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CALENDAR
All events are for TRAGEDY: a tragedy unless otherwise indicated

MARCH
14 TRAGEDY: a tragedy previews begin, 8pm
14 Target® Teen Night, 6:30pm★
14 30 Below party, 7pm
14 Wishful Drinking post-show discussion, 8pm
15 Wishful Drinking tasting: Maritime East Restaurant, 7pm
18 Pre-show docent presentations begin, every Tue and Thu, 7pm
19 Opening night
20 Post-show discussion, 8pm
28 Post-show discussion, 8pm
28 Wishful Drinking tasting: Raymond Vineyards, 7pm
29 Wishful Drinking tasting: Fra’ Mani Salumi, 7pm

APRIL
1 Post-show discussion, 8pm
4 Berkeley Rep Book Club: Will Eno’s Thom Pain (based on nothing) and The Flu Season, 6:30pm
4 Narsai Toast Gourmet Gala and Wine Auction, 5:30pm ■
4–6 Target® Teen One Acts performances★
6 Family Series, 11am★
7 School of Theatre spring session begins★
9 Teen Council meeting, 5pm★
11–12 Target® Teen One Acts performances★
12 Wishful Drinking final performance, 7pm
13 TRAGEDY: a tragedy final performance, 7pm
24 Corporate Night, 6pm★
25 Figaro previews begin, 8pm
25 Figaro Target® Teen Night, 6:30pm★
25 Figaro 30 Below party, 7pm
29 Figaro opening night

MAY
1 Figaro pre-show docent presentations begin, every Tue and Thu, 7pm
★ Berkeley Rep School of Theatre event
◆ Berkeley Rep donor event
■ Berkeley Rep fundraising event

F Yi
Everything you need to know about Berkeley Rep’s box office, gift shop, seating policies, and more
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PRINCESS
(EMG)
FINDING HUMOR IN TRAGEDY

FOR THE LAST SEVERAL MONTHS, FOR A NUMBER OF different purposes and a variety of different audiences, I’ve been asked to summarize TRAGEDY: A TRAGEDY and to describe Will Eno’s writing style. My answers have been met with puzzlement, bemusement, and, in some cases, concern. This could be entirely the result of my inability to say anything coherent on any subject whatsoever, or that I warm to the subject too readily, becoming so overly excited that I express any number of contradictory thoughts simultaneously and so leave the listener in a state of hopeless and terminal confusion. Or it could be that I have nothing significant to say, but because part of my pathology as an artistic director is to sustain the illusion that I have many significant, profound things to say on all issues related to Berkeley Rep, I cannot leave well enough alone. All these hypothetical reasons are at least partially true.

What I know is this: Will Eno’s is a seminally original voice. His writing, regardless of the specific topic, evokes the inexplicable weirdness of being alive. It captures the wonder, sadness, inanity, beauty, and terror of opening your front door and peering out at the day, or the night, or the endlessly finite in between. It is funny, even mischievously so, while describing an impossible world that seems to be gleefully teetering on self-destruction. It is of our time, simply because it is our world he is describing.

But it is not simple. There is a sound dramatic frame, to be sure, a frame that Eno has described as being “unavoidably realistic.” There is a news team reporting the innocuous news. There are reports of this and that and this-er and that-er. But to say that TRAGEDY: A TRAGEDY is a satire on the self-satirizing media is like saying that WAITING FOR GODOT is about life on the road. It doesn’t even begin to capture what’s really going on....

For a more personal glimpse into Mr. Eno’s restlessly imaginative and wonderful head, I exhort you to read Madeleine Oldham’s insightful and entertaining interview with the playwright folded within these pages. It is an illuminating introduction to his kaleidoscopic view of that thing we dare to call reality. We have, of course, called on the wonderful Les Waters (who thankfully has his own issues with reality) and his grand cast of collaborators, to offer us a torchlight for the journey.

Enjoy the ride,

Tony Taccone
IT’S AN EXCITING TIME TO BE AT BERKELEY REP! TONY and I are in New York, where Passing Strange is making its Broadway debut. Back in Berkeley, the Theatre has recently concluded an extended run of Taking Over, Carrie Fisher is entertaining sold-out houses in the Roda Theatre with Wishful Drinking, and preparations for the 2008–09 season are underway.

With the dawning of Tragedy: a tragedy, the sun begins to set on our 40th Birthday season. There are still two more shows—Figaro and No Child...—to share with you, but there are new stories awaiting us over the horizon. In this program, we’re pleased to announce all seven shows which will comprise our 41st year.

We’re thrilled to bring back old friends like Delroy Lindo, Mary Zimmerman, Sarah Ruhl, Martin McDonagh, and Sharon Ott to help us tell these stories, and we’re looking forward to welcoming playwrights like David Henry Hwang, Itamar Moses, and August Wilson to our stages for the first time. It’s going to be a great season, and I hope you’ll be here for it.

Our season ticket-holders bring an intense level of intelligence, involvement, and curiosity to the theatre, and I love watching how you take ownership of the shows you see. Some of our patrons have been with us since the Theatre’s earliest days on College Avenue; others are new to the fold. Regardless of where you fall on that spectrum, I thank you for your ongoing support and engagement—and if you don’t currently subscribe, I hope the season we’ve assembled—described on page nine of this program—tempts you to join us this fall.

Time and again, I’ve had subscribers come to me and say, “If I hadn’t had these tickets as part of my package, I wouldn’t have even thought about seeing this show, and I’m so glad I did.” The shows we remember are the ones we’re surprised by—the ones we attend without knowing what to expect.

There are, of course, other reasons to subscribe. You enjoy significant savings—up to 29%—over tickets purchased individually. You reserve your seats before they go on sale to the public, so you have the best possible seats. And you keep your seats from season to season. You also enjoy special privileges like the ability to reschedule your performance dates until midnight the day before your show, and opportunities to buy advance tickets for special shows like No Child....

By making a commitment now to see plays in the coming season, you guarantee that you’ll make the time for yourself. This, in itself is compelling reason to subscribe—they’re all compelling reasons to join us for a season of five or seven plays—but I still think the best reason is simply that you never know if the next show will be the one to surprise and move you in unexpected ways.

Warmly,

Susie Medak
Berkeley Rep salutes its supporters!

A special screening of *West Side Story* with the legendary Rita Moreno

FRIDAY, JUNE 6, 2008

To show our appreciation for their support, Berkeley Rep donors are invited to a special thank-you event with Rita Moreno. Tony Taccone, Berkeley Rep’s artistic director, will lead a discussion and Q&A with Ms. Moreno, followed by the screening of one of her most beloved films.

Don’t miss this unique event! Become a donor today and guarantee your invitation.

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Announcing the 2008–09 season!

We’re delighted to announce our entire 2008–09 season. Let’s embark on our fifth decade together! The time to subscribe is now, whether you’re renewing your support or getting in early as a first-time subscriber for the best available seats.

Yellowjackets *WORLD PREMIERE*

**WRITTEN BY ITAMAR MOSES**
**DIRECTED BY TONY TACCONE**

**MAIN SEASON · THRUST STAGE**

Nationally known playwright Itamar Moses returns to his hometown with the world premiere of a script set in the halls of his alma mater, Berkeley High School. Artistic Director Tony Taccone directs this searing collision of race and class that makes us examine familiar surroundings with fresh eyes.

Joe Turner’s Come and Gone

**WRITTEN BY AUGUST WILSON**
**DIRECTED BY DELROY LINDO**

**MAIN SEASON · RODA THEATRE**

Acclaimed actor Delroy Lindo returns to Berkeley Rep with the show that earned him a Tony nomination — but this time, he’s directing! August Wilson’s African-American epic promises to be even more moving than Lindo’s Berkeley Rep debut, the beautiful *Blue Door*.

The Arabian Nights

**CREATED AND DIRECTED BY MARY ZIMMERMANN**
**MAIN SEASON · THRUST STAGE**

The Tony Award-winning creator of *Argonautika* and *Metamorphoses* returns to Berkeley Rep to burnish another beloved classic with her inimitable style — this time on our intimate Thrust Stage. It’s the story of Scheherazade and the 1,001 nights — where betrayal and anger battle with love and justice.

The Vibrator Play *WORLD PREMIERE*

**BY SARAH RUHL**
**DIRECTED BY LES WATERS**

**MAIN SEASON · RODA THEATRE**

Three seasons ago, Associate Artistic Director Les Waters created a stunning production of Sarah Ruhl’s *Eurydice* which Berkeley Rep audiences embraced. The play went on to New Haven and New York, where *Time* magazine recognized it as one of the nation’s top 10 shows. Now, MacArthur grant-winner Ruhl and Obie Award—winner Waters team up for another exploration of love and longing in the world premiere of a play commissioned by Berkeley Rep.

Crime and Punishment

**ADAPTED BY MARILYN CAMPBELL AND CURT COLUMBUS · BASED ON THE NOVEL BY FYODOR DOSTOEVSKY · DIRECTED BY SHARON OTT**

**LIMITED SEASON · THRUST STAGE**

Berkeley Rep is thrilled to welcome Sharon Ott back to the stage where she made her national reputation. Our former artistic director presents a gripping adaptation of Dostoevsky’s classic—a tale of murder, motive, and redemption that plumbs the depths of the human soul. It’s a powerful, 90-minute evening of theatre the *New York Times* calls “remarkably absorbing.”

The Lieutenant of Inishmore

**BY MARTIN McDONAGH**
**DIRECTED BY LES WATERS**

**LIMITED SEASON · RODA THEATRE**

Last season, *The Pillowman* was a hair-raising sensation that kept audiences talking long after the show’s extended run. We had such a good time with this deliciously gory script that we’re eager to reunite McDonagh and Waters. Dark humor, vibrantly vicious characters, and deft plot twists return to our stage in this gleefully gruesome comedy.

Yellow Face

**BY DAVID HENRY HWANG**
**MAIN SEASON · THRUST STAGE**

David Henry Hwang—the Tony Award–winning author of *M. Butterfly* and *Golden Child*—makes his Berkeley Rep debut with *Yellow Face*, a satirical self-portrait of a writer caught in a controversy of his own creation. It’s a disarmingly honest theatrical event that blurs the line between reality and fiction, drawing all of us into a discussion about race, artistic integrity, and the ethics of journalism.
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IT’S A BIG YEAR FOR BERKELEY REP — our 40th — and we’re celebrating in style! Join the party at the Narsai Toast 40th Anniversary Gala to commemorate four decades of award-winning theatre.

Whether you’re there to win an exclusive silent auction package or enjoy the sumptuous, four-course meal, Berkeley Rep’s annual fundraiser promises to be a dazzling evening. The festivities also include an exciting live auction, surprise entertainment, and a delicious meal prepared by a stellar lineup of celebrity chefs. And this year we’re bringing you something a little different: a celebration not just of our birthday, but also of Michael Steinberg, retired CEO of Macy’s West and a long-time supporter of Berkeley Rep.

Before you get dressed to the nines, make sure to pick up your tickets — because the Narsai Toast sells out every year. So support your favorite theatre and enjoy an evening of world-class cuisine and unforgettable entertainment! Who knew turning 40 could look so good?

Jacques Torres’ dessert from the 2007 Narsai Toast

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Jacques Torres’ dessert from the 2007 Narsai Toast

Jacques Torres’ dessert from the 2007 Narsai Toast
Behind the Scenes with Jim Smith

A conversation with the man who launched a hundred shows

As Berkeley Rep’s technical director, Jim Smith is literally the man behind the scenes. He works in collaboration with teams of directors and designers to realize their artistic visions—the man who brings dreams to life. As the leader of a team of artisans, Jim engineers the construction of the scenery, schedules people and projects, researches esoteric building materials, and keeps everything on budget.

This season, Jim Smith will complete his hundredth Berkeley Rep production. A lot has changed in the 15 years Jim has worked with Berkeley Rep. He began as a staff carpenter, and as the theatre grew, worked his way up to the position of technical director. Yet, over the years, one thing has stayed constant: Jim’s commitment to the concept of theatre as a team effort. “I don’t work in a vacuum,” Jim explains. “Technical
direction isn’t a one-person gig. I brain-
storm ideas with the associate technical
director, shop foreman, and scenic art-
ist. We have a lot of conversations about
‘what if’ and ‘why not.’”

Working collaboratively is essential
to Jim’s process, and he is the first to
give credit to the other members of the
Berkeley Rep staff.

“For me it’s the people that I work
with which make it all worth while,” he
says. “The associate technical director,
the carpenters in the shop, the other de-
partment heads, and their staffs. Work-
ing together; that’s the good stuff. With
everyone working to the best of their
ability, amazing things are accomplished.
Over the years, I’ve seen a lot of folks
come and go through the scene shop. It’s
fascinating to watch the evolution of the
team’s skill and creative interaction.”

Although he is responsible for the
engineering and building of scenery,
surprisingly, very little of Jim’s time is
spent on the work-floor of the scene
shop. While a technical director must be
a highly skilled scenic carpenter, Jim’s is
essentially a desk job.

“I live on the phone,” he explains.
“I have relationships with hundreds of
people who I will probably never meet:
vendors and suppliers, trucking com-
panies, technical directors from other
theatres—you name it. Not to mention
the people I encounter during fruitless
internet searches for the perfect widget.”

After the set has been built, painted,
loaded onto trucks, and transported from
the shop to the theatre, the load-in—
what Jim calls “the real show”—begins.

“Seeing it all come together seam-
lessly (or not), then solving the myriad
problems that arise. Tweaking the set,
adds and changes, rethinking options
previously discarded, working with the
designers and director” All of this is Jim’s
show. It is compelling work— ever-chang-
ing, and always challenging.

“Enjoy the show,” Jim says with a
huge smile. “We did.”
Bay Area Business Leaders Giving Back, Doing Well, and Having Fun

BY LAUREN ELAINE DAVIDSON

Creativity and innovation are important qualities for success in the business world. The best ideas and advancements rely upon the active imaginations of great leaders and thinkers. It’s no surprise that some of the Bay Area’s top companies and their leaders also support the high-quality artistic work at Berkeley Repertory Theatre.

The Corporate Council, which was founded in 2003 to help the Bay Area business community engage with Berkeley Rep, is a group of more than 20 business leaders from a variety of industries. These leaders act as ambassadors for Berkeley Rep, building strategic partnerships and hosting special events that enhance the Theatre’s profile in the community. Members meet with visiting actors and other artists, as well as interact with artistic and administrative staff at regular meetings and exclusive events.

Currently, members of the Council are developing partnerships with small businesses and Chambers of Commerce. They are also engaging law firms to bring groups of summer interns for a night at the Theatre, building innovative sponsorship packages, promoting theatre-going among their colleagues, and hosting networking events at the Theatre.

“This season’s Corporate Council is more focused, more driven, and more fun than ever,” says Sandra McCandless, who chairs the group. “The Bay Area is known for its creativity and inno-

CONTINUED ON PAGE 28
As I walked into the classroom on the first day of Performance Lab, 40 freshman faces sized me up. Some saw me as a welcome diversion from the monotony of high-school life; others honed in on the word “actor” and connected me to a fabulous world of movies, magazines, and romance; to others still, I didn’t even register as a blip.

I launched into an introduction of the eight-week journey we were about to embark upon: together, this beginning drama class and I would move through a series of steps to create six mini-plays made from completely original material. As I finished my introduction, I saw looks of wonder, disbelief, and curiosity.

I smiled. “Trust me,” I said, “we’ll figure it out.”

Working with the teacher, Ms. Phillips, I created a curriculum around the production of *after the quake* based on this question: “How do we turn our little stories into big ones?” We looked at the play and how the protagonist enlarges his meek, humdrum life through his tales, and then I had each student write a paragraph about a time he or she faced a major challenge. We took six of these true stories—then, using improvisation and some writing, we built a play which dramatized them and created context through a series of related scenes. In this case, we included one “fantasy scene” where students were invited to play with the concept of magical realism, which is so present in the work of *quake* author Haruki Murakami.

As we worked to build these plays in class, there were moments where groups would get inspired and just take off, and my job was to step back and let them go; there were

**Ryan O’Donnell is a Bay Area actor and teaching artist at the Berkeley Rep School of Theatre. Recently, he spent a semester studying *after the quake* with a beginning drama class at Washington High School in San Francisco. His experiences illustrate an extraordinary journey shared by hundreds of Bay Area high-school students each season through the School of Theatre’s Performance Lab.**
A conversation with playwright Will Eno
WILL ENO HAS A KNACK FOR ENTWINING THE SIMPLE AND THE UNEXPECTED. Characters in his plays (such as The Flu Season, Thom Pain (based on nothing), and most recently, OH, THE HUMANITY and other good intentions), can turn from verbal meandering to searing insight and back again on a dime, but never lose his wonderfully unpredictable sense of humor. When the September 2005 issue of American Theatre magazine asked Eno, “What’s always in your fridge?” he responded: “A framed picture of my grandfather on a ski lift has been in there for two years. I think one of my cousin’s kids put it there.” This made Berkeley Rep’s dramaturg and literary manager, Madeleine Oldham, laugh so hard she couldn’t wait to ask him more questions.

Madeleine Oldham: Am I right that you wrote TRAGEDY in 2001? If so, why is the American premiere only just now happening in 2008?

Will Eno: I started the play in about 1999. It has taken a while to happen here. I don’t know exactly why and wouldn’t want to guess. People have requested the rights to the play, here and there, but I was waiting for the most right situation, in the best location, which I judge to be this production, in Berkeley, California.

In the intro to The Flu Season, you write that “The general effect, and this is true of most of the characters in The Flu Season, should be similar to watching a pane of glass slowly break (to use a metaphor)” Do you think this applies to all of your plays—that they are in some way like watching something slowly break?

Maybe. Isn’t that sort of the Third Law of Thermodynamics, that everything slowly breaks? It’s certainly not an uncommon model. But physics aside, if physics can be put aside, most of the things that have happened to me in my life have happened to me pretty slowly. Yes, I broke my arm a bunch of times when I was a kid, and I was able to do that fairly quickly. But most of the important things happened more slowly, which is interesting, because you’re also changing as a person, while this life-changing thing is happening to you. So go figure that out. I guess it interests me: people versus time, people versus life, grindingly. We all know the ending, in a way, anyway. The Road, by Cormac McCarthy, for all the daytime-television glamour that surrounds it, strikes me as a pretty perfect example of something that exploits a fairly simple situation, and exploits it slowly and, sort of, inevitably. Two people walk down a road and that’s about it. But you can’t believe how thrilling it is, how surprising it is, how much life it bleeds.

One of the things I love the most about your writing is the way you observe the most mundane and ordinary details of modern
“When I think of favorite moments in life, happy times, most of them are fairly unadorned—they're sort of normal moments in a slightly abnormal light. You know, a good sandwich, or the moon looks really big for some reason, or you find a dollar, or it starts snowing at an odd time. Of course, I love oysters and cocaine, just like everyone else, but I really do get a kick out of simple regular things.”

human life, and despite (and because of?) their banality, communicate them as poignant and poetic. How did you learn how to do that? Or did it come naturally? Is it the way you see the world even when you're not writing?

You're very nice to say that. I learned a ton from Gordon Lish, who would always pick the handsaw over the hawk, when it comes to an object, claiming that the less-pretentious, less-poetic-seeming object is always the one to begin with, the one to get more juice out of. Gordon wrote a great story called “How to Write a Poem” that is pretty instructional for the writer. It details a fairly coherent poetics for writing that gets down to the truth, to the poetry of things, but avoids that poetry smell. When I think of favorite moments in life, happy times, most of them are fairly unadorned—they're sort of normal moments in a slightly abnormal light. You know, a good sandwich, or the moon looks really big for some reason, or you find a dollar, or it starts snowing at an odd time. Of course, I love oysters and cocaine, just like everyone else, but I really do get a kick out of simple regular things.

Christmas Eve Day, I went to a mall with my friend Shevaun Mizrahi. We weren't there to buy anything, we were just taking a break from driving. We walked around a little. We compared prices on some ugly crystal. We went into a mattress store and checked out this one called the Sleepmaster-3000 or something. Spent about a half an hour on it. It was an incredible mattress. The salesman told us all about it and gave us a nice lecture on sleeping and a free travel pillow. Then we went to the food court and got some food. It was really fun. It all seemed like a museum dedicated to something perfectly fine but not entirely clear. We were thinking about getting our eyes checked but then we decided to leave. It was pretty perfect. I wouldn't normally think a mall could be the site of a transcendent kind of time like that. But, if you're in a good mood and you don't look too closely and you just kind of drift around, whispering and laughing, without spending any money or making too many judgments about anything, it can.

in bed, while she was knitting. Later, I think we smoked a couple of those Gitanes cigarettes. Right there in bed, which felt very continental. Gitanes are one of the most existential cigarette brands, unless they still sell Old Golds. But, to your questions. I feel pretty influenced by Thornton Wilder. Also, I think Don DeLillo is some kind of miracle (although I know he also works very hard). And our great Edward Albee and of course Gordon. I was also crazy for Emily Dickinson and T.S. Eliot, a few years back. All these people ring in my head, a little. A lot. But, yeah, when I first read Beckett, it felt like it was all secret dreams and fears and in-jokes written for me. The line from Not I about someone having received “no love, such as it is normally vented on the speechless infant,” strikes me as one of the funnier, crueler things that English ever could say. Now, philosophy. I have a really old dictionary I refer to in order to understand the world. Here's what it says about Existentialism: “A philosophy recently developed in France that uses as a starting-point the assumed actual existence of the individual.” Right after that, it lists the word: “exister, noun.” I would be more okay with being labeled an Existerist. But, yes, I am all for the assumed actual existence of the individual. I think everyone should have one. Honestly, I have some serious doubts about my own existence, about how real I actually am, how real life is, how real the world is, sometimes, so I guess I tend toward that direction. Thornton Wilder said something about how the playwright's duty is to pose the question correctly. What a great name that is: Thornton Wilder.

What writers do you admire?

See above. Plus, add Stanley G. Crawford. And Flannery O'Connor. She has that great line where the escaped convict shoots the grandmother and says something like, “She could have been a good woman if she'd just had someone there to shoot her every minute of her life.” She, Flannery O'Connor, has a big big heart. I'd like to be as humane as her, someday. Cormac McCarthy. Howard Barker. A little Martin Crimp.

Do you consider your writing generally accessible? (I don't mean that as a passive-aggressive question. It comes from a place of being surprised by a couple of people wanting me to tell them what TRAGEDY is about after reading it.)

I certainly try to be clear. I try to be simple and clear. I like to keep things, at my end, as literal as possible. I try not

You get compared to Beckett a lot. Are you as influenced by him as everyone says you are? Are you ok with being labeled an existentialist?

I really think he is great. One of my favorite nights of the last couple thousand was reading Krapp's Last Tape to Shevaun
fairly unadorned—they're sort of normal moments in a slightly abnormal season, or you find a dollar, or it starts snowing at an odd time. Of course, out of simple regular things.”

to disobey big natural laws. I try not to exclude anyone, from the get-go. I try not to be a smarty-pants of any kind. But all that being said, I realize that we all have our sensitivities and inclinations, and that what is accessible to one person might be boring or confusing or inaccessible to the next. Also, sure, I suppose I ask a lot of an audience. If I could get one thing, out of the lot that I ask, I guess it would be openness. It doesn’t matter how accessible something is if someone doesn’t want to access it, right?

Do people ever accuse your writing of being depressing? If so, how do you respond to that?

Just for fun, I’ll be as honest as I can be. I think I probably suffer from something like melancholia. Probably always have, probably always will. That said, I try to be cheerful and I think I am, a lot of the time. I like going to minor-league baseball games. I like pretending to be German. But, yes. There are some fairly brutal truths that come along with the gift of life, and you have to look at those without too much blinking. But then, you have to try, I try, in writing, to say something cheerful, something cheering. Listen, I did some checking around. I looked up all my ancestors and every single one is dead. Must be some weakness in the gene pool. That’s hard news. But, with that as a starting-point (I hyphenate that because so does my New Century Dictionary,), I think there is great cause for glee. Almost total cause for glee. I might even start some kind of Glee Club. Consciousness and life are great great things. That’s the starting-point, the end-point. Gratitude, first; other stuff, second. So, and I follow Nietzsche in this, I try to affirm it all, or as much as I can possibly bear to.

Your plays sometimes feel to me like big Zen koans. Would you say you are comfortable with paradox?

Yeah, I like a good paradox. I have been reading “Thirteen Ways of Looking at a Blackbird,” and some other Wallace Stevens poems. That poem in particular strikes me as kind of a koan, if I understand the word correctly. “It was evening all afternoon. It was snowing and it was going to snow.” Sometimes, you can read something like that, and it kind of gets the mind out of the way, and you suddenly find yourself sitting in the body you’ve been sitting in all along and it suddenly gives you shivers. I get these real physical shivers. Which are great. I don’t know that much about Descartes, but, I reckon the body and the mind are not as separated as I think he thought. Yes, you think, therefore, you are. But, you breathe, therefore, you think. By the way, I like your phrase “big Zen koans.” It’d be great if that made it into the slang vocabulary, somehow, to mean something like “kudos” or “props.” As in, for example, “Big Zen koans to Madeleine Oldham for all these great questions, yo.”

You are able to capture emotional highs and lows and all the loneliness and sadness and beauty and hilarity and loneliness and everything of life in 10 pages of dialogue, which I find truly astonishing. Is it as easy for you as you make it seem? That’s a roundabout way of asking whether your first drafts come out pretty close to what’s in your head? Are you a big reviser?

Again, you’re really kind to say that. Thanks. I revise a ton, almost constantly, probably sometimes ruinously. There’s always the possibility of some great mysterious thing being achieved in a first draft. But I think it’s rare, for me, to come out with a line or a sentence that can’t be strengthened somehow or made more hilarious and lonely with some work.

Will you say a little bit about your relationship with language? And in particular, your choice to sometimes include obscure or difficult words in a play?

Gordon Lish once famously or infamously said, “Language is never not smarter than you are.” Which I take to be true. So, relationship-wise, I feel sort of inferior to language, to all language, any language, especially Portuguese and Finnish. As for obscure or difficult words, I like them, but, not for the purpose of being difficult or obscure, I’m not trying to outsmart anyone. If I use some old obsolete word, I usually (probably too frequently) have a character reading the definition from a dictionary or defining the word somehow—so it isn’t as if I’m trying to slip them past people. I like making up words—medical conditions, philosophical terms. I have this buddy Rainn Wilson who, behind our backs, became a huge film and TV star. One time, we were playing tennis and making up plausible-sounding titles for non-existent books of contemporary French philosophy. He came up with The Flaccidity of Impatience, which is pretty great. Words are weird. “Weird” is a weird word. I sometimes think the old obscure ones have some strange magic locked up in them. And I like that. Probably all words have some strange magic locked up in them. But I really try not to be one of those
writers who hits you over the head with his vocabulary. Which—my vocabulary—is not so impressive. I have good reasons to be modest.

What are you reading now?
I just re-read Log of the S.S. the Mrs. Unguentine by Stanley G. Crawford. It has to be one of the great American novels, one of the great novels in English. I've been reading the Koran, or, Qur’an. Trying to see what all the hubbub is about. If you can call the Global War on Terror hubbub.

If you weren't working in the theatre, what would you be doing?
Drugs, probably. When I was really little, I wanted to be a farmer. I was a bicycle racer for most of my teens and twenties. I raced semi-professionally in Italy. I got second in the National Championships and won some other big races. Then, enough turned out to be enough. The tuba is a great instrument. That would be fun to be a really good tuba player. The thing is so huge, so completely un-fragile, un-delicate, it’s hard to imagine anyone being sad playing a tuba. I would probably be angrier, if I weren’t a playwright.

How did your relationship with Harper’s come about?
Mysteriously and unbeknownstely. It’s not really a relationship. Harper’s reprinted a couple of things that had appeared in a literary magazine called Post Road and in a book that Mac Wellman and Young Jean Lee edited called New Downtown Now. I never met anyone over there, at Harper’s. It was a thrill and an honor, but, again, there wasn’t much fanfare, it happened fairly slowly, at the speed of the U.S. Mail.

Do you like being in rehearsals for your plays? How would you describe your style in working with a director? Are you a hands-on or a hands-off collaborator?
I like going to rehearsals. I also like stopping going to rehearsals. I think I can be helpful to the process with a good mix of presence and absence.

You’ve had a good run lately with the reception of your work in New York. Has it been as well-received other places?
I think in general it’s gotten a pretty good reception, a pretty fair shake. Which, of course, is gratifying. There have been enough negative reviews to give an overall feeling of authenticity, of balance, so it doesn’t look rigged. It’s easy to forget—but important to remember—the time when you just wanted to get something on the stage and get a few people to come see it. I try not to get too involved, or too worked up, one way or the other, about the press end of things.

What’s next for you?
I don’t know. Springtime in Berkeley. Then summer, somewhere.

What haven’t you done yet that you want to do?
I’d like to go to the Middle East. Also, I spent some time, a couple of times, in Nicaragua and I’d like to go back there and, without wanting to sound condescending, do something helpful.
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THE 40TH BIRTHDAY SEASON · 2007–08
Berkeley Repertory Theatre presents
the American premiere of

TRAGEDY: a tragedy

BY
WILL ENO

DIRECTED BY
LES WATERS

MARCH 14 – APRIL 13, 2008
THRUST STAGE
AMERICAN PREMIERE

The show’s approximate run time is one hour and ten minutes. The show will be performed without an intermission.

This production is made possible through the generosity of

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PRODUCERS
David & Vicki Cox
Thalia Dorwick
Rick Hoskins & Lynne Frame
Stephen & Cindy Snow
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Gail & Arne Wagner

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CAST
(In alphabetical order)
Frank in the Studio David Cromwell
Michael, Legal Advisor Max Gordon Moore
John in the Field Thomas Jay Ryan
Constance at the Home Marguerite Stimpson
The Witness Danny Wolohan

DESIGNERS
Scenic Designer Antje Ellermann
Costume Designer Meg Neville
Lighting Designer Matt Frey
Sound Designer Cliff Caruthers
Production Stage Manager Michael Suenkel
Casting Director Amy Potozkin
New York Casting Janet Foster

The actors and stage managers employed in this production are members of the Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
David Cromwell
FRANK IN THE STUDIO

David’s Berkeley Rep debut. His West coast credits include work at The Old Globe, Pasadena Playhouse, Portland Center Stage, San Jose Repertory Theatre, and Seattle Repertory Theatre. Other regional credits include work at CenterStage, Geva Theatre Center, Huntington Theatre Company, McCarter Theatre Center, and elsewhere, including eight seasons of Shakespeare at the Folger Theatre in Washington, DC. On Broadway, David most recently appeared as Peter Chaadaev in Tom Stoppard’s trilogy The Coast of Utopia. Other Broadway work includes Denzel Washington’s Julius Caesar, A History of the American Film, Me and My Girl, The Mystery of Edwin Drood, and The Scarlet Pimpernel. David’s Off-Broadway credits include Bad Habits, Big Bill, and Hamlet. He has also appeared in many sitcoms, episodics, daytime dramas, and movies of the week; his feature films include Speechless and Picture Perfect.

Max Gordon Moore
MICHAEL, LEGAL ADVISOR

Max is pleased to make his Berkeley Rep debut in TRAGEDY: a tragedy. Locally, he’s also appeared with the Aurora Theatre Company in Private Jokes, Public Places; California Shakespeare Theatre in As You Like It, The Merchant of Venice, The Merry Wives of Windsor, and Richard III; Magic Theatre in Pleasure and Pain; and Traveling Jewish Theatre in 2x Malamud and Family Alchemy. Max also recently worked with local group Campo Santo in Des Moines. His regional credits include Bach At Leipzig at A Contemporary Theatre in Seattle, A Christmas Carol with the Actors Theatre of Louisville, John Bull’s Other Island at Geva, and Marvin’s Room at Seattle Rep, and The Seagull at The Cleveland Play House. Max is a graduate of Sarah Lawrence College and studied with the British Academy of Dramatic Arts in London. He lives in Oakland.

Thomas Jay Ryan
JOHN IN THE FIELD

Thomas Ryan’s Off-Broadway credits include Pinter’s Celebration (American premiere) and The Room with Atlantic Theatre Company, the title role in In the Matter of J. Robert Oppenheimer with Keen Company, Juno and the Paycock at Roundabout Theatre Company, Ivo Van Hove’s production of The Misanthrope at New York Theatre Workshop, Sin with The New Group, and Suzan-Lori Parks’ Venus at The Public Theater. His regional credits include work at Hartford Stage, the Guthrie Theater, the Kennedy Center, La Jolla Playhouse, Shakespeare Santa Cruz, The Shakespeare Theatre, and Yale Repertory Theatre. Thomas made his film debut as the title character in Hal Hartley’s Henry Fool and reprised the role in last year’s sequel, Fay Grim. Subsequent films include The Book of Life, Dreamboy, Eternal Sunshine of the Spotless Mind, The Legend of Bagger Vance, and South of Heaven. Thomas has also twice collaborated with acclaimed San Francisco filmmaker Lynn Hershman-Leeson, in Teknolust and last year’s Strange Culture.

Marguerite Stimpson
CONSTANCE AT THE HOME

Marguerite Stimpson recently made her Broadway debut in Butley, opposite Nathan Lane. Off Broadway, she also appeared in Transfigurations at Women’s Project. Regionally, Marguerite has appeared in Antigone and The Idiots Karamazov (u.s.) at American Repertory Theatre (a.r.t.); Apple Cove at the Todd Mountain Theater Project; Butley at the Huntington; Closer, The Diary of Anne Frank, The Play About the Baby, Proof, and Romeo and Juliet at the Hippodrome State Theatre; and Mary Zimmerman’s Pericles at both the Goodman and Shakespeare Theatre. Her film and television credits include As the World Turns, Blood Night, Ed, Going Under, and Lipstick Jungle. A proud member of Actors’ Equity Association, Marguerite received her MFA from the Institute for Advanced Theatre Training at A.R.T.

Danny Wolohan
THE WITNESS

Danny Wolohan is a member of Campo Santo and The ESP Project, the resident theatre and dance-theatre companies, respectively, of San Francisco’s Intersection for the Arts. With esp, he has danced, written, sung, and spoken in three critically-acclaimed world-premiere productions: 51802, One Window, and Orbit. With Campo Santo, he has appeared in seven world-premiere productions, collaborating with such writers as Dave Eggers, Philip Kan Gotanda, Jessica Hagedorn, Denis Johnson, and Octavio Solís. Danny has been nominated for several Bay Area Theatre Critics Circle Awards and is the recipient of a Dean Goodman Choice Award for best supporting actor. He was SF Weekly’s best ensemble actor of 2006, the Bay Area Reporter’s best drag performance of 2005, and was featured on the cover of American Theatre magazine as one of seven actors in the nation one should travel to see.

Will Eno
PLAYWRIGHT

Will Eno is a Guggenheim Fellow, a Helen Merrill Playwriting Fellow, and a Fellow of the Edward F. Albee Foundation. He received the first Marian Seldes/Garson Kanin Playwriting Fellowship after being nominated for the award by Edward Albee. Will’s first play, The Flu Season, received the Oppenheimer Award in 2004 for the best New York debut by an American playwright. His play Thom Pain (based on nothing) won many awards at the Edinburgh Fringe Festival, and was a finalist for the 2005 Pulitzer Prize. He is also the author of Intermission and the short plays in Oh, The Humanity and other good intentions, which recently appeared at the Flea Theater in New York. An excerpt of TRAGEDY: a tragedy appeared in the June 2006 issue of Harper’s magazine. Will taught playwriting as a Hodder Fellow at Princeton University in 2006, and was a Fellow of the Cullman Center of the New York Public Library in 2007. His plays are published by Oberon Books in London, and by TCG and Playscripts in the United States.
Les Waters
DIRECTOR
Les is in his fifth year as associate artistic director of Berkeley Rep, where he has staged *Eurydice*, *Fêtes de la Nuit*, *Finn in the Underworld*, *The Glass Menagerie*, *Heartbreak House*, *The Mystery of Irma Vep*, *The Pillowman*, *Suddenly Last Summer*, *To the Lighthouse*, and *Yellowman*. He won an Obie Award for *Big Love*, directing its premiere at the Humana Festival and subsequent runs at Berkeley Rep, Brooklyn Academy of Music, the Goodman, and Long Wharf Theatre. In addition to *Big Love*, his New York credits include the Connelly Theatre, Manhattan Theatre Club, Playwrights Horizons, The Public, Second Stage Theatre, and Signature Theatre. Elsewhere in America, he has directed for a.c.t., the Goodman, the Guthrie, La Jolla Playhouse, Steppenwolf Theatre Company, and Yale Rep. In his native England, Les has staged work with the Bristol Old Vic, Hampstead Theatre Club, 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.

Antje Ellermann
SCENIC DESIGN
Antje Ellermann is excited to return to Berkeley Rep where she designed sets for last season’s production of *The Pillowman* and the previous season’s *9 Parts of Desire*. Her other design projects include *The Cook* at INTAR, *Liberty City* by April Thompson and Jessica Blank at NYTW, *Lydia* by Octavio Solis at Denver Center Theatre Company, and *Sakharam Binder* and *Trust* at The Play Company. Her scenic designs for opera include *The Medium* at The Kaye Playhouse, *The Tender Land* at the Fisher Center, and *Xerxes* at Pittsburgh Opera Center. Antje's TV design credits include a documentary series about the history of the Supreme Court for PBS and *Becoming American — The Chinese Experience*, for which she received an Emmy nomination. She is a recipient of the NEA/TCG Career Development Program for Designers and has been nominated for a Lucille Lortel Award and an Ovation Award. For more information about Antje, please visit antjeellermann.com.

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Profile S
Berkeley Rep Presents

Meg Neville
Costume Design
At Berkeley Rep, Meg Neville previously designed Dinner With Friends, Eurydice, Galileo, and Suddenly Last Summer. She also worked with Les Waters on the Second Stage and Yale Rep productions of Eurydice, and Buried Child at A.C.T. Meg's other recent Bay Area credits include The Crowd You’re in With at the Magic and King Lear at Cal Shakes, where she is an associate artist and has designed numerous productions. Her New York and regional credits include work at Atlantic Theater Company, BAM, CenterStage, Chicago Opera Theater, Dallas Theater Center, Hartford Stage, San Jose Repertory Theatre, South Coast Repertory, and Yale Rep. Meg is a graduate of the Yale School of Drama, and resides in San Francisco with her husband and three children.

Matt Frey
Lighting Design
This is Matt Frey's fourth project at Berkeley Rep with Les Waters, having also worked on Finn in the Underworld, The Glass Menagerie, and To the Lighthouse. His recent design work includes Frau Margot at Fort Worth Opera, Tan Dun's The Gate at BAM, Hearts at CenterStage, Bach's St. John Passion with Robert Spano and the Atlanta Symphony Orchestra, and Gorecki's Symphony No. 3 with Brooklyn Philharmonic and Ridge Theater at BAM. Other highlights include Steve Reich and Beryl Korot's The Cave at Cité de la Musique in Paris, David Lang’s The Difficulty of Crossing a Field with Ridge Theater, and Dublin By Lamplight in London with the Dublin-based Corn Exchange. Matt’s work has also been seen at Manhattan Class Company, The New Group, NYTW, Playwrights Horizons, Signature Theatre, Theatre For A New Audience, regional theatres throughout the U.S., and numerous theatres abroad.

Cliff Caruthers
Sound Design
Cliff Caruthers has created soundscapes and music for over a hundred Bay Area productions, most recently Anna Bella Eema for Crowded Fire, Brainpeople for A.C.T., and Death of the Last Black Man in the Whole Entire World for Cutting Ball Theater Company. He is an artistic associate at Cutting Ball, a company member of Crowded Fire, and the resident sound designer for TheatreWorks. Cliff has also created sound designs for A.C.T., Cal Shakes, and 117. Outside the theatre world, he is co-curator of the San Francisco Tape Music Center and technical director for the San Francisco Electronic Music Festival. Cliff's electronic music has been performed at the 2007 Prague Quadrennial, 964 Natoma, Deep Wireless, Noise Pancakes, SFEMF, SFTMF, and the Society for Electroacoustic Music in the United States.

Michael Suenkel
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, Hyriothaphia, and Mad Forest. He has also worked with the Huntington Theatre in Boston, La Jolla Playhouse, New York’s Public Theatre, the Pittsburgh Public Theater, Second Stage, and Yale Rep. For the Magic, he stage-managed Albert Takaucks’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

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, B Street Theatre, Bay Area Playwright’s Festival, Dallas Theatre Center, T171, 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. Amy has been a private coach to hundreds of actors and teaches at the Berkeley Rep School of Theatre and Cal Shakes Theater School. 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 America, Culture Clash’s Zorro in Hell, The First 100 Years, Genius, 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, worked it up 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 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 has served as Berkeley Rep’s managing director since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT) and recently completed two terms on the board of Theatre Communications Group (TCG), where she served three years as treasurer. Susie has served extensively with the National Endowment for the Arts’ Theatre Program panel, as well as on NEA panels in three other areas: Overview, Prescreening, and Creation and Presentation. She has chaired panels for both the Preservation and Heritage and the Education and Access programs, also serving as an onsite reporter for many years. In addition, she led two theatre panels for the Massachusetts Arts Council. Closer to home, Susie is a commissioner of the Downtown Business Improvement District, former vice president of the Downtown Berkeley Association, and the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. A proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society, Susie lives in Berkeley with her husband and son.

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.

David and Vicki Cox
Producers
David and Vicki Cox have been active in the theatre world for nearly 30 years — first with the Guthrie Theater in Minneapolis, where Dave served as board chair, and now with Berkeley Rep, where Dave is a board member. Vicki, a women’s rights activist, is a past national board member of Planned Parenthood and a current director of the Americans for the UN Population Fund. Dave has retired from his position as CEO of Cowles Media, and pursues interests in media and
environmental causes, serving as board chair of Earthjustice and Link Media. The Coxes love Berkeley Rep’s dedication to risk-taking and their emphasis on contemporary plays, as well as their commitment to developing theatre works and artists.

**Thalia Dorwick**  
**PRODUCER**  
Thalia Dorwick became involved with the theatre when, at age 12, she wrote, produced, and starred in a Girl Scout play. Fortunately, she has been only a spectator since then. She serves on the board of directors for Berkeley Rep and on the board of trustees for Case Western Reserve University. Thalia has a PhD in Spanish, taught at the university level for many years, and is the co-author of a number of Spanish textbooks. She retired as editor-in-chief of McGraw-Hill Higher Education’s Humanities, Social Sciences, and Languages group three years ago.

**Rick Hoskins & Lynne Frame**  
**PRODUCERS**  
Rick Hoskins and Lynne Frame actively support the ambitious artistic programs at Berkeley Rep and salute the organization for giving them one more reason to love the Bay Area. Rick is a managing director of Genstar Capital and has been a trustee of Berkeley Rep since 2002, currently serving as president emeritus. In the corporate world, he is the chairman of both Fort Dearborn Company and Installs Inc, as well as the director of numerous other companies. Lynne recently retired from her teaching position in the German department of UC Berkeley, and now works on the national board of Slow Food usa. She has also served on the board of Slow Food Nation, which is bringing a major Slow Food event to San Francisco over Labor Day in 2008. Both Rick and Lynne currently sing with the San Francisco Choral Society. They live in Mill Valley with their nine-year-old son, Alex, who sings with San Francisco Boys Chorus and loves to attend the theatre with his parents.

**Gail & Arne Wagner**  
**PRODUCERS**  
Arne Wagner is an attorney with Calvo and Clark in San Francisco. Gail Wagner is a hematologist/oncologist at Kaiser in Hayward. She is the founder of Matibabu Foundation (matibabu.org), an organization dedicated to providing healthcare to the Ugenya region of western Kenya. Arne and Gail have been attending Berkeley Rep since they were students in 1972.

**In the studio with St. Paul’s Towers resident Betty Keneman**

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Rabbit Lawn Ornament Amputation*
Christopher Dawe

*No actual rabbits were harmed for this production.

Corporate Council CONTINUED FROM PAGE 14

vative thinking in business and technology. The executives serving on the Corporate Council exemplify this spirit. They tell me they get back more than they give, and I share that sentiment.”

The Council celebrates Berkeley Rep’s valuable partnerships by hosting an annual Corporate Night where Corporate Partner companies bring employees, clients, and guests for a festive evening of food, wine, and networking. Corporate Partners also get a sneak peek behind the scenes at one of our productions. Guests heard from Leigh Fondakowski about the development of The People’s Temple the night before its world premiere; learned that Theatre de la Jeune Lune’s artistic director, Dominique Serrand, considers Molière his hero; and took an exclusive tour of the magical Brundibar set, designed by Maurice Sendak.

We invite you to learn more about how you and your company can become involved with Berkeley Rep. Contact Lauren Elaine Davidson, corporate giving manager, at 510 647-2904 or ldavidson@berkeleyrep.org.

Performance Lab CONTINUED FROM PAGE 15

also moments where a group would hit a wall and get frustrated, and I would need to step in and help them brainstorm about alternatives until they were able to move forward again.

Ultimately, the level of artistry varied in the final plays, as one might expect in a class this large and at this level. But what amazed me was the level of collaboration that was occurring across the board, in every group. Students from very different backgrounds with little in common were asked to work together to solve problems, and they rose to the occasion. This is one of the main strengths of Performance Lab: students are empowered to create something original and unique, and to collaborate as they do so. In the end, many of them found pride in the thought that “this is mine, I did this” and, better yet, “this is ours, we created this.”

This season alone, 24 high-school classrooms have participated in this residency-based program. “Our goal is to use theatre arts to give each student a voice in the classroom,” says Berkeley Rep Outreach Coordinator Dave Maier. “The Theatre’s productions provide an anchor for the curriculum from which teaching artists and classroom teachers work to find a ‘line of inquiry’ that will maximize student involvement, academic enrichment, and state standards for a given subject.” As Ryan’s account shows, there’s an added benefit as well: arts education does all this, and can also bridge disparate groups in a community, culture, or classroom.

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  - Senco brad gun
  - Hole saw set
  - Tape measures
  - Router bits
  - Tap and die set

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- Pentium laptop computer
- 15” flat-screen computer monitors

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

**General**
- Passenger vehicle or pick-up truck
  - (in good condition)
- Office desk chairs
- Pro bono auto mechanic work
- Reference books for literary department
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- Two-drawer vertical file cabinet
- Stereo headphones (for the hearing-impaired description service)
- Dry-erase board (24” x 36” or smaller)
- Dry-erase "year at a glance" wall calendar

*if we don’t ask for it, we probably won’t get it!
By the time you read this, *Passing Strange* — which made its world premiere at Berkeley Rep in October 2006 as a coproduction with the Public Theater — will have opened on Broadway. The show tells the heartfelt story of a young bohemian who charts a course for “the Real” through sex, drugs, and rock and roll — but behind the scenes, the journey has been no less mind-blowing.

Creator/performers Heidi Rodewald and Stew see themselves as musicians first, “show folk” second. Stew began writing the piece as an impulse to create “a song big enough to run around in.” And while much had changed by the show’s world premiere on October 19, 2006, Stew and Heidi remained musicians first, show folk second, and the piece retained that naked, honest, and slightly dangerous edge that Stew and Heidi had wanted to bring to the stage. An edge you might even call “the Real.”

Audiences responded to that honesty: the show was quickly extended to meet growing demand for tickets. For the final performance here in Berkeley, the house was packed — fans were even turned away. The show transferred to The Public in early 2007, and was again extended to meet demand. The off Broadway production closed in July, but by October, Berkeley Rep and The Public had joined with The Shubert Organization and producer Elizabeth Ireland McCann to announce that the complete original cast would transfer to Broadway, with an opening night set for February 28.

*Passing Strange* made its world premiere on the Thrust Stage — the same stage where you’re seeing the American premiere of *Tragedy: a tragedy today*. Who knows what the future holds for this production — perhaps another move from Berkeley to Broadway?
BERKELEY REP IS IN THE HABIT OF making history. TRAGEDY: A Tragedy is our third American premiere—Alan Ayckbourn’s Season’s Greetings and a new translation of Lope de Vega’s classic Fuente Ovejuna were also performed in the States for the first time on the Thrust Stage. Passing Strange (at left) is one of 47 shows that have made their world premieres on our stages—and one of 15 shows in the last 20 years that have gone from Berkeley to New York.

As we continue to celebrate our 40th birthday, we look fondly to the past: a list of all our world premieres is below. We also look with excitement to the future: next season, two more plays will be added to this list. To guarantee your tickets to more theatrical history in the making, call 510 647-2949 today or click berkeleyrep.org to learn how you can subscribe to our outstanding 2008-09 Season.

How many did you see?

- 1968 Pigeon, Pigeon
- 1972 For Promised Joy
- 1974 Dracula, A Musical Nightmare
- 1975 Continental Divide
- 1976 Yankee Doodle, A Myth With Music
- 1977 Rep!
- 1978 Mad Oscar
- 1984 The Margaret Ghost
- 1988 Yankee Dawg You Die
- 1990 The Virgin Molly, Each Day Dies with Sleep, The Yo, Frankie!
- 1991 Fish Head Soup, Dragonwings
- 1992 McTeague A Tale of San Francisco
- 1993 Volpone (new translation), The Lady from the Sea (new translation), Mother Jones
- 1995 Geni(Us)*, Ballad of Yachiyo
- 1996 Mauvais Temps
- 1997 Evolution of a Homeboy: Jails, Hospitals & Hip Hop
- 1998 Hydriotaphia
- 1999 The Queen of the Sea*, Ravenshead*, The First 100 Years*, The Alchemist (new translation)
- 2000 Views
- 2002 Culture Clash in AmeriCCa, Persimmony Jones, Menocchio
- 2003 Fräulein Else
- 2006 Continental Divide Mothers Against and Daughters of the Revolution*
- 2005 Fêtes de la Nuit, For Better or Worse, The People’s Temple, Finn in the Underworld
- 2006 Culture Clash’s Zorro In Hell*, Passing Strange*
- 2007 To The Lighthouse
- 2008 Taking Over

*denotes a work commissioned by Berkeley Rep
EMG
We acknowledge the following Annual Fund donors whose contributions from January 2007 through January 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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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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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.

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Please keep perfume to a minimum

Many patrons are sensitive to the use of perfumes and other scents.

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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

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<td>PREVIEWS</td>
<td>$37</td>
<td>$33</td>
<td>$27</td>
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<td>TUE 8PM - WED 7PM</td>
<td>50</td>
<td>45</td>
<td>33</td>
</tr>
<tr>
<td>THU 2PM* - SAT 2PM</td>
<td>55</td>
<td>49</td>
<td>37</td>
</tr>
<tr>
<td>THU 8PM - SUN 2 &amp; 7PM</td>
<td>61</td>
<td>55</td>
<td>43</td>
</tr>
<tr>
<td>FRI 8PM</td>
<td>69</td>
<td>61</td>
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</tr>
<tr>
<td>SAT 8PM</td>
<td>69</td>
<td>61</td>
<td>49</td>
</tr>
</tbody>
</table>

*No Thursday matinees for Limited Engagement shows

Special discount tickets

Under 30 discount

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

Student group weekday matinee

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

Senior/student rush tickets

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

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