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THE BERKELEY REP MAGAZINE 2007–08 · SPECIAL ISSUE

The Berkeley Rep Magazine is published seven times per season.
For local advertising inquiries, please contact Ellen Felker at 510 548-0725 or efelker@berkeleyrep.org.

Editor
Megan Wygant

Art Director
Cheshire Isaacs

Writer
Unique Holland
Jessica Modrall
Lila Neugebauer
Megan Spence
Lauren Yee

Cover Photo
Melissa Friedman
Off Broadway

Production Photographer
Carol Kasberg

Contact Berkeley Rep
Box Office: 510 647-2949
Groups (10+): 510 647-2918
Admin: 510 647-2900
School of Theatre: 510 647-2972
Click berkeleyrep.org
Email info@berkeleyrep.org

CALENDAR
All events are for *No Child... unless otherwise indicated*

MAY
11 No Child... Target® Teen Night, 7pm ★
11 No Child... preview night, 7pm
12 Opening night, 8pm
14 Student matinee, noon ★
15 Student matinee, noon ★
15 *Figaro* 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 *Figaro* post-show discussion
30 *Figaro* 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 ★
4 Final performance
4 Teen Council meeting 5pm ★
8 *Figaro* final performance

★ Berkeley Rep School of Theatre event
♦ Berkeley Rep donor event
Teaching...by not telling you what to think

AT THE BERKELEY REP SCHOOL OF THEATRE, OUR INTERN likes to joke that we have an “institutional policy of not telling people what to think.” Like most statements made in jest, there is a kernel of truth in that. In this case, quite a large one.

There is no question that we live in a world where children are regularly exposed to multiple conflicting viewpoints. As arts educators, our charge is twofold—we have a mission to develop their theatre skills, and we have a responsibility to use theatrical techniques and lessons to challenge our students to engage in the world as critical thinkers.

Through the varied programs available at the School of Theatre, students are taught to critically respond to issues that resonate with them. Their final projects comment on these issues in their own vernacular — original plays, poetry, photo collages, and videos that connect to their own lives and experience. So our intern’s statement is true—we don’t spoon-feed specific opinions to our students. Instead, we guide them to use the medium of theatre to synthesize complicated ideas, and challenge them to express those impulses in a more complex way than the sound bites and emoticons that make up the majority of their daily communication. These skills will follow these children for their entire lives.

Nilaja Sun approaches her work in the same way—not telling you what to think, but rather, giving you the tools to draw your own conclusions. *No Child...*, which is based on her experiences as a teaching artist in New York City, represents a complex cross-section of our public schools — 17 characters in 70 minutes. This fictionalized world will feel immediately familiar to anyone who has contact with the California public school system. It’s a world populated with No Child Left Behind testing, achievement gap statistics, program improvement levels, and staggering budget cuts.

Despite these challenges, the public school system is also a world where teachers and administrators work diligently and with tremendous dedication to make a positive impact on young lives. We, the Berkeley Rep School of Theatre, are active participants in that work. Through partnerships with organizations such as the Alameda County Office of Education and Teaching Artists Organized, local foundations and corporations, and a staff of over 40 teaching artists, our outreach programs serve 15,000 students and teachers from California public schools each year. That’s on top of the 5,000 students who participate in our programs at the Theatre and at our school next door.

It takes 17 characters to portray the diversity of one classroom setting—but it takes an entire community to support our public schools. As you’ll see in today’s performance, Nilaja gives every member of the school community an equal voice and persuades her audience to participate in the dialogue about the current state of our public schools.

I encourage you to continue the conversation. Visit our website for a growing list of education resources. Support your local school. Volunteer.

We won’t tell you what to think, but we do expect you to respond.

Enjoy the show.

Rachel Fink
Director, Berkeley Rep School of Theatre
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Berkeley Rep School of Theatre — at the Theatre, in the Community

BY JESSICA MODRALL

FROM LITERACY-BASED STORYTELLING WORKSHOPS WITH ELEMENTARY CHILDREN to playwriting projects with youth in juvenile hall, Berkeley Rep’s outreach programs all share two primary goals: making theatre accessible to classroom teachers and giving each student the opportunity to participate in the creation of art. Under No Child Left Behind (NCLB) legislation, a school’s success is determined by proficiency tests in math and reading; schools are asked to meet both long-term goals and show “adequate yearly progress.” The arts are recognized as a subject under NCLB — but without testing to determine the impact or perceived success of these classes and without financial incentive for schools to increase arts participation, there is no reason to provide substantial (or any) arts programming in the curriculum.

Organizations like Berkeley Rep offer opportunities for teachers to partner with teaching artists or to gain skills to bring the arts to their classroom — using theatre to teach science, or visual art to explore mathematics. If the arts are not going to be taught as a single subject, they can be incorporated into the standard curriculum, essentially teaching arts and other subjects simultaneously. Louise Music is the arts learning manager and director of the Alliance for Arts Learning Leadership — part of the Alameda County Office of Education. As she says, “Partnerships with arts organizations like Berkeley Rep bring expertise in high-quality arts learning to classroom teachers who can connect student engagement in the arts to engagement with history, math, science, and social studies.”

CONTINUED ON PAGE 6
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, please call 510-891-8542.

We are one of many Bay Area institutions committed to promoting arts in the schools, to partnering with school districts and using the arts to address the issues presented in our current education system. Music explains, “The partnerships in Alameda County to revitalize classrooms through arts learning are a regional, statewide, and national model. We are creating systemic change, partnering across private and public institutions, and reaching out to parents and community members to develop public understanding of the essential role of the arts as part of a well-rounded education for every child.”

Berkeley Rep’s programs fulfill education standards mandated by the state, and they work in the classroom — the challenge is to make these resources known to the community, and to continue adapting to the needs of our public schools. As teachers must largely focus on meeting No Child benchmarks, making the time and finding the money for arts requires the dedication of an individual. In some cases, it’s a principal or administrator; in others, a handful of parents — or a single teacher.

“Partnerships with classroom teachers have shaped the development of each of our programs, and as the education system in California continues to shift, so will the resources we offer,” says Dave Maier, Berkeley Rep’s outreach coordinator. “We are committed to being accessible — to offering the curricular content that is most beneficial to each classroom. We can use art to give each student a personally meaningful ‘way in’ to any lesson, teach to multiple modalities and learning styles. We can use art to actually leave no child behind.”

This season we could say that we served a total of more than 15,000 students in nine counties. What we should say, however, is that last season 700 teachers, or parents, and administrators went the extra mile to bring us into their classrooms. The partnerships we developed this season will enrich the curriculum for an immeasurable number of future students — and, hopefully, learning through theatre has engaged a few more students in a way that will change how they view themselves.
Keeping the arts in America’s classrooms
Talking education with Dave Maier

BY MEGAN SPENCE

DAVE MAIER SWEARS HE CAN USE theatre to teach math. “We believe you can use theatre arts to teach anything, and we strive to do that,” Dave explains. “We want to be challenged. I want a math teacher to call me up and say, ‘How you gonna use it to teach algebra?’ I’d love to have the chance to figure out a way to do that.”

Since starting as the outreach coordinator at Berkeley Rep in 2004, Dave has used theatre as a vehicle to teach history, language arts, photography, and visual arts in Performance Lab, one of the many programs that he oversees at Berkeley Rep’s School of Theatre. Performance Lab is a 15-hour workshop that ties the themes of a Berkeley Rep show into a comprehensive lesson for high school students, and then uses theatre to teach that lesson.

“Every workshop is custom-made by the teacher and the teaching artist to meet the needs of that classroom,” Dave explains. “So it’s not extracurricular for the teachers — they get to cover what they need to cover anyway, but they use theatre as a mode to study it.”

The program utilizes theatre’s unique ability to reach different kinds of learners by tying it into everyday school subjects. Under the No Child Left Behind Act, many schools have been forced to narrow curricula, devoting increased classroom time to preparing students for federally mandated tests in English and math. As a result, subjects in the arts often fall between the cracks. As educators face rapidly growing budget cuts, arts-specific programs become rarer and rarer. Dave’s goal is to teach educators how to utilize the arts independently, so that they can live on

“The need for arts in the classroom is enormous. I mean, it’s huge.”
in schools that may not have the means to support them.

“The need for arts in the classroom is enormous. I mean, it’s huge,” he says. “Berkeley Rep has made reaching out to and training teachers a priority—finding some way to help teachers implement arts-based learning in the classroom. If they can implement it themselves, that’s the best. And a lot of teachers can do it, they just don’t know how—it’s not part of their training. So we try to help them figure out ways to achieve that.”

He accomplishes his goal in a variety of ways. He trains teachers how to incorporate arts with their curricula. He also visits classrooms to teach a specific topic using theatre components. In one case, he visited a history class studying explorers and, working hand in hand with the teacher, had the students dress as the people they were studying. He found that by being in character, the students retained more knowledge about the explorers and their historical significance.

The ultimate pay-off, though, comes not only from seeing academic standards met, but also in sharing his love of the arts with the students he reaches. In his Playmaking program, he empowers at-risk youth to write plays that are later read by professional actors. The magic comes when the students watch their writing come to life: “It’s an amazing thing to see these kids,” he says. “It’s great to see their faces light up, and the sense of accomplishment they feel.”
Maritime East makes a splash in Berkeley

You just got out of No Child... It’s 9:30 on a Friday night, and the surrounding restaurants are closed. You’re starving. What do you do?

Up until now, the choices for late-night dining in Berkeley have been few and far between. And that’s why Maritime East, which offers a full menu until midnight most nights — in addition to a fully-stocked bar — is a welcome addition to Berkeley’s culinary scene.

Whether you’re looking for a flavorful late-night snack or an intimate three-course meal, Maritime East serves up a bold array of fresh, clean flavors, with everything from delectable seafood options and tasty pizzas to inventive drinks and desserts.

The restaurant is also the newest participant in Berkeley Rep’s discount dining program for subscribers, who need only show their tickets for that day’s performance before ordering to save 10% on your entrée.

So why not take the plunge at Berkeley’s newest culinary delight and satisfy those post-show cravings? Your taste buds will thank you.

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ON APRIL 4, BERKELEY REPERTORY Theatre threw its biggest birthday party yet—the 2008 Narsai Toast 40th Anniversary Gala, where 350 guests toasted four decades of exceptional theatre. The annual benefit raises funds to help subsidize ticket sales, as well as to support the School of Theatre’s education programs.

Among the guests at The Ritz-Carlton in San Francisco was the event’s honoree, Michael Steinberg, a long-time Berkeley Rep supporter and former CEO of Macy’s West. Michael joined the Berkeley Rep board in 1999 and was a passionate supporter of our efforts to build the Roda Theatre.

Hosted by Narsai David, a renowned gourmet and the food and wine editor for KCBS, the Narsai Toast has become the premier event for local gourmands over the past 15 years. This year’s stellar evening included a sumptuous five-course meal prepared by a team of celebrity chefs who represent California’s finest culinary talents: Adrian Hoffman of the Lark Creek Restaurant Group, Joseph Manzare of Globe, Piero Selvaggio and Davide Giova of Valentino, Staffan Terje of Perbacco, and Jean-Pierre Dubray of The Ritz-Carlton San Francisco. After dinner, acclaimed chanteuse Paula West—one of Michael Steinberg’s favorite artists—brought down the house with her soulful rendition of Bob Dylan’s “Like a Rolling Stone.”

The lineup of stunning, one-of-a-kind auction items included a Butterfield & Robinson walking trip through Argentina, a Fender electric guitar signed by blues legend Bonnie Raitt, and a bottle of Beaulieu Vineyard 1968 Georges de Latour Private Reserve Cabernet Sauvignon, courtesy of Marilyn and David Pratt.

Heading the charge at this year’s gala were Narsai Toast co-chairs Becky Bleich, Rick Hoskins, and Laura Onopchenko, whose combined leadership and hard work helped raise a record-breaking $800,000 to support the Theatre, its education programs, and the 40th Anniversary Campaign.

Berkeley Rep sincerely thanks our co-chairs and the many sponsors and donors who generously gave to this year’s gala, including long-time lead sponsor Fossil and connoisseur sponsors DFS, the Ira and Leonore Gershwin Trust, Nicholas and Mary Graves, Macy’s, Meyer Sound, and Richard A. Rubin and H. Marcia Smolens. Cosmopolitan sponsors Chevron, Merrill Lynch Private Banking and Investment Group, and Wayne Jordan and Quinn Delaney also made significant contributions.

So as our 40th season comes to a close, here’s a toast to everyone who made this year’s birthday the best yet. Here’s to 40 more years of groundbreaking theatre!
Plays well with others
Working together for the benefit of every child

BY UNIQUE HOLLAND

NO CHILD... IS ABOUT THE MAGIC THAT happens when art holds a meaningful place in public classrooms. The Alameda County Office of Education, together with Berkeley Rep and a hundred other community arts organizations, bring this powerful message into classrooms every day through the Alliance for Arts Learning Leadership.

The Alliance was founded on the belief that art is essential for a complete education—not just for the lucky and the few—for every child, in every school, every day. When arts are integrated into the rhythm of the classroom, every child has the opportunity to learn as he or she learns best; every child can discover and express his or her own experiences; and every child can learn the value of collaboration, interdependence, and compassion.

Berkeley Rep and the Alliance work together to send teaching artists into classrooms throughout Alameda County to ensure that every teacher is trained on how to make the “magic” of arts-learning a reality for their students.

To discover more about how No Child... can help every child, and how the arts awaken and engage students, visit artiseducation.org. Learn more about Alameda County Office of Education’s Alliance for Arts Learning Leadership, get involved, and take action to support the arts on behalf of all our children.

Want other ways to get involved?
Click berkeleyrep.org/school/educator_resources.asp for additional education and advocacy resources.
Making the grade
California educators and No Child Left Behind

Literary & Dramaturgy Intern Lila Neugebauer speaks with administrators, teachers, and school district representatives on the legislation’s impact in California schools.
The passage of the No Child Left Behind Act (NCLB) in 2002 called for greater accountability from public schools, in order to improve all student performance. NCLB mandated that 100% of students be proficient in reading and math by 2014; to that end, the law entails a substantial increase in testing and disclosure of results for specific racial and economic sub-groups. States are responsible for determining testing standards, but progress is measured against a national proficiency bar. For the 2002–03 academic year, schools were required to demonstrate that at least 12.8% of students (in all sub-groups) tested proficiently on math and English exams. Each year, the bar is raised (23.7% in 2003–2004, 34.6% in 2004–2005), culminating in the mandated 100% proficiency by 2014. Schools that fail to make “Adequate Yearly Progress” (AYP) for two consecutive years are classified as Program Improvement Schools. These schools are subjected to accountability provisions and penalties, including the imposition of outside tutorial programs, scripted curricula, and, in some cases, the removal of administrators and teachers. Since 2002, more than 9,000 of the nation’s 90,000 public schools have been identified as “in need of improvement.” Given the escalating annual proficiency bar, experts predict that those numbers could skyrocket in coming years. In a rare instance of consensus, NCLB was passed with strong bipartisan support from Congress—indicating widespread agreement that US public schools were in dire need of attention and improvement. NCLB was intended, in significant part, to remedy the “achievement gap” between students of varying racial, ethnic, and economic backgrounds. While many administrators, teachers, and researchers laud the civil rights agenda of NCLB, few dispute that funding remains insufficient to achieve 100% proficiency by 2014. Many also lament the law’s design flaws, including modes of measuring progress, strategies for improvement, and uniformity of performance expectation, regardless of student demographics and available resources. While there is evidence that national test scores have risen, the implications for classroom learning have been widely decried—as increased classroom time must be devoted to preparing for tests, and teachers have less flexibility to respond to students’ varied learning needs. What follows are testimonials from teachers, administrators, and school district affiliates on the effect of NCLB in California schools.
Amy Epstein  
FORMER DISTRICT ADMINISTRATOR, OAKLAND UNIFIED SCHOOL DISTRICT

NCLB is a travesty of justice and language. In Oakland nearly half the kids in ninth grade read far below grade level — many below the sixth-grade level. If you really didn’t want to leave any children behind, you’d think about better teacher training, better collaboration models for teachers, and smaller class sizes. You’d need massive structural change. And they just didn’t fund that — NCLB is an under-funded band-aid. The day-to-day impact of NCLB in Oakland and all over the country is that the curriculum has been drastically narrowed. Kids have two periods of English/language arts and two periods of math. Not only do electives get cut out, but a lot of schools are finding that they can’t fit history and science into the schedule. Drop-out rates are accelerating. Schools are having to teach to the test. It’s really demoralized teachers. They feel they have no freedom to incorporate things into the curriculum that matter to them or that relate to the community in which they teach. These schools go into survival mode. In many cases, they have no choice but to focus on the kids who are right below the passing score, the proficiency score. In that sense, neither the students who are struggling the most nor those who are achieving are getting attention. And the long-term effects are terrible — in terms of who it’s driven out of teaching, as well as how it has warped and eroded the practices of school districts.

Leni von Blanckensee  
COORDINATOR OF ASSESSMENT AND INTERVENTION, ALAMEDA UNIFIED SCHOOL DISTRICT

The initial goal of closing the achievement gap was something that most of us in the Bay Area support. To the degree that it initially pushed people to work harder in that arena — that was a good thing. The problem is that there was never any real funding or support for reaching that goal. Schools that get Federal Title I funding for high-poverty student populations are put into “Program Improvement,” which is more about punishment than improvement. Now, as a result of NCLB, many districts are reluctant to identify new schools that could and should be Title I schools. For example, if a school has about 30% of the kids testing at proficiency level right now, Title I funding could help that school improve. But by next year, they’ll have to reach 36% proficiency for every sub-group, the following year 45% for every sub-group, and then it’s a straight line up the graph to 100% proficient by 2014. So on one hand, a district could offer this school support and funding by identifying them as a Title I school. They need that support, but why would you give them the funding when you know they could very well end up in Program Improvement? Is this funding a gift or a punishment? Districts are avoiding identifying those schools because the repercussions of deeming them Title I schools can be so negative. Exactly the people that should be served, that you want to serve, you realize you may actually be penalizing.

Orlando Ramos  
PRINCIPAL, RICHMOND HIGH SCHOOL

What I like about NCLB is that for the first time, schools are being forced to look at what many have intentionally or unintentionally glossed over for a long time: the performance of African-American and Latino students. But NCLB is unfair. Richmond High School is in year five of Program Improvement — but what I see in the classroom just doesn’t reflect that status. I see some incredible things going on. My native kids are growing and growing. But 70% of my school is made up of English-language learners. I’m being compared to a Walnut Creek school comprised primarily of middle and upper income students born and raised here. I have kids coming from Mexico, Guatemala, all over Central and South America. They may be 16 but they’ve only been educated to a third-grade level. How should you measure that? Why should we be penalized for that? On top of that, more than half of the kids who walk in here walk out before the end of the year — their families are in search of work or housing. Again, according to NCLB, that makes us a failure.

Peter Murchison  
PRINCIPAL, IRVINGTON HIGH SCHOOL (FREMONT)

The good thing about NCLB is that it says we’ve got to have some measurable standards that tell us who is making it and who’s not. Ten to 15 years ago, the factors that determined whether a kid got a diploma weren’t as focused. There are schools that get Program Improvement that are subjected to unfair measures. They’re dealing with at-risk kids, and the state and district determine it’s the school’s fault that the students aren’t performing. But no one provides the finances and the equipment to go to war. If you’re in the inner city, this isn’t about raising 15–20 points on a test. You’re dealing with kids who don’t want to come to school, buildings that are falling apart. We’re not fighting that battle.

Jennifer Rader  
DIRECTOR, EL CERRITO HIGH SCHOOL COMMUNITY PROJECT

California already ranks in the bottom tenth in the country in per pupil spending. And on top of that, you have the recent budget cuts. The amount of time and resources that we have to put into this testing — it’s staggering. We’re having to hack away at the curriculum; all the parts of learning that turn students on — creative writing, the arts, music, physical education — all are diminished under the relentless pressure to increase test scores. When you work in communities that are challenged by poverty and violence, and are under-resourced starting in kindergarten, and you force these schools to use their limited resources to document that students are academically challenged instead of using those resources to train and support
Rick Ayers


Right now in Berkeley it’s really the elementary school tests that are threatening to shut schools down. But even Berkeley High is getting hit with a mania for testing, although the school’s performance is too good to run too much of a risk. It is a highly segregated school internally, but because we have so many kids doing well, it’s masked from the blunt instrument of NCLB attacks. The biggest problem for teachers at Berkeley High is whether your vice principal or administrator will allow you to use project-based learning to push students to higher-level thinking — activities like taking the kids to the Mission to look at murals and write reflective papers. We’re under serious pressure to do more drilling, less creative projects. Should I make my students smarter or should I get them ready for the test? They don’t go together. NCLB altogether is based on false assumptions that you can teach these kids to pass. Standardized tests are resistant to teaching.

Jason Lustig

PRINCIPAL, KING MIDDLE SCHOOL (BERKELEY)

NCLB has had a drastic impact in many East Bay schools, which were required by their districts to redo all reading, writing, and math programs. Many schools were reconstituted. They moved a lot of people around. Principals have been fired for not improving performance. Some schools have gone the test factory route, in many cases because districts have encouraged that. There have not been too many major effects in Berkeley, largely because the administration has had an enlightened approach to the problem, from the superintendent down to administrators, teachers, and parents.

Berkeley’s trouble with NCLB mostly pertains to the expectations set by state law and federal law. Under testing law in California, parents have the right to opt out of the testing [for their children]. But under NCLB, if you don’t have 95% of students testing, you don’t meet the standard. A lot of schools wind up in Program Improvement because of lack of participation.

Adriana Siguenza

LITERACY COACH, LOS ANGELES UNIFIED SCHOOL DISTRICT

One of the key factors to success is having high expectations. The impact [of NCLB] certainly depends on the school culture, but I’ve seen students at my school rise to the expectations set. My school is around 87% Latino, and with our English-language learners, we’ve risen from the 500s in our API score to 730.

Last year we became a Program Improvement school, and our one year of Program Improvement was incredible. Every child in the school was eligible for free tutoring. They had the opportunity to be tutored at home, though many opted to stay the extra hour in school. We held summer school classes. Our principal also put much of the funding into professional development — and I see teachers putting the instructional skills they developed into practice. We met our goals and moved out of Program Improvement, and we’re now on hold. The pressure of being standards-based is certainly huge. I worked for seven years in the classroom and the sentiment among teachers was that there was too much pressure put on these students; you could really feel the tension. I’ve seen many veteran teachers retire. But I’ve seen some incredible changes at my school; these kids are doing far more than we ever expected ten years ago.

Woody Price

HEAD OF SCHOOL, THE BRANSON SCHOOL (MARIN COUNTY)

As a private school, we are not directly affected by NCLB. But we sometimes think we benefit as more and more families become disenchanted with the testing requirements of NCLB and the impact of these testing regimes on public schooling.

Laura Parker

ASSISTANT PRINCIPAL, MISSION HIGH SCHOOL (SAN FRANCISCO)

One of the particular difficulties here [with NCLB] is that it creates a culture of blame. The district is under pressure to perform, and the teachers feel like they’re being blamed. It makes it more difficult for people to take risks or try new things. A lot of the interventions have scripted programs, which seriously affect the personal engagement between students and teachers. The research shows that all it takes is one caring adult to make a difference in a student’s life. So while of course there needs to be accountability, when the curriculum is scripted and the pressure is so high, an individual teacher’s passion doesn’t get communicated to a student. It’s assembly-line education instead of teaching students to inquire and question and discover.

Lisa Hiltbrand

SIXTH-GRADE TEACHER, URBAN PROMISE ACADEMY (OAKLAND)

I’ve been teaching for almost 20 years in Oakland. I’m now seeing sixth graders who have never read a book independently, because all they’ve had is scripted curriculum. They’ve never read more than excerpts, taken totally out of context. They see reading as a skill, because all emphasis has been placed on reading to do well on tests, but there is little love of reading. These students have never had art, music, nothing like that. I’m their humanities teacher, but I’m also their art teacher, because we have no art classes. With many of them, my first art lesson is simply how to color.

NCLB is destroying the teaching profession. I didn’t go into teaching to teach a scripted curriculum. What person who thinks at all creatively would want to do that? I absolutely love my job, but it makes me heartsick to see what’s happening to the profession — and I don’t know that I could really advise a young person who is thinking of going into teaching today to do so. It’s economically unfeasible, there’s little opportunity to think creatively, and there’s this additional, unbearable pressure to raise test scores.
Announcing Berkeley Rep’s 2008–09 Season

**YELLOWJACKETS**
Written by Berkeley High alum Itamar Moses  
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Main Season · Thrust Stage  
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Written by August Wilson  
Directed by Delroy Lindo  
Main Season · Roda Theatre  
In association with Lorraine Hansberry Theatre

**THE ARABIAN NIGHTS**
Conceived and directed by Mary Zimmerman  
Main Season · Thrust Stage

**THE VIBRATOR PLAY**
Written by Sarah Ruhl  
Directed by Les Waters  
Main Season · Roda Theatre  
World Premiere

**CRIME AND PUNISHMENT**
Written by Fyodor Dostoevsky  
Adapted by Marilyn Campbell and Curt Columbus  
Directed by Sharon Ott  
Limited Season · Thrust Stage

**THE LIEUTENANT OF INISHMORE**
Written by Martin McDonagh  
Directed by Les Waters  
Limited Season · Roda Theatre

Plus one more play to be announced!

Season tickets on sale now. Best seats are reserved for renewing subscribers and those who order early. Full-time educators: save an additional 40% off our already discounted subscription prices when you sign up for five or more shows. Call 510 647-2949 or click berkeleyrep.org.
Berkeley Repertory Theatre presents

no child...

WRITTEN AND PERFORMED BY
NILAJA SUN
DIRECTED BY
HAL BROOKS

MAY 11–JUNE 1, 2008
THRUST STAGE

This show is 70 minutes in length.
There is no intermission

This production is made possible through the generosity of

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Felicia Woytak & Steve Rasmussen

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ORIGINAL PRODUCTION

Written and performed by Nilaja Sun
Directed by Hal Brooks

MAY 11–JUNE 1, 2008
THRUST STAGE

This show is 70 minutes in length.
There is no intermission

This production is made possible through the generosity of

EXECUTIVE PRODUCERS
The Strauch Kulhanjian Family
Felicia Woytak & Steve Rasmussen

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\[\text{Designers}\]

Local Scenic Design: Sibyl Wickersheimer
Original Off Broadway Scenic Design: Narelle Sissons
Lighting Design: Mark Barton
Costume Design: Jessica Gaffney
Sound Design: Ron Russell
Production Stage Manager: Michael Suenkel

Originally produced off Broadway at the Barrow Street Theatre, New York by Scott Morfee and Tom Wirtshafter.

No Child... received its world premiere at Epic Theatre Center, New York, New York in May 2006.

Permission for use of Our Country's Good by Timberlake Wertenbaker was granted by the Estate of Thomas Keneally and Timberlake Wertenbaker. First presented at the Royal Court Theatre, London on September 10, 1988.

For booking information contact Val Day, William Morris Agency, 1325 Ave of the Americas, New York or vfd@wma.com.

Nilaja Sun and Epic Theatre Ensemble extend a special and soulful thank-you to author-activists Jonathan Kozol and Eric Booth for their consent to the use of quotes from their own works of non-fiction in No Child...
BERKELEY REP PRESENTS

PROFILES

Nilaja Sun
PLAYWRIGHT/PERFORMER

Nilaja Sun is the solo writer and performer of the off-Broadway smash No Child... which concluded its run at the Barrow Street Theatre last June. For her creation and performance of No Child..., Nilaja garnered a Lucille Lortel Award, Outer Critics Circle Awards for Outstanding Solo Performance and Outstanding New American Play, a Theatre World Award, and an Obie Award. The piece was also named Best One-Person Show at the US Comedy Arts Festival in Aspen. She was Epic Theatre Ensemble's first-ever artistic associate, and has appeared in Einstein's Gift, No Child..., Pieces of the Throne, and Time and the Conways with the company. Her other New York credits include The Adventures of Barrio Gristle at Summer Play Festival, The Cook at intar, Huck and Holden at Cherry Lane Theatre, and Law and Order: svu. Nilaja most recently completed work on Columbia Pictures' upcoming film The International, starring Naomi Watts and Clive Owen. As a solo performer, her projects include Black and Blue, the critically acclaimed Blues for a Gray Sun at intar, Due to the Tragic Events of..., Insufficient Fare, La Nubia Latina, and Mixtures. A native of the Lower East Side, she is a Princess Grace Award winner and has worked as a teaching artist in New York for nine years.

Hal Brooks
DIRECTOR

Hal Brooks directed Nilaja Sun's Obie Award-winning No Child..., which ran at the Barrow Street Theatre for over 300 performances; and Will Eno's acclaimed off-Broadway hit and Pulitzer finalist Thom Pain (based on nothing) at Dr2 Theatre in New York, the Edinburgh Fringe Festival, and Soho Theatre in London. He has also directed Life in a Marital Institution by James Braly at 59e59, the world premiere of Lee Blessing's Lonesome Hollow at the Contemporary American Theater Festival (CATF), Athol Fugard's Master Harold...and the boys at Weston Playhouse, and the New York premiere of Ariel Dorfman's Widows at 59e59. As artistic director of Rude Mechanics Theatre Company, Hal directed the off-Broadway premieres of Don DeLillo's Vanpalroo and Will Eno's The Flu Season, for which he won an Oppenheimer Award. Hal's recent credits include Benefactors at Pennsylvania Centre Stage, Big Wyoming for New York Stage & Film, I Am My Own Wife at Weston Playhouse, Intimate Apparel at Southern Repertory Theatre, Six Years at the Humana Festival, and Rinnie Groff's What Then at Clubbed Thumb. His other New York credits include Keith Reddin's Almost Blue, Caught at the Don Quixote Project, and Beckett's Rough for Theatre #1. His upcoming projects are Lady by Craig Wright at Asolo Repertory Theatre, and A View from the Harbor by Richard Dresser at CATF. Hal was a Drama League Fall Directing Fellow in 2003, is a proud member of the Lincoln Center Theater Director's Lab and sscdc, and is a 2007-2009 recipient of the NEA/TCG Career Development Program for Directors.

Sibyl Wickersheimer
LOCAL SCENIC DESIGN

Sibyl Wickersheimer is a set designer and fine artist based in Los Angeles. This year, her designs have included No Child... at Center Theatre Group's Kirk Douglas Theatre, as well as Carnage for The Actors' Gang, Charlotte's Web for South Coast Repertory, Some Girl(s) for the Geffen Playhouse, and Toy Story: the Musical for Disney Cruise Lines. Her next project will be a bilingual production of Dos Pueblos, which will be a collaborative effort between theatre companies in Portland, Oregon and Mexico City, Mexico. Dos Pueblos will premiere in Portland this September. To learn more about Sibyl, visit sawgirl.com.

Narelle Sissons
ORIGINAL OFF-BROADWAY SCENIC DESIGN

Narelle Sissons designed scenery for the Broadway production of All My Sons at Roundabout Theatre Company. Her off-Broadway credits include Dutch Heart of Man, In the Blood, and Julius Caesar at the Delacorte; Kit Marlowe and Stop Kiss for The Public Theatre; the original production of How I Learned To Drive; and many productions for Classic Stage Company, Epic Theatre Ensemble, New York Theatre Workshop, Playwrights Horizons, and Primary Stages among others. For Labyrinth, Narelle designed sets for the Philip Seymour Hoffman-directed Jesus Hopped the A Train at Donmar Warehouse, the 2001 Edinburgh Fringe, in London's West End, and New York; as well as Mabou Mines' Dollhouse at St. Anne's Warehouse, Spoleto, and the 2006-07 world tour. She also created designs for The Syrinx Tree in Vienna, Austria and Frankfurt, Germany. She has been nominated for a Drama Desk Award, an American Theatre Wing award, and a Helen Hayes Award, and has received Judy Garland and Leon Rabin Awards. Her work was exhibited at the Prague Quadrennial 2007. Narelle is a graduate of Central St. Martins College of Art and Design and The Royal College of Art in London.

Mark Barton
LIGHTING DESIGN

Mark Barton is delighted to work at Berkeley Rep for the first time. His off-Broadway credits include All the Wrong Reasons, Five Course Love, No Child..., Paradise Park, The Sound and the Fury (April Seventh, 1928), Thom Pain (based on nothing), and Valparaiso. His recent credits include Lisa D'Amour's BirdEye Blueprint, Young Jean Lee's Church, The Tristan Project at Lincoln Center, and productions of Elevator Repair Service's Gatz in Amsterdam, Brussels, Lisboen, Minneapolis, Philadelphia, Portland, Oslo, Seattle, Vienna, and Zurich. Mark's other New York credits include work at Clubbed Thumb, Elevator Repair Service, Edge Theater, Epic Theatre, HERE, NYT, New Georges, PS122, Talking Band, Target Margin Theater, Salt Theater, and Signature Theatre Company. Regionally, he has worked at Asolo Rep, American Repertory Theatre, Center Theatre Group, Hangar Theatre, Lookingglass Theatre Company, Southern Rep, Syracuse Stage, and Woolly Mammoth. Mark has also designed lighting for Ainanadara, Albert Herring, L'Ormindo, La Voix Humaine, The Magic Flute, and Postcard from Morocco for Curtis Opera Theatre in Philadelphia. He is an associate artist at Target Margin and Salt Theaters.

Jessica Gaffney
COSTUME DESIGN

Jessica Gaffney created costumes for the off-Broadway run of No Child... Her other off-Broadway credits include Aloha Say the Pretty Girls, Charm of Preparedness, Comrades and Worms, The Laramie Project, Marisol, and Twelve Ophelias directed by Debbie Saivetz at Baruch Performing Arts Center; Actors are F*#ing Stupid and The Kraken by Len Jenkins, Marat/ Sade, and Shannon in Ambient Light all directed by Michael Kimmel for Push Productions; Crumble directed by Katie Pearl at Clubbed Thumb; Eureka, Fits and Starts, Local Story, Patty Red Pants, and The Sacred Heart for Overlap Productions; The Internationalist directed by Ken Russ Schmoll at 13 F/ Fairfield Theatre Company; Our Dad is in Atlantis directed by Debbie Saivetz at Queens Theatre Project and Working Theatre; and Thomas Bradshaw's Purity at PS122. Jessica received her MFA from NYU's Tisch School of the Arts.

Ron Russell
SOUND DESIGN

Ron Russell is a founder, producing artist, and director of company development for Epic Theatre Ensemble. At Epic, he has directed Einstein's Gift, Kate Fodor's Hannah and Martin, Priestley's Time and the Conways, and adapted and directed Shaw's Widowers' Houses. Ron also served as developmental dramaturg and producer for workshops of No Child... and Beauty on the Vine, and as sound designer for the above productions and others. Ron is a lead teaching artist and co-program designer for Epic's nationally renowned public school arts education projects, which serve thousands of children each year. He is also the primary executive in charge of budget growth and management. Epic's three-fold mission of production, education, and developing new plays, artists, and audiences by placing theatre at the center of civic dialogue, has been recognized by...
two Obies in three years, citations from Mayor Bloomberg and the New York State Senate, and major government support from federal, state, and city entities.

**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 Company in Boston, the Pittsburgh Public Theater, New York’s Public Theater, and Yale Rep. For the Magic, he stage-managed Albert Takazauckas’ *Breaking the Code* and Sam Shepard’s *The Late Henry Moss.*

**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 before coming to Berkeley Rep.

**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 Pre-
Les Waters
ASSOCIATE ARTISTIC DIRECTOR
Les is in his fifth year as associate artistic director of Berkeley Rep, where he has staged Eurycle, 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 American Conservatory Theater, the Goodman Theater, the Guthrie Theatre, 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, 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. 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.

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

Felicia Woytak & Steve Rasmussen
EXECUTIVE PRODUCERS
Felicia Woytak and Steve Rasmussen believe that high quality programs in the arts and education are essential to a vibrant community. They are strong supporters of Berkeley Repertory Theatre because of its outstanding contribution to the production of thought-provoking and risk-taking theatre as well as its enormous contributions to arts education in Bay Area schools and to our youth in the juvenile justice system. Felicia Woytak is a member of Berkeley Rep’s board of trustees and a real estate investor and developer. Her husband, Steve Rasmussen, is CEO of Key Curriculum Press, an educational publishing company with a focus on mathematics.

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 include Richmond, Pittsburg/Bay Point, 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 nonprofits 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.
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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Even 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.

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(Grades 6–9)
Emerging Artists Series (Intermediate/Advanced)
(Grades 6–9)
Emerging Artists Series/ Voice
(Grades 6–8)
Rebecca Castelli
Teen Performance Lab
(Grades 9–12)
British Dialects (Beginning level)
Voice Workshop
(Grades 6–12)
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Nancy Gold
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Gary Graves
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Marvin Greene
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Emerging Artists Series/ Movement
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Affiliations
The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scene, Costume, Lighting, and Sound Designers in Co-Operative Theatres are represented by United Scenic Artists.

Local USA–839, CA.10.
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.

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

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*No Thursday matinees for Limited Engagement shows

Special discount tickets
Under 30 discount
Half-price advance tickets for anyone under the age of 30 for all shows, based on availability. Proof of age required.

Student group weekday matinee
Tickets are just $10 each. Call the Berkeley Rep School of Theatre at 510 647-2972.

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

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.

Ticket exchange
Only subscribers may exchange their tickets for the same production. Exchanges can be made online until midnight (or 7pm by phone) the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

Educators
Call 510 647-2972 for information about discounted preschool and K–12 educator subscriptions, $10 student matinee tickets, classroom visits and teaching artist residencies, teacher training workshops, post-show discussions, teacher study guides, backstage tours, and more.

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

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.

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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.
During the Gold Rush, Wells Fargo stagecoaches carried more than gold dust and mail. We also brought actors, musicians and other performing artists to the West.

Today, we’re proud to continue that tradition by helping to deliver arts and entertainment to our community.