despite his thoughts of the people inside as it burned up and fell to the ground.

THE SOMME OFFENSIVE
- An attack on German forces by England and France which lasted from July 1–November 18, 1916.
- 58,000 British troops suffered casualties on the first day of the attack (over 19,000 died: a still-standing record for the number of troops lost in one day).
- Total casualties estimated at 1,120,000 (620,000 British and French; 500,000 German).
- Centered near the French cities of Amiens and Albert, which lay approximately 200 miles from the house in Sussex where Shaw wrote a portion of Heartbreak House. Shaw claimed to have heard the guns from the garden.
Next at Berkeley Rep

After the Quake

Steppenwolf Theatre Company’s production of

Based on “Honey Pie” and “Superfrog Saves Tokyo” from the novels by Haruki Murakami, author of The Wind-Up Bird Chronicle and Kafka on the Shore

Adapted and directed for the stage by Frank Galati, Tony Award winner for Ragtime and The Grapes of Wrath

Oct 12 – Nov 25, 2007
Thrust Stage
Call 510 647-2949
Click BerkeleyRep.org
In association with La Jolla Playhouse

Keong Sim in After the Quake
Photo by Michael Brosilow
BERKELEY REP PRESENTS

HEARTBREAK HOUSE

BY GEORGE BERNARD SHAW
DIRECTED BY LES WATERS
RODA THEATRE
AUGUST 31 – OCTOBER 14, 2007

Heartbreak House is performed in two acts. There is a 15-minute intermission.

This production is made possible through the generosity of

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SEASON SPONSORS

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**BERKELEY REP PRESENTS**

### Profiles

**Chris Ayles**

**BURGLAR**

Chris Ayles was last seen in Berkeley at the Aurora Theatre's production of The Birthday Party. Most recently, local audiences saw him in the title role of Sergeant Musgrave's Dance at Theatre First in Oakland. He has worked extensively in the Bay Area at Cal Shakes, Center Rep, the Magic Theatre, Marin Theatre Company, San Jose Rep, and TheatreWorks, among others. His favorite local roles include Jacques in As You Like It, Clive/Cathy in Cloud Nine, Reverend Parris in The Crucible, Dysart in Equus, Sam in The Homecoming, Lear in King Lear, Harpagorn in The Miser, David in Morning's at Seven, Spooner in No Man's Land, Seldson Mowbray in Noises Off, Prospero in The Tempest, Scott in Terra Nova, Lickcheese in Widowers' Houses, and Kipps in The Woman in Black. He has appeared on television and film and has received acting awards in both the U.S. and the U.K.

**Stephen Caffrey**

**HECTOR HUSHABYE**


**David Chandler**

**BOSS MANGAN**

David Chandler appeared on Broadway in The American Clock, Death of a Salesman, and Lost in Yonkers. His off-Broadway productions include Black Sea Follies at Playwrights Horizons; Cellini at Second Stage Theatre; The Grey Zone at Manhattan Class Company Theater; Phaedra at Vineyard Theatre; Private Jokes, Public Places at La MaMa Experimental Theatre Club; Slavs! at the New York Theatre Workshop; The Swan at New York Shakespeare Festival; and Glen Berger’s one-man show Underneath the Lintel at Soho Playhouse. Regionally, David has worked at Actors Theatre of Louisville, the Guthrie, Long Wharf Theatre, the Wilma, Williamstown Theatre Festival, and Yale Rep, among others. He also appeared at London’s Bush Theatre in A Question of Mercy. David’s film and television credits include Arliss, Death of a Salesman, The Grey Zone, Hide and Seek, Her Alibi, The Portrait, Seinfeld, Third Rock from the Sun, Upheaval, and Law and Order in most of its manifestations.

**Matt Gottlieb**

**MAZZINI DUNN**

Matt Gottlieb is happy to be working again with Les Waters, who directed him in Glengarry Glen Ross at A.C.T. His other Bay Area credits include Reverend Morell in Candida and the title role in The Puppetmaster of Lodz, both for Marin Theatre Company; and Merv Kant in San Jose Rep’s production of The Sisters Rosenweig. On the East Coast, Matt has performed at Circle Repertory Company, Long Wharf, the New York Shakespeare Festival, Soho Repertory Theatre, and on Broadway. His Los Angeles credits include work at the Mark Taper Forum, the Odyssey Theatre, Pacific Resident Theatre, and most recently, Laguna Playhouse's production of Sonia Flew. Matt also directed the Los Angeles premiere of Rabe’s A Question of Mercy at Pacific Resident Theatre, and Pinter’s The Caretaker at the Zephyr Theatre, for which he received Best Director nominations from both the LA Weekly and Ovation Awards. Matt has also worked extensively in film, television, commercials, and voice-overs.

**Lynne Soffer**

**NURSE GUINNESS**

DIALECT & TEXT COACH

Lynne Soffer was last seen at Berkeley Rep in Slavs!, and has served as dialect/text coach for 25 other Berkeley Rep productions, and for The Laramie Project, which made its world premiere at Denver Center Theatre, before transferring to New York and Berkeley. Bay Area audiences saw her most recently as Nat in Rabbit Hole at San Jose Rep, and as Josephina in The Caretaker. An experienced teacher of acting, speech, and textwork, Lynne has served as dialect or text coach on over 160 theatrical productions around the country, including Cal Shakes’ recent Shaw production, Man and Superman. As an actor, her other local credits include work at A.C.T., The Aurora, Campo Santo, Magic Theatre, Sacramento Theatre Company, and San Francisco Opera; with regional credits including Alaska Repertory Theatre, Arcadia Repertory Theatre of Maine, Encore! Theater Company, and the Sherwood Shakespeare Festival. In New York, Lynne has worked with the 29th Street Project and Direct Theatre.

**Michelle Morain**

**HESIONE HUSHABYE**

Michelle Morain celebrates the start of her 25th year as a professional actor with Heartbreak House, returning to the company where she played her first professional role—Millicent in The Way of the World. As a past company member and frequent visitor to Berkeley Rep, her work here includes A Touch of the Poet, An Ideal Husband, The Art of Dining, The Beauty Queen of Leenane, Misalliance, Moon for the Misbegotten, Season’s Greetings, Twelfth Night, and Homebody/Kabul, in which she played the Homebody. Michelle has also enjoyed long-term associations with A.C.T., Geva Theatre, the Oregon Shakespeare Festival, and the Willamette Repertory Theatre, where she recently portrayed Amanda in The Glass Menagerie. Other theatres include Brooklyn Academy of Music (6AM), Seattle Rep, and San Jose Rep. Michelle has taught theatre classes and workshops from Alaska to Georgia, and is the recipient of numerous acting awards. Her greatest theatre adventure to date, sparked by her involvement with Berkeley Rep’s Homebody/Kabul, was her participation in a Women’s Humanitarian Delegation to Kabul, Afghanistan in March of 2003.
Susan Wilder
ARIADNE UTTERWORD

Susan Wilder is delighted to be making her Berkeley Rep debut. She has appeared at Lincoln Center Theater with Christopher Plummer in King Lear, Kevin Kline in Ivanov, and in Far East. Susan’s recent regional credits include Flora in Humble Boy at People’s Light & Theatre Company; Anna Petrovna in Ivanov at the Studio Theatre in Washington, DC; Vivien Leigh in Orson’s Shadow at Philadelphia Theatre Company; and Annie in The Real Thing at Theatre South Carolina. Her numerous television credits include Equal Justice, Hack, Perry Mason, the CBS live broadcast of The Petrified Forest, and Spenser: For Hire; Susan’s film credits include Big, The Silence at Bethany with American Playhouse, Unbreakable, and Universal Signs. She received her MFA from the Shakespeare Theatre’s Academy for Classical Acting at George Washington University, and is a proud longtime member of Actors’ Equity.

Michael Winters
CAPTAIN SHOTOVER

Michael Winters has appeared twice before at Berkeley Rep, in Life of Galileo, and another Shaw work, Man and Superman. He was also in the company at A.C.T., and has worked at the Mark Taper Forum and The Matrix Theatre in Los Angeles. Michael has also been seen in Seattle with A Conservatory Theatre, Book-It Repertory Theatre, Intiman Theatre, and Seattle Rep; and nationwide at many theatres including Arizona Theatre Company, Denver Center Theatre Company, the Old Globe, the Oregon Shakespeare Festival, and San Jose Rep. He appeared briefly on Broadway in Wrong Mountain and is the grateful recipient of a Fox fellowship.

Michael Ray Wisely
RANDALL UTTERWORD

Michael Ray Wisely is honored to work with Berkeley Rep and Les Waters. Michael Ray is well-known to Bay Area audiences, having performed locally and throughout the West Coast for almost 20 years. Recent credits include McCann in Harold Pinter’s The Birthday.

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Party at The Aurora; Stephano and Antonio in The Tempest with San Francisco Shakespeare Festival; and many appearances at American Musical Theatre of San Jose, Center Rep, The Magic, Marin Theatre Company, Pacific Alliance Stage Company, San Jose Rep, San Jose Stage Company, the Willows, and elsewhere. Michael Ray has guest-starred in television movies, series, and pilots, and is the host of Home Transformations on the diy network.

Allison Jean White

Allison Jean White makes her Berkeley Rep debut with Heartbreak House. She recently completed a year as a core company member and associate artist at A.C.T., where she performed in The Circle, The Imaginary Invalid, and Travesties. Her other A.C.T. credits include A Christmas Carol, The Real Thing, and the First Look presentations of Donna Wants, The Shaker Chair, Waiting for the Flood, and Warsaw. Allison has also been seen in Chez Moi, A Clown Cabaret with Infinite Stage Theater Company at the Players Theatre in New York, Red Light Winter at the Wellfleet Harbor Actors Theater, Killing My Lobster’s Goooollll! at the Magic Theatre, and her solo performance piece Whitenoise at Venue 9 and The Marsh. Allison is a graduate of Brown University and A.C.T.’s MFA program.

Les Waters

Les Waters is in his fifth year as associate artistic director of Berkeley Rep, where he has staged Eurydice, Fêtes de la Nuit, Finn in the Underworld, The Glass Menagerie, The Mystery of Irma Vep, The Pillowman, Suddenly Last Summer, To the Lighthouse and Yellowman. He won an Obie Award for Big Love, directing its premiere at the Humana Festival and subsequent runs at Berkeley Rep, BAM, the Goodman Theatre and Long Wharf Theater. In addition to Big Love, his New York credits include the Connelly Theatre, Manhattan Theatre Club, The Public Theater/New York Shakespeare Festival, 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 Theatre Company 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, a KPFBS Patte and several awards from critics’ circles in the Bay Area, Connecticut and Tokyo.

Madeleine Oldham

Madeleine Oldham is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Baltimore’s Center Stage, she produced the First Look reading series, and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre and served as assistant and interim literary manager at Seattle’s Intiman Theatre. She acted as treasurer of Literary Managers and Dramaturgs of the Americas for two years, and is now its U.S.-based vice-president international. She has also worked with A Contemporary Theatre (A.C.T./Seattle), Austin Scriptworks, Crowded Fire, GeVa Theatre, the Kennedy Center, the National Center for New Plays at Stanford, the Neo-Futurists, and Portland Center Stage.

Annie Smart

Annie Smart is originally from England, where she designed the premieres of Caryl Churchill’s Fen, Ice Cream and Hot Fudge, and A Mouthful of Birds. She also designed for the Royal Court Theatre and Joint Stock Theatre Company; numerous regional and London companies; and four plays at the National Theatre: Black Snow, The Father, The Mountain Giants, Say It with Flowers, and Churchill’s The Skriker. In the U.S., Annie has designed for Arena Stage, BAM, The Guthrie, Long Wharf, The Public, Steppenwolf, and others. Her California productions include A Doll’s House, Night and Day, and The Threepenny Opera at A.C.T.; Othello and The Tempest for Cal Shakes; Going to St. Ives, The Importance of Being Earnest, Norah, Sheridan, and Wintertime for La Jolla Playhouse; and Big Love, Fêtes de la Nuit, Finn in the Underworld, Honour, The Mystery of Irma Vep, Passing Strange, Suddenly Last Summer, To the Lighthouse, and Yellowman at Berkeley Rep. Annie has served as chair of the master’s program in theatre design at London’s Wimbledon Art School, professor of stage design at UC San Diego and a costume lecturer at UC Berkeley.

Where students are passionate about learning.

Where school is both challenging and joyous.

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Anna R. Oliver
Costume Designer
Anna R. Oliver designed costumes for Berkeley Rep’s productions of Fräulein Else, The Magic Fire, Missing Persons, and last season’s The Pillowman. She also designed costumes for The Constant Wife, The House of Mirth, and The Guardsman at A.C.T.; Dear Master, Ice Glen, Saint Joan, and others at the Aurora; Man and Superman, Nicholas Nickleby, Restoration Comedy, and The Skin of Our Teeth at Cal Shakes; Iphigenia at Aulis and Major Barbara at San Jose Rep; and The Puppet Master of Lodz at Marin Theatre Company. Anna’s work has also been seen at Brava Theater Center, BAM, Canadian Opera Company, Dallas Opera, Dallas Theater Center, Houston Grand Opera, Florida Grand Opera, Los Angeles Opera, New York City Opera, The Old Globe, San Francisco Opera, Seattle Rep, and the Shakespeare Theatre Company, where she received a 2006 Helen Hayes nomination for Don Juan. Other honors include numerous Bay Area Theatre Critics Circle, Craig Noël and Dean Goodman awards, and a Garland award. She is currently working on The Trojan Women at the Aurora, and Dr. Jekyll & Mr. Hyde for Arizona Theatre Company and San Jose Rep.

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

Obadiah Eaves
Original Composition and Sound Design
Obadiah Eaves created the original music and sound for last season’s The Pillowman and the previous season’s 9 Parts of Desire, receiving the 2005 Lucille Lortel Award for Outstanding Sound Design for his work on the show’s New York production. He recently designed sound for Martin McDonagh’s The Lieutenant of
InISHmore and Conrad McPherson’s Shining City on Broadway; and created music and sound for the original productions of Woody Allen's A Second Hand Memory, David Mamet's Romance, and Suzan-Lori Parks’ Fucking A. Other recent work includes The American Pilot at Manhattan Theatre Club, In Darfur at the Public, Hamlet at South Coast Rep, and Mary Rose at Vineyard Theatre; as well as the national tour and Radio City production of Blues Clues Live. Obadiah’s music for television can be heard on HBO, Nickelodeon, Discovery, and TLC; he has also appeared as a violinist and mandolinist in numerous film and television scores. His band, Big Hair, has released two CDs.

Michael Suenkel
PRODUCTION STAGE MANAGER

Michael Suenkel is in his 22nd season with Berkeley Rep and his 14th as production stage manager. His favorite productions include 36 Views, Endgame, Hydriotaphia, and Mad Forest. He has also worked with La Jolla Playhouse, the Huntington Theatre in Boston, New York’s Public Theatre, the Pittsburgh Public Theater, Second Stage Theatre, and Yale Repertory Theatre. For the Magic Theatre, he stage-managed Albert TakaKazauczaK’s Breaking the Code and Sam Shepard’s The Late Henry Moss.

Karen Szpaller
ASSISTANT STAGE MANAGER

Karen Szpaller is thrilled to be back at Berkeley Rep. Favorite past shows at the Theatre include Eurydice, Fêtes de la Nuit, and The Glass Menagerie. Favorites elsewhere include Blackbird at A.C.T.; Salomé at the Aurora; Ragtime and She Loves Me at Foothill Music Theatre; Urinetown: The Musical at San Jose Stage Company; and Striking 12 at TheatreWorks. Most recently, Karen was stage manager for the second half of the run of The Imaginary Invalid at A.C.T. She is also the production coordinator at TheatreWorks in Menlo Park.

Amy Potozkin
CASTING DIRECTOR

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

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 AmeriCCa, The First 100 Years, genius, Ravenhead, Virgin Molly, and Zorro in Hell. 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 Yale Rep and New York.

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-shopped 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 Repertory Theatre, and San Francisco’s Eureka Theatre, where he served six years as artistic director.

Susie Medak
MANAGING DIRECTOR

Susie Medak 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 served 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.
Wayne Jordan & Quinn Delaney
EXECUTIVE PRODUCERS
Wayne Jordan & Quinn Delaney have enjoyed Berkeley Rep’s performances for a number of years. Wayne is a real estate investor and developer in the Bay Area and serves on the board of Berkeley Rep. Quinn runs a Bay Area foundation and is involved with a number of progressive institutions, currently serving as chair of the ACLU of Northern California.

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

Jack & Betty Schafer
PRODUCERS
Jack & Betty Schafer are proud to support Berkeley Rep. Jack, one of the Theatre’s board members, also sits on the board of the Jewish Community Center of San Francisco, the Straus Historical Society and several other philanthropic boards. He is also an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty is a certified coach working with individuals in transition. She serves on the boards of the Coro Center for Civic Leadership, The Jewish Community Federation, and Jewish Vocational Services.

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Voted America’s number one transit system in 2005, the Bay Area Rapid Transit District is a 104-mile, automated rapid transit system serving 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.

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Berkeley Repertory Theatre, now in its 40th season, is the recipient of the 1997 Tony Award for Outstanding Regional Theatre. Founded in 1968 as the East Bay’s first resident professional theatre, Berkeley Rep has established a national reputation for the quality of its productions and the innovation of its programming. Berkeley Rep’s bold choice of material and vivid style of production reflect a commitment to diversity, excitement, and quality. The company is especially well known for its fresh adaptations of seldom-seen classics, as well as its presentation of important new dramatic voices. Berkeley Rep has attracted internationally acclaimed theatre artists such as Moisés Kaufman, Tony Kushner, Rita Moreno, Maurice Sendak, Anna Deavere Smith, Tadashi Suzuki, George C. Wolfe, and Mary Zimmerman, and has produced numerous world premieres of plays by renowned playwrights.

What does it mean to be a not-for-profit theatre?
At the most fundamental level, it means that 100% of the dollars Berkeley Rep receives are directed back into supporting the work. It also means that the Theatre is “owned” by the community, governed by a board of trustees and exists to serve that community through its plays, educational programs and outreach initiatives. Roughly 55% of Berkeley Rep’s costs are covered by ticket sales, while the remaining 45% must be raised through contributions from individuals, corporations, foundations and grants from government agencies. Berkeley Rep belongs to you, and needs your involvement. 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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(Grades 6–8)
Gendell Hernández
Audition Intensive
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Dave Maier
Clowning as Physical Theatre
Joan Mankin
Performance Workshop for Actors and Directors (Advanced)
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EMG
We acknowledge the following annual fund donors whose contributions from August 2006 through August 2007 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 • have used a matching gift to double or triple their initial contribution.

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

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Your gift matters. Thank you!
The 2006/07 season was a terrific success with critically acclaimed productions both here at home and across the country, and more students than ever benefiting from our arts education programs.

We owe this success in large part to you, our audience. This is your theatre. And it’s thanks to your support that Berkeley Rep remains a vibrant cultural resource for our diverse community. We are tremendously appreciative of the 3,700 patrons who made a contribution to the Annual Fund last season. Approximately half of the Theatre’s budget comes from contributions—your gift really does matter. And so, we gratefully acknowledge the following contributors who made a donation to the Annual Fund during the 2006/07 Season. Thank you!

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2007–08 · NUMBER 1 · THE BERKELEY REP MAGAZINE · 31
A Tribute to Peter Sloss 1932–2007

This summer we lost a dear member of the Berkeley Rep family, Peter Sloss. A former trustee, docent, script reader, legal advisor, and much more, Peter was a passionate champion of the Theatre and represented the quintessential spirit of civic participation. As chairman of the Campaign for Expansion for the Roda Theatre in the late 90s, Peter played a key role in propelling the campaign to the next level during a critical turning point for the project. “He was a relentless advocate for Berkeley Rep,” remembers Managing Director Susie Medak, “he approached every project with passion, dedication, and love for this theatre.” Peter loved plays, penned his own works, and in a comic turn, made a silent stage debut at Berkeley Rep during the 1992–93 season in Mad Forest. Later that season, he took a second turn in Berkeley Rep’s footlights when he and his wife, Rebecca Martinez, were married on the Thrust Stage in the memorable chariot from The Triumph of Love. As we enter our 40th season, we pay tribute to this dear friend and important member of the Berkeley Rep community. He will be missed.

MICHAEL LEIBERT SOCIETY

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 510 647-2902 or email lynneve@berkeleyrep.org.

ENDOWMENT FUNDS

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

BRET C. HARTE YOUNG DIRECTORS FUND

Created in honor of Bret C. Harte, a passionate young theatre director and Berkeley Rep employee; benefits the artistic administration/directing internship. The following acknowledges donors whose contributions were received May–July 2007. Find out more at bretchartefund.org.

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THE MOSSE FOUNDATION ARTISTIC DEVELOPMENT FUND

Created with a grant from the Mosse Foundation for the Arts and Education; benefits artistic risk-taking and new play development.

THE DALE ELLIOTT FUND

Created in honor of Dale Elliott, a past Berkeley Rep actor; benefits artistic initiatives.

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 email sfousekis@berkeleyrep.org.
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, send your complete mailing address 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.org. 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 Roda lobby, 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 Engangement 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.

Theatre maps

SEATING SECTIONS: ● PREMIUM ◆ A ◆ B