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Email info@berkeleyrep.org

IN THIS ISSUE

CALENDAR

Unless otherwise noted, all events are associated with The Arabian Nights

NOVEMBER
13 Previews begin, 8pm
13 Pre-show docent presentations begin, every Tue and Thu, 7pm
14 Target® Teen Night, 6:30pm
16 Michael Leibert Society luncheon, 11:30am
18 An Evening with Mary Zimmerman, 6:30pm
19 Press night, 8pm
20 Joe Turner’s Come and Gone (JT) post-show discussion, 8pm
20 night/out LGBT party, 8pm
21 Tasting: Triple Rock Brewery and Fra’ Mani Salumi, 7pm
21 30 Below party, 7pm–midnight
21 Cal Alumni Night, 8pm
22 Tasting: Teance teas, 7pm
23 Tasting: Raymond Vineyards, 6pm
23 YMCA night, 8pm
27 Thanksgiving Day, no performances

DECEMBER
2 JT post-show discussion, 8pm
3 Student matinee, noon
3 Teen Council Meeting, 5pm
5 Tasting: Kokomo Wines, 7pm
5 JT post-show discussion, 8pm
6 Ghostlight lunch, 11:30am
6 Tasting: Peterson Winery, 7pm
7 Family Series, 11am
7 Tasting: Peet’s Coffee & Tea, 7pm
10 JT student matinee, noon
11 On the Town: San Francisco Asian Art Museum, 6pm
11 Post-show discussion, 8pm
12 Tasting: Triple Rock Brewery, 7pm
13 Tasting: St. Helena Road Winery, 7pm
14 Tasting: Bravante Vineyards, 6pm
14 JT final performance, 7pm
16 Post-show discussion, 8pm
17 Student matinee, noon
19 Post-show discussion, 8pm
20 Ennio preview, 2pm
20 Tasting: Teance tea, 7pm
20 Ennio opening night, 8pm
25 Christmas Day, no performances
28 Tasting: Tres Sabores, 6pm
31 Ennio New Year’s Eve pre-show party and final performance, 9pm

JANUARY
4 ASL close-captioned performance, 2pm
4 Final performance, 7pm

School of Theatre event
Donor appreciation event
When I was in the ninth grade, I remember watching some newsreel footage in my history class about WWII. The film depicted life during wartime in various European cities, including several scenes of large audiences attending concerts and plays. “How could they?” I thought, feeling shocked and upset that people could be enjoying some artistic event while the world around them was in such turmoil. “How could they possibly enjoy some frivolous form of entertainment while the war was raging?”

As I got older I gradually came to understand the many functions of art. I came to see what it is that we human beings need, what sustains us, what feeds our spirits and relaxes our minds. I began to see that in times of crisis and change, there is a special role that art can play: that performance can serve to create and bind a community, that when we are surrounded by ugliness it is important to remember the essential beauty of the world, that our imaginations are the greatest tool we have in any fight against despair. I began to think about communities trying to survive any number of hardships from war to poverty to illness, and how the act of watching a movie or a play or listening to some piece of music can in some small way serve as a form of healing, a connection to something larger, a conduit to life itself.

Mary Zimmerman believes that theatre has the capacity to heal our spirits. Her work is infused with a kind of incandescent light; a kinetic sense of transformative magic that communicates a feeling of possibility, of surprise, of the sheer delight of being alive. By reminding us that within the deepest darkness there is always some reservoir of luminosity, some way to get back home, she gives us hope. Not the simplistic hope that things will automatically get better or that our problems will instantly vanish, but that the keys to dealing with the enormous issues we encounter in this life are carried within the wellspring of our humanity.

There are no Nazis invading our country. Many people still enjoy a wide array of comforts and are surrounded by toys of every variety. But the problems we face as a society, as a nation, and as a planet have become increasingly present during the past eight years. All of us are confronting the reality of diminished expectations and an increasingly anxious world. We yearn for greater clarity, a greater ability to grasp the complicated problems that threaten to engulf us. We need as much light as we can get.

So, along with Mary Zimmerman, I say: art, now more than ever.

Enjoy The Arabian Nights.

Tony Taccone
A gift you can’t put in a box

ALL OF US ARE FEELING IT. PRICES ARE UP, stocks are down, and uncertainty is everywhere. We’re certainly in a different economic climate than just a few months ago.

It’s overwhelming, I’m sure—the number of requests you’re receiving to contribute to worthwhile causes in a time of financial need. And you may have just received a similar request from Berkeley Rep. It’s difficult to ask people to make contributions, knowing that we’re all experiencing such uncertainty. Yet we need your support now as much as we’ve ever needed it in the past.

I know that times are tough. Berkeley Rep, just like every home and business, is tightening its belt. We’re making cuts in our budget and postponing new projects, scaling back in ways which we hope will only minimally impact your experience at the Theatre. But the fundamental fact remains that Berkeley Rep will have two enormous challenges this season. Fifty percent of our budget comes from ticket sales; fifty percent comes from contributions. For the Theatre to be stable over the next few years, we truly need people to purchase tickets and make donations.

It’s easy to forget, as the house lights go down, that Berkeley Rep is a nonprofit. It’s easy to forget that the price of your ticket only covers 50% of what you see on stage. In fact, most of you in the audience paid even less than that for this beautiful show. If you’re a subscriber, you enjoy the benefit of significant savings on every play. And if you’re seated in Section A or Section B, you’re enjoying the lower prices we instituted last season, when we realized that tickets had become out of reach for theatre-lovers of limited means. But these discounts are only possible because half of our costs have been supported by donors. Without donors like you, the show would end at intermission. Or every ticket would cost $100! I can’t imagine that in our community.

So, when you go home tonight and see those requests for money in your mailbox, I hope you’ll remember that Berkeley Rep wants to be there for you over the long haul. We want to continue producing theatre that you crave, art that makes life meaningful, entertainment that celebrates the good times and brings light into the darkness. We want to weather this storm with you. And we can do that...with your help.

Here’s wishing you (and all of us) a better 2009,

Susie Medak
Stories in silk

BY MEGAN WYGANT

For more than 4,000 years, Scheherazade’s birthplace has been revered for strengths in two very different, very unique art forms: fantastic, fabulist poetry and elaborately decorated, intricately woven rugs. So deeply are both rooted in Persian culture that medieval Persian poets often refer to their poems as carpets—carpets of words where each phrase, rhythm, and beat is as carefully woven into the narrative by the storyteller as color and design are woven into the warp and weft by a master carpet maker.

For The Arabian Nights, scenic designer Daniel Ostling imagined a stage literally piled with Persian rugs. Berkeley Rep and its partners for this production, Lookingglass Theatre Company and Kansas City Repertory Theatre, were able to arrange for the loan of these rugs—valued at over $100,000—from Oscar Isberian Rugs in Chicago.

continued on page 16
Homegrown talent

BY ELISABETH MILLICAN

DO YOU RECOGNIZE THE YOUNG man in this photo? His name is Keanu Beausier and, until December, he’s just across the courtyard in the Roda Theatre playing Reuben Mercer in Joe Turner’s Come and Gone.

From September 2007 through March 2008, Keanu spent every Monday and Wednesday from 4 to 6PM training with a group of 24 other talented middle school students as part of Berkeley Rep School of Theatre’s Performance Ensemble class.

Performance Ensemble is one of nearly 100 classes offered each year for all ages and abilities through the Berkeley Rep School of Theatre. This class, taught by Education Associate Gendell Hernández and Teaching Artist Jon Burnett, provides a rare opportunity for a group of young actors to work together for seven months as an ensemble. “Our goal as artists is to always do excellent work,” says Gendell. “This requires a sense of fun, and tons of dedication. In Performance Ensemble, we give young actors a real taste of what it takes to execute their craft on a professional level.”

During the first three months, students explore a range of acting techniques and exercises, learn basic stage-combat skills, and are taught how to research acting roles. For some, Performance Ensemble is their first introduction to acting; an opportunity to test new skills and new ways to explore their imagination. For Keanu, who dreams of being a professional actor, it was a chance to go further. “I really wanted to expand myself,” he explains. “I loved all the physical exercises Gendell taught us, and the different ways we learned to move our bodies. I learned how to make myself larger than life!”

In the spring, all Performance Ensemble participants audition and are cast in a student production. Last year, inspired by Mary Zimmerman’s production of Argonautika in December, the class created and performed an adaptation of Homer’s The Odyssey. “The Cyclops was the role I really wanted to play!” Keanu remembers. He didn’t land the coveted role…and, though he didn’t realize it at the time, it would lead to more.

As a grand finale to the class, the young actors perform in front of an audience of family, friends, and Berkeley Rep staff. And here, Keanu discovered the truth behind one of his teachers’ truisms: “I tell the kids, ‘You never know who’s watching,’” Gendell explains, “so be your best every day.” In this case, Keanu’s charisma and commitment caught the eye of Casting Director Amy Potozkin and ultimately Delroy Lindo, director of Joe Turner’s Come and Gone. And, well, you know the rest.

“I am so excited!” exclaims Keanu, “I’ve always wanted to do a play that’s professional, the real thing you know, like my job. Being chosen makes me feel special.”

The Berkeley Rep School of Theatre offers classes for all ages and abilities. To learn more, click berkeleyrep.org/school. Winter classes begin Jan 12.
Chutzpah list*

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

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

**Marketing**
- Letter-folder
- Portable desktop multimedia projector
- Portable audiovisual screen

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

**Prop Shop**
- Cargo van
- Antique furniture (in good condition)
- Bedazzler
- Small vintage items (in good condition)
- Unused lumber
- Database management system
- New hand/power tools:
  - 14v Dewalt cordless drills
  - Pneumatic pop-riveter
  - MIG welders
  - Plasma cutter

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

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

**General**
- Passenger vehicle or pick-up truck
  - (in good condition)
- Office desk chairs
- Pro bono auto mechanic work
- Reference books for literary department
- Stacking in/out trays
- Two-drawer lateral 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!*
The Thrust Stage: running on gumption

BY PAULINE LUPPERT

DID YOU KNOW THAT THERE HAVE been more than 3,000 performances on the Thrust Stage prior to this one? Here’s some more Thrust Stage trivia: approximately 240 individual instruments light the stage for each performance — and 4,500 feet of cable connect those instruments to about 165 circuits. There are 182 dimmer channels on the console controlling the lights; for The Arabian Nights, 22 of those channels are dedicated to controlling the lanterns overhead. Perhaps ironically, these antique-looking lanterns are the most contemporary — and most technically challenging — feature of lighting designer T.J. Gerckens’ plan. To implement the plan, Berkeley Rep’s electrics department constructed a unique rigging system with ultramodern lightweight cable and wireless dimmer technology. To deliver productions of this quality, scale, and level of complexity, Berkeley Rep technicians must employ a combination of carefully selected sophisticated equipment and lots of sheer ingenuity.

Technological advances in equipment and software arrive on the market constantly. Keeping pace with industry standards poses a persistent financial challenge for nonprofit arts organizations like Berkeley Rep — even in bountiful economic times, the Theatre must diligently scrutinize, prioritize, and economize every purchase and investment.

Berkeley Rep’s technical staff often compensates for stringent budgets with resourcefulness. In her five years at Berkeley Rep, Sound Supervisor Heather Bradley has earned many proverbial merit badges for delivering creative yet frugal solutions to technical challenges, particularly in the Thrust. Heather explains, “Our system in the Thrust has been cobbled together by various sound engineers over nearly 30 years. It’s a potpourri of really ancient, kind of old, and pretty new equipment.”

When she began her tenure, the microphone cables in the Thrust — which are embedded in the building’s design — showed signs of decrepitude. The insulation on dozens of cables had worn so thin that the cables would essentially behave like antennas. When the sound crew plugged a microphone into the system, the theatre’s speakers would sporadically pick up local radio broadcasts. (Imagine Scheherazade’s graceful elocution suddenly interrupted by raucous DJ prattle!) The sound department simply could not use the old system, and could not afford to dismantle it and purchase a new one. So, what was the solution? “We ran a circuitous route of new cable through the theatre as a temporary measure,” Heather remembers. Her temporary work-around has been in use for three years now.

During Berkeley Rep’s 2006–07 season, the technical staff was pushed to devise a creative work-around to meet the massive electrical needs of Passing Strange. For those who missed Passing Strange before it moved to The Public Theater and then to Broadway, the set consisted primarily of lights — or, as the New York Times described it, a “spectacular wall of neon.” However the set is described, it constituted a technological and artistic feat.

Berkeley Rep’s production manager, Tom Aberger, notes, “Many of the artists we work with have expectations and creative visions shaped by advancements in technology.” The Thrust, which has not been substantially upgraded since it was built in 1981, lacked the circuitry and electrical capacity to fully realize the creative vision of scenic designer David Korins and lighting designer Kevin Adams. Technical staff carefully diverted power from other parts of the building to support the set design. They moved outlets, rewired circuits, and significantly increased the Thrust’s capabilities. Their work paid off: celebratory reviews, seven Tony Award nominations, and national tours for de’Adre Aziza and Daniel Breaker in Passing Strange; the “spectacular wall of neon” (New York Times) pushed the Thrust’s power capabilities to the limit.
nominations, and audience ovations here and in New York attest to the innovative work that took place in *Passing Strange*.

And yet, the inventive circuitry devised by Berkeley Rep’s technical staff still fell short of supporting Korins and Adams’ initial design for *Passing Strange*. The designers had to scale back their original plans in light of the Thrust’s power limitations. So it is; gumption alone cannot circumvent every technological limitation. There are occasions when major overhauls and substantial investments must be made to maintain the high production values that Berkeley Rep’s audiences and artists have learned to expect.

Heads of departments such as lighting and sound aim to identify and anticipate the Theatre’s most acute needs in order to minimize the cost and maximize the value of those investments.

Tom anticipates the Theatre will soon need to invest in a new lighting console for the Thrust. Lighting technology has evolved considerably since Berkeley Rep purchased the Thrust’s Obsession 600 back in 1988. The console is so outdated, in fact, that the manufacturer no longer services it. When it inevitably breaks down, it will be virtually impos-
Supporters in the spotlight: Venus Restaurant

We recently sat down with Venus Restaurant’s chef and owner, Amy Murray, to chat about the restaurant and why she sponsors Berkeley Rep.
You saw Mary Zimmerman’s Argonautika last year. What did you connect to in that play?

Because I had a classical education, I love all the ancient Greek stories and myths. Seeing something that is so ancient and rooted in a deeper wisdom, it’s inspiring to see these stories done with a fresh face and a fresh look.

It’s like cooking. I try to be creative at Venus—to take the classics and, using fabulous organic ingredients, make a traditional combination really interesting and inspiring. In a way, I’m creating a fresh face for the food too.

What is the Venus philosophy?

Venus is a restaurant with deep roots, dedicated to local, seasonal, sustainable, organic food, open for breakfast, lunch, and dinner. We practice what I’ve dubbed “conscious purveying”: sourcing directly from local, truly organic farms.

We’ve always been a green restaurant. From day one, we’ve composted and recycled and filtered our water. We’ve always used bicycles and a bicycle trailer, and now we use an electric car. That was my lifestyle, so that became the restaurant’s lifestyle.

Venus recently provided breakfast for donors taking a backstage tour. Tell us about that experience.

I love baking. I love pastries. So I made peach and blueberry corn muffins and lemon currant scones with strawberry butter, all from local organic ingredients. I also made a late-summer frittata with corn, zucchini, cherry tomatoes, and goat cheese. People were really blown away.

Why is it important for you to work with and support Berkeley Rep?

Because of the creativity and the art. For Venus, having this connection with the Theatre, being four blocks south, it makes for a better and stronger downtown. Our downtown needs more of that creativity and expression, and better food all the time—not just fast food. Something genuine made by artists, served by artists.

Visit Venus Restaurant at 2327 Shattuck Avenue for a delicious organic meal, before your next Berkeley Rep performance. Subscribers can show their tickets to receive 10% off dinner.
Amazing is a little boy born with half a heart, and a double dose of courage. Amazing is Children’s pediatric cardiothoracic surgeons who, against the odds, repaired his heart and made it work. Amazing is Hevanne jumping off the couch into mom’s arms.

Amazing is pediatric cardiology care at Children’s Hospital Oakland

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sible to acquire parts to repair it—or even to rent a compatible replacement. The potential disruption to rehearsal and production schedules would ultimately be more costly than a planned upgrade.

We all know this is a tough time to raise money. Some previously planned purchases will almost certainly have to be cancelled or postponed. Some projects will be re-imagined and scaled back. While bearing in mind somber economic realities, we also know we must prepare for the future because we so passionately believe in the intrinsic value and virtue of Berkeley Rep’s mission to use theatre as a means to challenge, thrill, and galvanize what is best in the human spirit.

With its mission in mind, and its eyes on the future, Berkeley Rep will continue fundraising efforts with the Seat Campaign. The campaign aspires to raise enough money to outfit the Thrust with integral new lighting and sound equipment, more energy-efficient air conditioning, and new upholstery for the actual seats. The Seat Campaign is aptly named—seats in the Thrust will be named for participants who contribute $3,500 or more.

Sherry Smith is among those generous contributors. Sherry and her husband started seeing shows at Berkeley Rep when the Thrust was practically new. To celebrate her husband’s 70th birthday this year, Sherry and four members of her family pooled their resources put to David’s name on a seat. “Berkeley Rep is our favorite cultural experience and we could think of no better way to celebrate David’s birthday.” Sherry says, “We knew we didn’t want to buy anything material. We wanted to tie our gift to an experience that we love and value. Berkeley Rep is at the top of that list. What a wonderful way to honor his birthday!”

From the bottom of its heart, the staff of Berkeley Rep thanks Sherry and every one of you in the audience for supporting the Theatre. Your support is—and will always be—judiciously valued and augmented by our collective ingenuity and determined resourcefulness. Together we can ensure that the Thrust Stage will support another 3,000 performances like *The Arabian Nights*— performances of the highest artistic integrity that engage and inspire the noblest virtues of our humanity.

To learn more about Berkeley Rep’s Seat Campaign, click berkeleyrep.org/nameaseat or call 510 647-2906.

Thanks to Tom Aberger, Heather Bradley, Masha Tsimring, and Fred Geffken for their contributions to this article.

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Stories in silk
CONTINUED FROM PAGE 7

We asked members of our production staff about how incorporating these physical works of art into the show has affected their jobs. This is what they said:

PRODUCTION MANAGER
TOM ABERGER
It’s about being careful. About thinking regular tasks through. For example, we can’t just roll the genie lift out on the stage every time we want to change a light bulb, and we really need to minimize the use of fluids on stage. Anything we can vacuum — dust, glitter, confetti — that’s fine, but liquids are completely out.

MASTER ELECTRICIAN
FRED GEFFKEN
The rugs are such a prominent part of the set — the stage is lower and raked, and the colors are much more vibrant than muted tones you usually see on a floor — that we’re looking for ways to make the colors pop for what they are, and yet light the scenes in a way that’s appropriate for the mood of the play and the moment. It’s all part of the usual dance between scenic, costumes, and lighting.

HEAD SOUND ENGINEER
HEATHER BRADLEY
Actually, we often place carpet around instruments on stage to reduce the amount of reflection we get off the deck and give us more control over the sound. We’ll have live instruments in this production, so this might add an interesting studio quality to the noise. I’m not sure whether that quality will be useful, or something that we’ll need to minimize — we’ll have to wait until we can hear it to decide.

PROPERTIES MANAGER
ASHLEY DAWN
Since we’re augmenting the rugs on loan with additional rugs from our stock, we sent ours out to be cleaned, so that everything in contact with the rugs is as pristine as possible. I just got a call from the guy cleaning Berkeley Rep’s carpets — evidently one of them is of very good quality. He made me an offer. Who knew? We had a treasure in storage the whole time.
The first day of rehearsal for every show at Berkeley Rep is a busy one. It generally starts with an informal “meet and greet” where designers and cast members introduce themselves to the staff and producers. This leads into the director presentation: a brief overview of the show and what it will look like. In mid-October, Mary Zimmerman sat on the Thrust Stage surrounded by the Yellowjackets set, and spent a half hour painting a picture of The Arabian Nights. This talk was not open to the public…but it was open to our docents.

If you have come to Berkeley Rep early on a Tuesday or Thursday, you may have noticed groups clustered around docents presenting half-hour pre-show talks. These talks are based on the themes or historic information in each show and are designed to serve as an introduction to the work.

The docent program was launched in 2004 under the guidance of Mary Ann Peoples, a member of Berkeley Rep’s board of trustees.

“I came to appreciate the visual arts after becoming a docent at an art museum,” says Mary Ann. “Creating a similar program seemed to be a way to enrich our playgoers’ experience here.”

In the first year, docents provided talks for just one production, The People’s Temple. Three years later, during our 2007/08 season, Berkeley Rep’s docents provided background for all seven shows, educating over 2,300 people through more than 140 presentations.

Some time ago, I found myself sitting in the War Memorial Opera House an hour before Stravinsky’s The Rake’s Progress. Since I had never seen that particular opera, I wanted to hear what I should be looking for. Through Peter Susskind’s talk, I learned about the William Hogarth paintings of the same title, the interplay of Faustian themes, and the great influence of Mozart’s Don Giovanni. Since San Francisco Opera started offering pre-opera talks eight years ago, larger audiences have been able to explore nuances not covered by supertitles. In most cases though, they have not been able to explore first-hand the path that the work made from page to stage.

On that first day of rehearsals back in October, The Arabian Nights docents heard Mary Zimmerman recount her 15-year journey through the show you’re seeing today. She spoke of war, of stereotypes, and of treasure. When Delroy Lindo talked with the docents for Joe Turner’s Come and Gone, he spoke of his 25-year relationship with that show and his memories of August Wilson. Our docents then relay this information to you, the audience. We don’t charge for this service, it just requires a bit of your time.

Next time you’re here on a Tuesday or a Thursday, come at 7pm to see the docents in action. The treasure won’t be oil lamps or golden doubloons, it will be something much more precious — unique insight!

Nineteen docents at Berkeley Rep offer regular presentations for the public, as well as talks and tours for groups, classes, and vips. Recently the docents have expanded efforts to take these presentations into the community: in addition to regular visits to a class taught by Marion Fay at the Albany Adult School, docents have recently visited classrooms at UC Berkeley, the Orinda Library, and the Mastick Senior Center in Alameda. To learn more about docent events, call 510 647-2900 or click berkeleyrep.org/tickets/special.asp.

Get here earlier next time!

By Andrew Susskind
Will you talk a little bit about your history with Sarah?

Directing-wise, it’s only been the three productions of *Eurydice*: starting here at Berkeley Rep, then at Yale, and finally at Second Stage in New York. I’d known her before that though—Steve Cosson of the Civilians and Chuck Mee told me I should read her work because they thought I’d really like it. I met her in San Diego about 18 months before I did *Eurydice* here. So when we started talking about our new play commissioning initiative here, she was the first person on my list.

What about Sarah’s writing appeals to you?

She writes visually. Theatrically. And I find the subject matter very moving in both *Eurydice* and *The Vibrator Play*.

What’s your impression of how Sarah decided on the subject matter for this play?

When I talked to her about writing a play for us, she said two things: one, she’d like to write a costume drama and two, she asked me had I read Rachel Maines’ *The Technology of Orgasm*? She was very interested in some of the issues it explored like the dawn of a new technological age, women’s rights, the diagnosis and misdiagnosis of hysteria in women and women’s mental health in general, the simple human desire to know how your body works, the pursuit of pleasure, etc. Then as she formulated her thinking about what the play would be, she also began to incorporate questions about class, race, gender, and marriage.

Did anything surprise you as you were reading the play for the first time?

Its emotional twists and turns. How it can move from being a farce to a very delicate exploration of the relationship between a doctor and his wife. Because it’s so funny, I don’t think you realize at first that it’s going to lead to being about the need to know that somebody loves you.

If you’re talking to someone who’s scared of the title what do you say to them?

Approach it with an open mind. It’s not what you might think.

What does the title mean?

It’s about mystery, curiosity, and surprise. It’s also about knowledge—the desire to know what’s going on in the next room and to get at something that’s hidden from you. And at the same time the response of not wanting to know, which is why we put things in the next room in the first place.
Explore how society and culture influence the way you experience others and the world. The Wright Institute offers a Doctor of Psychology in Clinical Psychology (PsyD) and a Master of Arts in Counseling Psychology (MFT licensure).
One Thousand and One Nights:
The endless unfolding of a living document

BY ALEX ROSENTHAL
DAWN IS DEADLY FOR SCHEHEREZADE. The sun’s rising each day marks the scheduled hour of her execution, which she can only defer with one tool: the cliffhanger. This device saves Scheherazade repeatedly, and in the process buys her the time she needs to spin together the story she will tell the following night. In this way she creates the series of stories collectively known as *The Arabian Nights*. These stories have been translated and adapted scores of times over the last millennium. In fact, the history of *The Arabian Nights* is as full of twists as the narratives within its pages. But the original collection and its subsequent retellings would have never held together without a binding “frame story,” which Scheherazade’s predicament has provided for the entertainment of countless cultures and generations.

The basic frame story is as follows: King Shahryar, having walked in on his wife in the throes of passion with another man, has begun marrying a virgin every night and killing her the next morning to ensure he’ll never be betrayed again. When it is Scheherazade’s turn, she devises a plan to save herself and the country’s dwindling population of virgins. She will tell the king a series of sexy, magical, action-packed stories and be sure to leave off at crucial moments, thereby forcing Shahryar to keep her alive for one more day so that he can satiate his burning need for resolution. Scheherazade has everything riding on the success of her stories; if she loses Shahryar’s interest or finishes a story too soon, her life is forfeit.

Scheherazade’s conundrum dates back over a thousand years, and, much like Homer’s *Odyssey* and other classical works, finds its origins in an oral storytelling tradition. This makes it essentially impossible to trace a particular story within the collection of *The Arabian Nights* to its inception. However, one of the first recorded references to Scheherazade’s story was found in the writings of tenth-century Arab historians. They described collections of stories, framed by Scheherazade and broken into divisions of nights, much like *The Arabian Nights* with which we are familiar. These early collections, which have since been lost, provided the foundation for a 13th-century document from the vicinity of Syria and Egypt, which is the definitive ancestor of what we have today. In the centuries since the publication of this document, the collection that is *The Arabian Nights* has accrued stories from a variety of cultures in a sort of literary snowball effect. This accumulation of stories began when the meaning of the title was lost in translation. Originally, “a thousand and one” translated to an uncountable number, such as we might say “infinity plus one” today. In actuality, the 13th-century document had far fewer than a thousand and one night’s worth of stories. When the text was copied and translated into later editions, popular outcry rang out for a full body of text with the promised quantity of tales. This demand compelled the authors to add tales from Indian, Persian, Turkish, and other oral and literary traditions. The frequently adapted tale of Sinbad the Sailor is one of these late additions. Of perhaps even more dubious origin is the story of Aladdin, which purportedly was one of the original *Arabian Nights* stories. However, Aladdin did not appear in print until the first European translation of *The Arabian Nights* was written by Antoine Galland in early 18th-century France. Galland claims to have heard the story from a Syrian storyteller, but some critics contend that he may have fabricated the tale himself, making Aladdin French in origin. Translators in various western cultures continued the tradition of cutting and adding stories to fit their needs and audiences, thus contributing to the colorful pastiche of anec-
dotes, moral tales, and lascivious encounters that comprise most modern editions of *The Arabian Nights*.

The historical continuum of fascination with these stories begs the question: why do people keep returning to them across generational and cultural lines? Husain Haddawy, translator of a recent edition of *The Arabian Nights*, suggests that their original purpose was as “a collection of tales told to produce aesthetic pleasure in the Arabic reader.” This notion of the tales as providing pleasurable entertainment is a primary attraction of the text shared by readers across history. The stories are delightfully fun; each provides a rollercoaster ride of descriptive passages that build tension and heighten anticipation interspersed with thrilling freefalls of heroic exploits and adventures. Action unfolds with magical twists and emotional reveals on top of humorous and often-sexual situations. And there is a pervading feeling of constant unfolding: everything and everyone has a story to tell, each more wondrous than the last, until we find ourselves in a frame within a frame within a frame, every level commenting and interacting with the others. Scheherazade is, after all, quite good at her job, and manages to ensnare her king and reader in the same tantalizing web of stories.

People keep coming back to these tales for more than just the thrill of the ride, however. For 18th- and 19th-century European readers, much of the appeal came from a fascination with the Eastern “other.” One of the primary Victorian translators of the text, Edward Lane, proffered the work as a travel guide to Cairo, Damascus, and Baghdad, supposedly providing an accurate account of both the contemporary Middle East and the original period of the tales. In this way the *Nights* was used to exotify the social values and customs of Eastern culture. In contrast, other works inspired by *The Arabian Nights*, such as Edgar Allan Poe’s “The Thousand and Second Tale of Scheherazade” and Salman Rushdie’s *Haroun and the Sea of Stories*, employ the stories as a lens through which cultures may examine themselves. Poe’s story comments on the technological boons of the Industrial Revolution, and Rushdie’s is an analogy for present-day India. There are also instances of the tales being used as a vehicle with which to stereotype another culture; look no further than *Popeye the Sailor Meets Ali Baba’s Forty Thieves* for an example.

The richness of the stories and the compelling nature of their structure have inspired many adaptations, and the versatility of the text has given artists a great deal to explore and expand upon. Into this mix of narrative and historical frames comes Mary Zimmerman’s *The Arabian Nights*, a dramatization of a select few of the hundreds of stories which have come to be associated with the complete canon in its variety of manifestations. In a way, the history of *The Arabian Nights* has turned it into a living document, one that encourages artists to engage with it as participants and become folded up in its pages. The adaptor takes on qualities of both Shahryar, the listener, and Scheherazade, the storyteller. As Shahryar, the adaptor must first soak in the existing stories as told by prior generations of authors and translators, all the while demanding reasons to continue the collection’s life. Then, as Scheherazade, the adaptor seeks to entertain and enlighten her audience with something new and pertinent to them. Zimmerman fills the role of adaptor by bringing a new dimension of life to the text. Present here are the narrative frames, the love-addled characters, the wind-swept deserts, and the flowing verses that make the original document instantly recognizable. Layered on top of this are sensory experiences which provoke the imagination in ways that only live theatre can achieve. For instance, in the original document, the text reminds us that every morning Shahryar intends to kill Scheherazade but holds off in order to hear the end of her story. Zimmerman, however, actually shows Shahryar pressing a dagger to Scheherazade’s throat, adding a sense of immediacy and visceral danger. Throughout the play, live music and physical movements supplement the textual rhythms and repetitions already present. Flurries of activity and explosions of color assault the senses and remind us that this is a present and animate storytelling event, not one securely bound in dusty tomes.

As a living collection, storytellers have carried *The Arabian Nights* down the road from its oral origins to this production today, half a world and many centuries away. When we see Mary Zimmerman and her actors taking up the storytelling mantle, our lives briefly intersect this bustling, magical, time-less thoroughfare. We encounter a world that is both foreign and recognizable at the same time—a product of distant cultures from different ages, with emotions and themes that are so instrinsically human that they speak immediately and directly to us. This unfamiliar familiarity gives us the gift of perspective and reminds us that we are a part of something much larger than ourselves. We are citizens of the world and participants in history, inhabitants of an interconnected global community.
One thousand and one adaptations

The hundreds of stories contained within *The Arabian Nights* have inspired many artists to create adaptations in a wide variety of media. A number of prominent poets, novelists, and playwrights have put their own spin on the narratives, characters, and world of the *Nights*, while others have simply taken inspiration from the collection.

**Prominent Translations**

1704 — Antoine Galland (French)
1814 — British East India Company (Arabic)
1835 — Bulaq version (Arabic)
1838 — Torrens (English)
1838–1840 — Edward William Lane (English)
1882–1884 — John Payne (English)
1885–1888 — Sir Richard Francis Burton (English)
1889–1904 — J. C. Mardrus (French)
1984 — Muhsin Mahdi (Arabic)
1990s — Husain Haddawy (English)

**Selected Literature**

John Barth, *The Last Voyage of Somebody the Sailor* and *The Tidewater Tales*
Jason Grote, *1001* (play)
O. Henry, *A Bird of Bagdad and A Night in New Arabia*
Robert Irwin, *Night and Horses and the Desert: An Anthology of Classical Arabic Literature*
Naguib Mahfouz, *Arabian Nights and Days*
Nathalie Mallet, *The Princes of the Golden Cage*
Vera Nazarian, *Dreams of the Compass Rose*
Edgar Allan Poe, *The Thousand and Second Tale of Scheherazade*
Jan Potocki, *The Manuscript Found in Saragossa*
Salman Rushdie, *Haroun and the Sea of Stories*
Tahir Shah, *In Arabian Nights*
Robert Louis Stevenson, *New Arabian Nights*
Alfred Tennyson, “Recollections of the Arabian Nights”
William Wordsworth, “The Prelude”

**Other Authors Who Have Cited *The Arabian Nights* as an Influence Include:**

Jorge Luis Borges
Samuel Taylor Coleridge
Charles Dickens
H. P. Lovecraft
Sir Walter Scott

**Selected Film and Television**

*The Thief of Bagdad* (1924)
*Die Abenteuer des Prinzen Achmed* (1926)
The oldest surviving feature-length animated film
*Chu-Chin-Chow* (1934)
*Popeye the Sailor Meets Sindbad the Sailor* (1936)
*The Thief of Bagdad* (1940)
Remake of the 1924 *The Thief of Bagdad*
*Kismet* (1944)
There have been numerous versions and remakes of this film.
*Sinbad the Sailor* (1947)
*Thief of Damascus* (1952)
*Babes in Bagdad* (1952)
*Ali Baba et les quarante voleurs* (1954)
*The 7th Voyage of Sinbad* (1958)
1,001 Arabian Nights (1959)
*Il Ladro di Bagdad* (1961)
Remake of the 1940 The Thief of Bagdad.
*Volsheshnaya lampa Aladdina* (1966)
*Le Amorose Notti di Ali Baba* (1973)
*Arabian Naitsu: Shinbaddo no Bōken* (1975)
*Sinbad and the Eye of the Tiger* (1977)
*Les 1,001 Nuits* (1990)
*Aladdin* (1992)
*The Return of Jafar* (1994)
*Scooby-Doo in Arabian Nights* (1994) (TV)
*Aladdin and the King of Thieves* (1995)
On working with Mary Zimmerman
A conversation with actors Jesse J. Perez and Sofia Jean Gomez

What’s different about working with Mary from working with other directors?

Jesse J. Perez: She truly trusts her actors. I mean, most of her shows are made from scratch. You have an enormous piece of literature, and that’s it. Not a single page of a script. She adapts every day, and out of games, physical improvisations, playing instruments, and dancing, a theatre piece is created. Pages start to appear, but the first spark happens in the rehearsal room. She looks at the company she has assembled and she tries characters on you and she sees how it fits. And if that combination doesn’t work, she tries another one. She’ll cut scenes and add little passages here and there, until she wraps her head around what she wants to say and how she wants to say it. It’s a really playful environment with really big complicated ideas.

How would you describe her style?

Sofia Jean Gomez: Her style demands a unique physical approach to text. One must be skilled in flexibility and fearlessness for stunt/acrobatic work. Mary asks specifically for actors’ own sense of poetic body movement to come into the work. It also changes within each piece or culture she decides to investigate. She also likes to pull from a rep of different theatre forms. I remember one instance in rehearsal where I had the impulse (as a Russian princess telling a story to a king) to keep going down a route of the tale being like an aria in an opera. It opened the story into a rich, hearty, chocolaty playfulness that suited what Mary was exploring with our live musicians for the Russian sequence. Then, the next story was like a slapstick fool-and-clown show. Her personality is very playful and full-ranged. I’m not going to lie—we debate, we challenge her as much as she challenges us. She says when she’s lost, and loves when she’s inspired—which is a lot of the time.

JP: The rehearsal room is very playful. At times I look at her and I see a really smart little girl playing with her toys. Of course, she treats us like human beings, but a little silliness never hurts a rehearsal process. Especially when her shows have a big clown influence. She also expects us to be really serious in those moments of tragedy. She tells us to continue to look for the dark heart of the play. Her plays shift rather rapidly from comedy to tragedy, and sometimes she combines the two. It’s a full theatrical experience. It feels like we’re all having a good time, while working on something very difficult. They don’t call it a “play” for nothing.

How does Mary being both writer and director affect the rehearsal process?

JP: At times she comes in with a really clear idea or sequence and she puts it on you. I mean every detail, the shape of your hand, the tilt of the head, the speed of your walk. It comes from an idea she got from a passage she read the night before, or a dream she had. It’s fully Mary’s world. Sure she gets stuck and she has no idea where the work is going, or so she says, but I feel she knows exactly where she’s headed and where she is guiding us. She is just working it out with us. A lot of her theatre is movement-based. So lots of ideas come from the body. Listening to your body informs the character a lot. She gives you the shell of a world, and it’s the actor’s job to fill in that world she’s throwing at you.

What’s the most challenging thing she has ever asked you to do?

SG: Uh...I usually meet her challenges—not to be an egotist here, but I relish them. As an actor, I thrive on challenges, and believe that it’s that moment where you have to answer the question of whether you will jump to the other side with this character that makes an actor. I mean there’s the typical being flipped upside down off of a 6’4” guy while holding a spear, or singing a solo, or playing an instrument (if you have never in your life!). But I dearly love the simple challenge of her saying, “I want you to play....” That’s the ultimate challenge; the one I really get a thrill out of.
Jp: One of the most challenging things Mary has made me do is sing. I’m not a singer, and her shows are full of music and song. Even certain chorus passages that are in unison have a specific rhythm and pitch. I’ve never had a singing solo, thank God, but it’s some of that unison stuff that is most difficult. It’s hard to have a group breathe as one.

What are some of your favorite moments from working with her?

Jp: One of my favorite moments of working with Mary happened the first time we worked together. We were in tech in Washington, D.C., and although we had already been through a long process together she was still getting to know me as an actor. Now, in the play, there was this narrator part that was divided among cast members to tell the story. So my section comes up and I was really struggling with it because I really wanted it to sound like this story was coming out of my character even though it wasn’t written for my character. It was much more sophisticated and poetic. So, here I am trying everything I can to find it, and I’m literally bouncing off the walls. I’m all over the stage, and TJ Gerckens, her longtime lighting designer, comes up to her and says, “Mary, I can’t light Jesse. He’s moving around so much, and I don’t want to reveal the scene change going on behind him. Is that what he’s going to do?” And Mary, without taking her eyes off of me said, “I don’t know what he’s going to do. Keep following him until he finds it, and then we will set it. He’ll get it.” She let me go through what I needed to go through to get where I thought I needed to get. She trusted me.

SG: Eeee. Here we go. We were working on a scene where I played a crazed, greedy merchant. Mary said, “He’s sleazy and sly.” That comment created this picture in my mind of a creature of man who slithered up to you. You couldn’t look him square in the eye to make a deal because I made him have only one eye, and an eye patch! But, I didn’t have an eye patch. So for that first go at it, I took a post-it note, wrote “Eye Patch” on it, and pasted it to my eye. I had a cape as well. At my first entrance, the actress I was working with said, “Who are you?” I turned. Then she said, laughing, “And why are you wearing a post-it note?” Mary lost it. First because I was wearing a post-it on my eye, and then, because she realized it was an eye patch. I kept yelling “Believe, damn it! Believe!” And Mary said, “We do. That’s why we’re laughing.” That’s my favorite —when we believe in the power of imagination—as cheesy as that sounds. Mary is a fighter for that, in a world that sometimes can narrow the view.

If you got to choose the subject of Mary’s next show, what would it be and why?

SG: Oooh! Twelfth Night. I haven’t worked with her—yet—on Shakespeare. But I hear great things. I think she would be quite lovely with this tale of mixed sexes, shipwrecked siblings, yellow stockings, and tortured love. She has a great reservoir of clown actors for this piece. She also has great musicality and poetry to her own work that would translate brilliantly. I also think Mary is very smart about lending her style to doing other playwrights. I think she knows that by exploring a Shakespeare it inspires her own work that she plans to adapt later on. I would also love a Chekhov, Brecht, Lorca, or Strindberg’s Ghost Sonata. Literature that is filled with magical realism. That combination of the abstract versus the reality.

Jp: I want Mary to direct more Shakespeare. That was the first thing I worked with her on; she really makes those plays come to life. I would also love to do Chekhov with her. The acting in her work is very human with all this magical stuff going on around it. I just feel that she’s well-suited for those beautiful Russian plays.

Is there anything else you’d like to say that we haven’t asked you?

SG: Yeah. In a society that can sometimes trap itself in pessimistic values, too cool for school to show our passion, Mary is the romantic with a big heart who is not afraid to show it. To show you how the heart can fail — can fall flat on its freakin’ face — and then, recover, whether through loss or regaining love again. Sometimes it’s in an old-school way of storytelling mixed with contemporary views. But the stories she chooses are timely and resonant because of the pulsing core of humanity they hold. We need storytelling for many, many reasons. Mary believes in that. I don’t think she’s alone either. Some of us just need to be reminded, watch. And let your imagination open up and play.
What first drew you to this particular collection of stories?
I created the first production of *The Arabian Nights* with the Lookingglass Theatre Company of Chicago in 1992, in the shadow of the first Gulf War. The project was inspired in particular by two things I saw on television: one was a military official boasting that we would bomb Iraq “back to the Stone Age”; the other was a report on the nightly news concerning infant mortality in the Middle East. The gist of this report was that women over there had a whole lot of children and expected to lose a few along the way—the implication being that an Iraqi mother would somehow experience the death of her child less acutely than, say, oneself.

Are you saying that you believe certain feelings are universal, or perhaps that we share an essential common humanity?
It is a precondition of war that we view other people as fundamentally different from ourselves; it is a precondition of literature that we view other people as fundamentally the same. All my life I’ve found myself in the ancient stories of faraway places, and I’ve always drawn comfort from the feeling that “it was ever thus” with all of us: that we will experience violent change and loss; that we will look for love and betray it; that we will make errors, both serious and trivial that make us feel embarrassed or ashamed all our lives; that certain things will always be funny and others always sad. Although this seems utterly self-evident, wartime works towards the erosion of empathy, explicitly delimiting the idea that all men are brothers.

How, specifically, did politics and current events enter your thinking when you actually sat down to envision what this play would look like?
Before beginning rehearsals for the first *Arabian Nights* (which, because of the way I work, also means before beginning to write it) I was full of a great many theoretical and overtly political ideas for its staging that would call attention to its contemporary relevance. Yet the moment we began actually to embody these stories, virtually all of these preconceived ideas went right out the window. The stories spoke more than loudly enough for themselves: their humanity, wisdom, humor, vulgarity, and poetry were manifest, and with their tremendous will towards life they took over the rehearsal room as easily as they take over King Shahryar. Almost none of that original impulse towards overt commentary remains.

What can you share with us about your view of Scheherezade’s situation and her relationship with Shahryar?
Scheherezade knows the power of these stories. By populating the darkened, isolated chamber of Shahryar with imaginary characters she coaxes the murderous king back into the real world. Narrative alters the course of reality and “the daughters of the Mus-selmen” are saved.

What do these stories tell us about ourselves and our world today?
Although even the happy stories in *The Arabian Nights* often end with an evocation of the finality of death, the overall impression is the enduring, transformative power of narrative. In the tale of “The Mock Kalifah,” the great ruler Harun al-Rashid, disguised as a simple merchant, hides under a bridge and watches a simple merchant disguised as Harun al-Rashid drift down the Tigris on an illuminated boat. Each man aches to be the other. Since 2003 the ancient bridge whose shadows once hid Harun no longer exists, but the story, part of the eternal bridge to Baghdad, still does.
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CAST

King Shahryar
Scheherezade’s Father, Ishak of Mosul & others
Scheherezade
Dunyazade, Azizah & others
Harun al-Rashid & others
Jafar, Sheik al-Fadl & others
Madman, Greengrocer & others
Slave Girl & others
Perfect Love & others
Sheik al-Islam, Abu al-Hasan & others
The Jester’s Wife, The Other Woman & others
The Pastrycook, Robber & others
Butcher, Sympathy the Learned & others
Clarinetist, Sage & others
Poor Man, Boy & others

Ryan Artzberger*
Allen Gilmore*
Sofia Jean Gomez*
Stacey Yen*
Barzin Akhavan*
Louis Tucci*
Noshir Dalal*
Pranidhi Varshney
Melina Kalomas*
Evan Zes*
Nicole Shalhoub*
Jesse J. Perez*
Alana Arenas*
Ramiz Monsef*
Ari Brand*

THE ARABIAN NIGHTS IS PERFORMED IN TWO ACTS; THERE WILL BE A 15-MINUTE INTERMISSION.
The contents of the bag in “the wonderful bag” are improvised each performance by different actors chosen at random.

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The Arabian Nights was originally written and directed by Mary Zimmerman for the Lookingglass Theatre Company

Originally produced in New York by the Manhattan Theatre Club

The Arabian Nights is produced through special arrangement with Bruce Ostler, Bret Adams Ltd., 448 West 44th Street, New York, NY 10036
BARZIN AKHAVAN
HARUN AL-RASHID AND OTHERS

Barzin is incredibly pleased to have his Berkeley Rep debut in *The Arabian Nights*. Previous credits include *The Glass Menagerie* and *The Tempest* at Idaho Repertory Theatre; *Love's Labour's Lost*, *Macbeth*, and *The Three Musketeers* at the Colorado Shakespeare Festival; *Measure for Measure* with Seattle Shakespeare Company; *Twelfth Night* and *Romeo and Juliet* at Seattle Repertory Theatre; the world premiere of *Vestibular Sense* with Mixed Blood Theatre Company; and four seasons with the Lake Tahoe Shakespeare Festival, where he performed in *As You Like It*, *Comedy of Errors*, *Macbeth*, *Much Ado About Nothing*, *Othello*, *Romeo and Juliet*, *Taming of the Shrew*, and an award-winning production of *Twelfth Night* directed by the Bay Area's own Nancy Carlin. He has also appeared on *Law & Order: Criminal Intent*. Barzin holds an MFA from the University of Washington.

ARI BRAND
POOR MAN, BOY, AND OTHERS

Ari was recently named Outstanding Actor in a One Act for his role in *The Claw of the Schwa* at New York's Midtown International Theatre Festival; last summer he also appeared at the New York Shakespeare Festival (nysf) in *Romeo and Juliet*. Originally a musician, Ari teaches kids to play piano and bass. He was born and raised in New York City, and in 2006 received a BA in theatre and psychology from Wesleyan University, where he played a variety of lead roles in theatre and film.

RYAN ARTZBERGER
KING SHAHRYAR

Ryan has played Ray Dooley in *The Beauty Queen of Leenane* for the Denver Center Theatre Company, Herve Joncour in *Silk* and *Pericles in Pericles* for the Goodman Theatre, Friar Laurence in *Romeo and Juliet* at the Great Lakes Theater Festival, Jack Lane in *The Herbal Bed* and the title role in *Macbeth* at Indiana Repertory Theatre, Hamlet in *Hamlet* and *Troilus and Cressida* at Shakespeare Santa Cruz, and many roles at The Shakespeare Theatre Company including Pericles in *Pericles* and Valvert in *Cyrano de Bergerac*. Ryan is a graduate of Ohio University and The Juillard School. This is his Berkeley Rep debut.

ALANA ARENAS
BUTCHER, SYMPATHY THE LEARNED, AND OTHERS

Alana is excited to make her Berkeley Rep debut. She has been a resident of Chicago for the past 10 years, where some of her favorite theatre credits have included *Black Diamond* at Lookingglass Theatre Company, *Eyes at ETA*, *The Room*, and *Adventures of Huckleberry Finn*. Alana's other Steppenwolf credits include the part of Steppenwolf's ensemble in 2007. She received her BFA in Theatre at DePaul University. This is his Berkeley Rep debut.

NOSHIR DALAL
MADMAN, GREEGROCER, AND OTHERS

The Arabian Nights is Noshir’s first production at Berkeley Rep. His regional credits include *Julius Caesar* with the Hangar Theatre and *Twelfth Night* with the Lake George Theatre Lab. He was recently in Lincoln Center’s Broadway production of *Cymbeline*. His other New York credits include *Caligula*, *King Lear*, and *Macbeth* with the Classical Theatre of Harlem; *Fight Girl Battle World* and *Men of Steel* with Vampire Cowboys Theatre Company; *Romeo and Juliet* at La MaMa ETC; *The Sandbox* at Cherry Lane Theatre; and *Take Me Out* with The Gallery Players.

ALAN GILMORE
SCHHEREZADE’S FATHER, ISHAK OF MOSUL, AND OTHERS

Allen recently portrayed Pelias in Argonautika at Berkeley Rep, as well as George Lenk in *Bach at Leipzig* and Parolles in *All’s Well That Ends Well* at Shakespeare Santa Cruz. Other past roles include Bynum in *Joe Turner’s Come and Gone* with Chicago’s Congo Square Theatre Company; *Cyrano* in a joint production of *Cyrano de Bergerac* by Court and Redmoon Theatres; *Hamm in Endgame* at Court Theatre; Iago in *Othello* with The Acting Company; and *Othello* at the Atlantic Theatre Festival in Nova Scotia, the Citadel Theatre in Edmonton, and the National Arts Centre in Ottawa. He’s a frequent visitor at the Intiman Theatre, portraying Mr. Webb in *Our Town*; George, Duke of Clarence in *Richard III*; and Aaron the Moor in *Titus Andronicus*; among others. Allen recently received nominations from Chicago’s Black Theater Alliance and Joseph Jefferson Awards for his work in *Joe Turner’s Come and Gone*.

Additional support and thanks

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**New York Casting Assistant**
Jennifer Pardilla

**Assistant to Ms. Klapfer & Ms. Pardilla**
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Sofia Jean Gomez
SCHEHEREZADE

Sofia returns to Berkeley, having recently played Athena in Mary Zimmerman’s Argonautika at Berkeley Rep, the McCarter Theatre Center, and the Shakespeare Theatre last season. Her other recent credits include the Old Hag, Russian Princess, and Sad King in the Goodman’s Mirror of the Invisible World; and Long Wharf Theatre’s workshop of Barbarian Woman. Sofia’s other credits include Abigail in the Mark Wing-Davey production of Safe in Hell, Anna in Stages Repertory Theatre’s Syncopation, and Kitty Duval in The Time of Your Life at The Shakespeare Theatre of New Jersey, as well as roles in The Intelligent Design of Jenny Chow at Yale Repertory Theatre and Regrets Only at Manhattan Theatre Club (MTC). She has also worked with MCC Theater’s Freshplay Festival and the New York Fringe Festival. Sofia has an MFA from the Yale School of Drama.

Melina Kalomases
PERFECT LOVE AND OTHERS

Melina is thrilled to be making her Berkeley Rep debut. She performed as Nimue and the cover for Guenevere in the national tour of Camelot; for the Les Miserables national tour, she performed as Madeleine and the cover for Fantine. Melina’s regional credits include La Bohème with Opera Pacific, Ellin Berlin in The Melody Lingers On at El Portal Theatre, Evelyn in A Connecticut Yankee at the Herbst Theatre, the title role in Evita at the Norman J. Pattiz Theatre, Jenny in Shenandoah at West Virginia Public Theatre, Laurey in Oklahoma!, Louise in Gypsy at Moonlight Amphitheatre, and as Olya and the cover for Lara in Des McAnuff’s production of Zhivago at La Jolla Playhouse. Melina has also appeared on As The World Turns. She holds a BFA in acting from the Carnegie Mellon School of Drama.

Ramiz Monsef
CLARINETIST, SAGE, AND OTHERS

Ramiz is happy to return to Berkeley Rep, where he has appeared in Eurydice and Fêtes de la Nuit. He reprised his role in Eurydice at Second Stage Theatre Company and Yale Rep. Other regional credits include Guantanamo at Brava Theater Center in San Francisco and the Studio Theatre in Washington, DC; One Short Sleepe at the Actor’s Theatre of Louisville Humana Festival; the Steppenwolf production of The Time of Your Life, which toured to A.C.T. and Seattle Rep; and two seasons at the Oregon Shakespeare Festival (OSF). His New York credits include Alan Ball’s All That I Will Ever Be at New York Theatre Workshop (NYTW), Betrayed at the Culture Project, and The Leopard and the Fox at the Barrow Group. On TV, he has appeared on Comedy Central’s The Watchlist. Ramiz is involved in the hip-hop community, is the creator of the clothing line Vicious Swass, and is a contributing writer to Overspray Magazine, a New York-based graffiti/street-art publication.

Jesse J. Perez
THE PASTRYCOOK, ROBBER, AND OTHERS

Jesse returns to Berkeley Rep following his role as Idmon in Mary Zimmerman’s Argonautika. His recent credits include A Midsummer Night’s Dream at American Repertory Theatre (ART), Mary Stuart at Court Theatre, and Pericles at both the Goodman and Shakespeare Theatres. Jesse has also been in Celebrity Row at Portland Center Stage, The Cherry Orchard and The Taming of the Shrew at Yale Rep, Hamlet at McCarter, and Romeo and Juliet at the Great Lakes Theater Festival. His off-Broadway credits include In the Penal Colony with Classic Stage Company, Recent Tragic Events at Playwrights Horizons, The Triple Happiness at Second Stage, and Up Against the Wind with NYTW. His television and film credits include American Splendor, The Job, Kazaam, Law & Order, Law and Order: SVU, Life on Mars, Playing God, and Third Watch.
Nicole Shalhoub
THE JESTER’S WIFE, THE OTHER WOMAN, AND OTHERS

Nicole last worked with Mary Zimmerman in Mirror of the Invisible World at the Goodman. Her other regional credits include Donnie Darko, A Lie of the Mind, Six Characters in Search of an Author, and Snow in June at ART; Dr. Faustus Lights the Light and A Murder of Crows at the Williamstown Theatre Festival; and Inana at Hartford Stage. Her New York credits include The Clean House at Lincoln Center, ¿De Donde? with Turtle Shell Productions, The Fifth Column at the Mint Theatre, Hell House at St. Ann’s Warehouse, Him and 100 Things That Make You Better at chashama, and the 2006 New York Fringe Festival production Fear Up: Stories from Baghdad. She has appeared in the films Arranged, Casting About, and The International, as well as the TV show Law and Order: Criminal Intent. Nicole has a BA from Columbia University and an MFA from ART/Moscow Art Theatre School at Harvard University.

Louis Tucci
JAFAR, SHEIK AL-FADL, AND OTHERS

Louis’ regional credits include American Duet at the Eugene O’Neill Theater Center, The Last Adam at Syracuse Stage, a Les Masque Award nomination for Paradise by the River at Centaur Theatre, and Two Brothers by Felipe Santander at Theatre Plus. His off-Broadway credits include Cookie in Return to the Forbidden Planet; The Cider House Rules and The Joy of Going Somewhere Definite with Atlantic Theatre Company; Janusz Glowacki’s The Fourth Sister at Vineyard Theatre; and Woyzeck at The Public Theatre. On Broadway, Louis was in Buddy: The Buddy Holly Story. His film work includes Smiler Dodd in The Firing Squad, Leo in Flying with Keanu Reeves, and State Park with Ted Nugent. Louis has co-written several songs with singer Julee Cruise of Twin Peaks fame including “Artificial World,” featured in Wes Craven’s film Scream, and “In My Other World,” released on Martin Gore’s solo album Counterfeit 2.
Pranidhi is thrilled to work at Berkeley Rep for the first time. Her past theatre credits include Eve in Kama Sutra: The Musical at Theatre Building Chicago, Pushpa in Silk Road Theatre Project’s Merchant on Venice, and the title role in Lookingglass’ Sita Ram. She has also been a dock street singer at Chicago’s Navy Pier. Pranidhi recently completed filming for Foreign Body, a web-based TV adaptation of Robin Cook’s novel by the same name, and is currently working as a voice actor for Badmash’s upcoming animated sitcom, Doubtsourcing. Pranidhi is a recent graduate of Northwestern University.

Stacey previously worked with Mary Zimmerman on the Goodman’s Mirror of the Invisible World, where she played the Turkish Princess. Her other regional credits include Carrie: The Musical, A Clockwork Orange, Cyrano de Bergerac, On the Razzle, and Our Country’s Good at the Williamstown Theatre Festival Workshop; Haroun and the Sea of Stories and The Winter’s Tale at the Williamstown Theatre Festival; and Wind-Up with Pig Iron Theater Company and Headlong Dance Theater. In New York, she was an understudy for David Henry Hwang’s Yellowface at The Public. Stacey’s film credits include Girl in the Park and Sordid Things. She has also been in Daily Pops, a pilot for mtv, as well as Guiding Light and Law & Order: Criminal Intent. Stacey has a BA from Brown University and an MFA from New York University’s Tisch School of the Arts.

Evan’s credits include Around The World in 80 Days at the Cincinnati Playhouse in the Park; The Comedy of Errors at Shakespeare on the Sound; The Comedy of Errors, Macbeth and The Winter’s Tale at The Old Globe; Full Circle, Ivanov, and The Merchant of Venice at Art; Othello at Pioneer Theatre Company; and Pericles at East West Players.

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Slave Girl and Others

Stacey Yen
Dunyazade, Azizah, and Others

Evan Zes
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Evan Zes
Sheik Al-Islam, Abu Al-Hasan, and Others
the Goodman and Shakespeare Theatres. Off Broadway, he's appeared in Around the World in 80 Days at the Irish Repertory Theatre, American Dreams and As You Like It at The Acting Company, The Cherry Orchard at the Beckett Theater, Romeo and Juliet at the Lucille Lortel Theatre, and Time to Burn at Manhattan Ensemble Theater. He was also in Julie Taymor’s UK production of King Stag at the Barbican. He has appeared on All My Children and the films French Fries and The Street. Evan has an Acclaim Award for outstanding performance for his portrayal of Passepartout and an MFA degree from ART/Moscow Art Theatre School at Harvard.

Mary Zimmerman
ADAPTOR/DIRECTOR
Mary is the recipient of a 1998 MacArthur Fellowship, the 2002 Tony Award for Best Director, and ten Joseph Jefferson Awards. She is a member of the Lookingglass Theatre Company, an artistic associate of the Goodman, and a professor of performance studies at Northwestern University. At Berkeley Rep, she previously adapted and directed Argonautika, Journey to the West, Metamorphoses, The Notebooks of Leonardo da Vinci, and The Secret in the Wings. These plays — and other work such as The Arabian Nights, Eleven Rooms of Proust, The Odyssey, S/M, and Silk — have enjoyed celebrated runs at the Brooklyn Academy of Music (BAM), the Goodman, Huntington Theatre Company, Lookingglass, the Mark Taper Forum, McCarter, Seattle Rep, and Second Stage. Mary also directed All’s Well That Ends Well and Pericles for the Goodman, Henry VIII and Measure for Measure for NYSF, and A Midsummer Night’s Dream for the Huntington. In 2002, she created a new opera with Philip Glass called Galileo Galilei which played at BAM, the Barbican in London, and the Goodman. Last fall she made her Metropolitan Opera debut with Lucia di Lammermoor; she will direct Bellini’s La Sonnambula in the spring.

Michael Suenkel
PRODUCTION STAGE MANAGER
Michael began his association with Berkeley Rep as the stage management intern for the 1984/85 season and is now in his 16th year as production stage manager. Some of his favorite productions include 36 Views, Endgame, Eurydice, Hydriotaphia, and Mad Forest. He has also worked with the Barbican in London, the Huntington in Boston, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse in San Diego, The Public and Second Stage Theatres in New York, the Pittsburgh Public Theater, and Yale Rep. For the Magic, he stage-managed Albert Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.
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PROFILES

Cynthia Cahill

STAGE MANAGER

Cynthia Cahill has worked extensively as a stage manager in the Bay Area and around the country for over 15 years, most recently on Broadway with Passing Strange. She has worked regionally at Berkeley Rep—including last season’s production of Argonautika—ACT, the Guthrie, Seattle Rep, Yale Rep, and McCarter, among many others. Additionally she has worked off Broadway at Second Stage, the Culture Project, and The Public; directors include Mary Zimmerman, Les Waters, Moisés Kaufman, Leigh Silverman, Lisa Peterson, Dominique Serrand, Leigh Fondakowski, and Tony Taccone.

Daniel Ostling

SCENIC DESIGNER

Daniel's Berkeley Rep productions include Argonautika, Closer, Metamorphoses, and The Secret in the Wings. As an ensemble member of Lookingglass, he most recently designed The Brothers Karamazov and lookingglass Alice, as well as the McCarter and New Vic productions of Alice. His longtime collaboration with Mary Zimmerman includes Metamorphoses—for which he was nominated for a 2002 Tony Award—Lucia di Lammermor at the Met, and many others. Daniel's other regional credits include Amadeus at Chicago Shakes, Brainpeople at a.c.t., Durango at the Public, Eurydice at Victory Gardens Theater, Glorious Ones at Lincoln Center, the pain and the itch at Playwrights Horizons, and work at BAM, La Jolla Playhouse, NYSF, Portland Center Stage, Seattle Rep, Steppenwolf and the Taper. His work has also been seen in London and Melbourne. Daniel is an associate professor at Northwestern.

Mara Blumenfeld

COSTUME DESIGNER

Mara returns to Berkeley Rep where she previously designed Frank Galati’s adaptation of after the quake and Mary Zimmerman’s Metamorphoses and The Secret in the Wings. Based in Chicago, Maura is an ensemble member of Lookingglass, and has also designed numerous productions for Chicago Shakes, Court Theatre, the Goodman, and Steppenwolf. Her other regional credits include productions for McCarter, Milwaukee Rep, Oregon Shakespeare Festival, Seattle Rep, the Taper, and Weston Playhouse. Maura’s New York credits include Galileo Galilei and Homebody/Kabul at BAM, The Glorious Ones at Lincoln Center, Lookingglass Alice at the New Vic, Measure for Measure at NYSF, Metamorphoses at Circle in the Square and Second Stage, The Notebooks of Leonardo da Vinci at Second Stage, and Mary Zimmerman’s new production of Lucia di Lammermoor for the Metropolitan and San Francisco Opera.
Andre Pluess
**ORIGINAL COMPOSITION AND SOUND DESIGN**

The Chicago-based design team of Andre Pluess and Ben Sussman have designed sound for Berkeley Rep’s productions of After the Quake, Argonautika, Blue Door, Honour, Metamorphoses, and The Secret in the Wings. In addition to their work at numerous regional theatres, they have been associate artists for About Face, resident artists for Court Theatre, artistic associates for Lookingglass, and resident designers for Victory Gardens. Their Broadway credits include I Am My Own Wife and Metamorphoses. Recent projects include 33 Variations and The Passion Play Trilogy at Arena Stage, BFE at Long Wharf and Playwrights Horizons, The Clean House at Yale Rep, and Lady Windermere’s Fan at the Williamstown Theatre Festival. Andre and Ben have won 11 Joseph Jefferson Awards and Citations, an L.A. Ovation Award, a Drama Critics’ Circle Award, and a Lucille Lortel nomination for composition and sound design.

T.J. Gerckens
**LIGHTING DESIGNER**

T.J. is pleased to return to Berkeley Rep where he previously designed Journey to the West, Metamorphoses, The Notebooks of Leonardo da Vinci, and The Secret in the Wings. His regional theatre designs of note include Silk and the Mary Zimmerman and Philip Glass opera Galileo Galilei at the Goodman; Pericles at the Shakespeare Theatre in Washington, DC; and two seasons as resident lighting designer at Actors Theatre of Louisville. T.J.’s New York work includes Lucia di Lammermoor for the Met, Measure for Measure in Central Park, Metamorphoses on Broadway, and The Notebooks of Leonardo da Vinci at Second Stage. He has received numerous awards for his lighting including Chicago’s Jefferson Awards, a Bay Area Critics Circle Award, Los Angeles Ovation and Drama Critics Circle Awards, and New York’s Drama Desk Award.

Stephanie Klappler
**CASTING**

Stephanie is pleased to continue working with Mary Zimmerman after doing the New York casting for Mirror of the Invisible World last season at the Goodman. Her work has been seen on Broadway, off Broadway, regionally, internationally, on television, and in film. Klappler Casting’s current Broadway projects include Horton Foote’s Dividing the Estate; recent off-Broadway projects include Bedroom Farce, Continuous City, A Dangerous Personality, Frankensteinn: A New Musical, King of Shadows, and an oak tree. She has also been the in-house casting director for Primary Stages for more than a decade. Stephanie’s select regional and international credits include The Blonde, The Brunette, and the Vengeful Redhead at the Cincinnati Playhouse; Old Wicked Songs for Vienna’s English Theatre; and the New York and tour productions of In the Continuum. She has ongoing projects with several regional theatres around the country, and numerous independent feature films. Stephanie is a member of the Casting Society of America and the League of Professional Theatre Women.

Amy Potozkin
**CASTING**

Amy is in her 19th season with Berkeley Rep, where she serves as artistic associate and casting director. She has also had the pleasure of casting for ACT/Seattle, Aurora Theatre Company, Arizona Theatre Company, B Street Theatre, Bay Area Playwright’s Festival, Dallas Theatre Company, Marin Theatre Company, San Jose Rep, Social Impact Productions Inc, A Traveling Jewish Theatre, and Charlie Varon’s play Ralph Nader is Missing at the Marsh. Amy cast roles in the films Conceiving Ada, starring Tilda Swinton, and the Josh Kornbluth film Hai-ku Tunnel. She has been a coach to hundreds of Bay Area actors and led organizational team-building workshops for Biotech Partners and Maxcomm Technology. She received her MFA from Brandeis University, where she was also an artist-in-residence.

Tony Taccone
**ARTISTIC DIRECTOR**

Tony Taccone is in his 12th year as artistic director of Berkeley Rep, where he has staged more than 35 shows—including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, and Itamar Moses. At present, he has two shows touring the nation: Danny Hoch’s Taking Over and Carrie Fisher’s Wishful Drinking. Tony made his Broadway debut with Bridge@2 Tunnel, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. He commissioned Tony Kushner’s legendary Angels in America, co-directed its world premiere at the Taper, and has collaborated with Kushner on six projects. In 2004, his production of Continental Divide transferred to the Barbican in London after playing at OSF, Berkeley Rep, La Jolla Playhouse, and England’s Birmingham Rep. His many regional credits include shows at Actors Theatre of Louisville, Arena Stage, Arizona Repertory Theatre, the Eureka Theatre, Hartford Stage, the Huntington, the Kirk Douglas Theatre, The Public, San Jose Rep, Seattle Rep, and Yale Rep.

Susie Medak
**MANAGING DIRECTOR**

Susie Medak has served as Berkeley Repertory Theatre’s managing director since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT) and has been an officer on the board of Theatre Communications Group (TCG). Susie is currently on the faculty of the Yale School of Drama. She has served in an advisory capacity for the Joyce Foundation, and has participated extensively on panels for the National Endowment for the Arts and the Massachusetts Arts Council. Closer to home, she 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. Susie is a proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society.

Les Waters
**ASSOCIATE ARTISTIC DIRECTOR**

Obie Award–winner Les Waters is entering his sixth year as associate artistic director of Berkeley Rep. His shows ranked among the Top 10 Plays of 2007 in Time Magazine, 2006 in the New York Times, and 2005 in TimeOut New York. Les has a history of collaborating with prominent playwrights like Caryl Churchill and Charles Mee, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. His Berkeley productions include the world premieres of Fêtes de la Nuit, Finn in the Underworld, and To the Lighthouse; The American premiere of Tragedy: A Tragedy; the West Coast premiere of Eurydice; and extended runs of The Glass Menagerie, The Pillowman, and Yellowman. Les has numerous credits in New York, his native England, and at theatres in Boston, Chicago, La Jolla, Louisville, Los Angeles, Minneapolis, New Haven, San Francisco, Seattle, and Washington, DC. He led the mfa directing program at UC San Diego, serves on the board of TCG, and is an associate artist of The Civilians, a theatre group based in New York.

Kansas City Repertory Theatre
**CO-PRODUCING THEATRE**

Now in its 44th season, Kansas City Repertory Theatre is its region’s only member of LORT and serves as the professional theatre in residence at the University of Missouri-Kansas City (UMKC). The company produces plays and events at Spencer Theatre, its mainstage theatre on the UMKC campus, and at Copaken Stage, which opened in downtown Kansas City in February 2007. Under the leadership of Eric Rosen, Kansas City Rep’s artistic vision supports new works, fresh interpretations of stage classics, and musicals that are diverse, literate, and timely. The Rep also provides comprehensive educational programs for metropolitan area students and outreach services for its community. Its 2008-09 season includes the hip-hop musical Clay, Radio Golf, The Glass Menagerie, The Arabian Nights, Rosen’s musical Winesburg, Ohio, The Borderland, A Flea in Her Ear and the Rep’s 28th annual production of A Christmas Carol.
Jean and Mike have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide, including through the creation of the Library of Congress/Ira Gershwin Gallery at the Walt Disney Concert Hall in Los Angeles. He is a board member of the newly formed Michael Feinstein Foundation and an officer of the Jewish Home. He has served on the boards of Goodspeed Opera House, the San Francisco Symphony, and Berkeley Rep, where he recently became a sustaining trustee. Mike and Jean co-manage the Ira and Leonore Gershwin Philanthropic Fund and a second trust for the Library of Congress. Jean is a sustaining trustee at Berkeley Rep, where she has served as co-chair of the Narsai Toast for too many years to count. She is also a board member of Jewish Vocational Services and a member of the National Council of TJC.

Betty and Jack are proud to support Berkeley Rep. Jack, one of the Theatre’s board members, also sits on the board of the Straus Historical Society and the Jewish Community Endowment Fund, and is co-chair of the Oxbow School in Napa. He is an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty, a retired transitions coach, has resumed her earlier career as a nonfiction writer and poet. She serves on the board of JVS and represents the Jewish Community Foundation on a national allocation committee.

Betty & Jack Schafer
EXECUTIVE PRODUCERS

Dave and Vicki have been active in the theatre world for nearly 30 years, first with the Guthrie in Minneapolis, where Dave was one-time chair of the board, 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 U.N. Population Fund. The retired CEO of Cowles Media, Dave pursues interests in media and environmental causes, serving as board chair of Link Media and past board chair of Earthjustice. 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.

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Richard & Katherine C. Bernan
Robert & Janine Bawden
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Mary Ann Wight
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Mary Bailey
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Richard & Katherine C. Bernan
Robert & Janine Bawden
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Mary Ann Wight
Beth Weissman

**ACTORS**

$500–749

Anonymous (7)
Geraldine & Mark Alexis
Laurence Anderson
Marcia & George Argyris
Susan Babuka
Mary Bailey
Susan & Barry Baskin
Richard & Katherine C. Bernan
Robert & Janine Bawden
Lauren & Virginia Berman
Mary Ann Wight
Beth Weissman

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The following individuals have generously provided for Berkeley Rep in their estate plans:

Ken & Joni Avery
Nancy Axelrod
Carole B. Berg
The Estate of Nelly Bertaux
Bruce Carlton & Richard G. McCall
Stephen K. Cassidy
The Estate of Nancy Croley
Andrew Daly & Jody Taylor
Carol & John Field
Mary & Nicholas Graves

**CONTRIBUTORS**

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Rona Yang
Anita Wornick

**SUPPORTERS**

$150–249

Melody Brown

**FRIENDS**

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Michael & Lisa Alvarez Cohen
Alex & Dixa Pines

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Virginia Brown
Gwyneth Galbraith
Claire Gilbert
Karen Grassle
Kristin Hull
Krystle Lake
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To learn more about the 40th Anniversary Campaign or Club40, contact Lynn Eve Komaromi, Director of Development, at 510 647-2903 or lynneve@berkeleyrep.org.
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Founding Director Michael W. Leibert
### Artistic Director
Tony Taccone

### Managing Director
Susie Medak

### General Manager
Karen Racanelli

#### About Berkeley Rep

**Staff and Affiliations**

<table>
<thead>
<tr>
<th>Artistic Director</th>
<th>Managing Director</th>
<th>General Manager</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tony Taccone</td>
<td>Susie Medak</td>
<td>Karen Racanelli</td>
</tr>
</tbody>
</table>

**Artistic**
- Associate Artistic Director: Les Waters
- Associate & Casting Director: Amy Potasnik
- Literary Manager/Dramaturg: Madeleine Oldham
- Brett C. Harte Directing Intern: Mina Mota
- Literary/Dramaturgy Intern: Alex Rosenthal
- Artists under Commission: David Adjmi, Glen Berger, Marcus Gardley, Rinne Groff, Jordan Harrison, Naomi Iizuka, Dan LeFranc, Tarell McCraney, Rita Moreno, Carlos Murillo, Sharon Ott, Sarah Ruhl, Stew/Heidi Rodewald

**Production**
- Production Manager: Tom Alger
- Associate Production Manager: Amanda Williams O’Steen
- Production Management Intern: Octavia Driscoll
- Company Manager: Christopher Jenkins
- Company & General Management Intern: Jamie Caplan

**Stage Management**
- Production Stage Manager: Michael Suenkel
- Stage Manager: Cynthia Cahill
- Production Assistants: Megan McClintock, Leslie M. Radin
- Stage Management Interns: Lee Helms, Ryuki Suzukida

**Stage Operations**
- Stage Supervisor: Julia Englehorn

**Properties**
- Properties Manager: Ashley Dawn
- Assistant Properties Managers: Gretta Grazier, Jillian A. Green
- Properties Artisan: Sarah Lowe
- Properties Intern: Lisa Mei Ling Fong

**Scene Shop**
- Technical Director: Jim Smith
- Associate Technical Director: Ryan O’Steen
- Shop Foreman: Sam McKnight
- Master Carpenter: Colin Babcock
- Carpenters: E.T. Hazzard, Stephanie Shipman
- Shop Intern: Christopher Chauvet

**Scenic Art**
- Charge Scenic Artist: Lisa Lazar
- Scenic Art Intern: Michael Fink

**Costumes**
- Costume Shop Manager: Maggie Yule
- Assistant Costume Designer: Maggie Whitaker
- Draper: Kitty Muntzel
- Tailor: Kathy Kellner Griffith
- First Hand: Janet Conery
- Wardrobe Supervisor: Barbara Blair
- Costume Intern: Lauren Fischer

**Electrics**
- Master Electrician: Frederick C. Geffken
- Production Electricians: Christine Cochrane, Zoltan DeWitt
- Electrics Intern: Masha Tsimring

**Sound**
- Sound Supervisor: Heather Bradley
- Sound Engineers: James Ballen, Robyn Bylovsky
- Sound Intern: Jocelyn Thompson

**Administration**
- Controller: Suzanne Pettigrew
- Director of Technology: Gustav Davila
- Executive Assistant: Andrew Susskind
- Human Resources Manager: Eric Ipsen
- Bookkeeper: Kristin Cato
- Human Resources Consultant: Laurel Leichter
- Database Manager: Diana Amequita
- Receptionist: Barbra Ritchison
- Managing Director Fellow: Suzanne Appel

**Development**
- Director of Development: Lynn Eve Komaromi
- Special Events Manager: Margo B. Chilless
- Individual Giving Manager: Laura Fichtenberg
- Institutional Grants Manager: Elisabeth Millican
- Development Assistant: Catrina Kaupert
- Development Database Coordinator: Jane Voytek
- Gifts Entry Associate: Siobhan Doherty
- Development Intern: Angela Rodgers

**Patron Services**
- Patron Services Manager: John Gay
- House Manager: Katsena S. Jackson
- Sub House Managers: Octavia Driscoll, Alex Bartels, Ellen G. Maloney, Kiki Poe
- Concessionalaires: Joan Anderson, Michelle R. Baror, Christopher Fan, Lauren Fischer, Abby Hanson, Zoe Kallones, Sydney Katz
- Devan LaBelle, Angela Rodgers, Alex Rosenthal, Jocelyn Thompson
- Usher Coordinators: Nelson & Marilyn Goodman

**Box Office**
- Ticket Services Director: Christine Bond
- Subscription Manager & Associate Sales Manager: Laurie Fincher
- Box Office Supervisor: Terry Goulette
- Box Office Agents: Destiny Askin, D. Mark Blank, Christina Cone, Leah Kaplan, Elana McKernan, Michael Woo

**Marketing & Communications**
- Director of Marketing & Communications: Robert Sweibel
- Director of Public Relations / Associate Director of Marketing & Communications: Terence Keane
- Art Director: Cheshire Isaacs
- Audience Development & Events Manager: Elissa Dunn
- Marketing & Multimedia Manager: Pauline Luppert
- Communications Manager: Megan Wygant
- Webmaster: Christina Cone
- Graphic Design Intern: Abigail Hanson
- Marketing & Box Office Intern: Joan Anderson
- Program Advertising: Ellen Felker

**Operations**
- Director of Operations: Alex Edwards
- Facilities Manager: Christopher Dawe
- Facilities Assistants: Octavia Driscoll, Alex Bartels, Ellen G. Maloney, Kiki Poe
- Concessionalaires: Joan Anderson, Michelle R. Baror, Christopher Fan, Lauren Fischer, Abby Hanson, Zoe Kallones, Sydney Katz
- Devan LaBelle, Angela Rodgers, Alex Rosenthal, Jocelyn Thompson
- Usner Coordinators: Nelson & Marilyn Goodman

**Berkeley Rep School of Theatre**
- Associate General Manager & Director of the School of Theatre: Rachel L. Fink
- Associate Director: MaryBeth Cavanaugh
- Jon & Howard Oringer Outreach Coordinator: Dave Maier

**Audition**
- Leslie Martinson

**Building Lab**
- College and High School Auditions: Andy Murray
- Acting (Beginning): Michael Navarra
- Voice for Emerging and Working Actors: Lisa Anne Porter
- Improv (Intermediate): Dave Maier

**Box Office**
- Ticket Services Director: Christine Bond
- Box Office Supervisor: Terry Goulette
- Box Office Agents: Destiny Askin, D. Mark Blank, Christina Cone, Leah Kaplan, Elana McKernan, Michael Woo

**A.F. of L.**
- Superheroes (Grades K–1): Erica Blue
- Performance Ensemble (Grades 6–8): Jon Burnett
- Gendell Hernández
- Musical Theatre (Beginning) (Grades 6–9): Rebeca Castelli
- Musical Theatre (Intermediate/Advanced) (Grades 6–9): Laura Derry

**Production Manager**
- Gary Graves
- Acting Shakespeare (Intermediate): Marvin Greene
- Acting Violence — Small Sword: Dave Maier
- Performance Workshop: Mark Martinez
- Audition: Nancy Gold

**School of Theatre**
- Acting Shakespeare (Beginning): Stephen Simmonds

**Student Equity**
- LORT
- Actors Local USA-829, IATSE.

**Affiliations**
- The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.
Latecomers
Latecomers will be seated at the discretion of the house manager.

Visit our website!
Click berkeleyrep.org—you can buy tickets and plan your visit, sign up for classes, donate to the Theatre, and explore Berkeley Rep.

Request information
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.

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; please request these materials at least two days in advance.

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
Show-related books and Berkeley Rep merchandise are available in the Hoag Theatre Store in the Roda Theatre or our kiosk in the Thrust Stage lobby.

Considerations
Please keep perfume to a minimum
Many patrons are sensitive to the use of perfumes and other scents.

Recycle and compost your waste
Help us be more green by using the recycling and compost containers found throughout the Theatre.

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 precisely.

No children under seven
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre.

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

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<th>DATE/TIME</th>
<th>PREM</th>
<th>A</th>
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<td>PREVIEWS</td>
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<td>THU 8PM, SUN 2 &amp; 7PM</td>
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<td>SAT 8PM</td>
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The above prices do not include $3.00 per ticket handling fees.

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

Senior/student rush
Full-time students and seniors 65+ save $10 on sections A and B. One ticket per ID, one hour before show time. Proof of eligibility required. Subject to availability. Sorry, we can’t give refunds or offer retroactive discounts.

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