JOE TURNER'S COME AND GONE
New Territory.
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CALENDAR

Unless otherwise noted, all events are associated with Joe Turner’s Come and Gone

OCTOBER
31 Previews begin, 8pm

NOVEMBER
2 Family Series, 11am ■
4 Pre-show docent presentations begin, every Tue and Thu, 7pm
5 Opening-night dinner, 6:30pm ▲
5 Opening night, 8pm
6 Michael Leibert Society luncheon, 11:30am ▲
7 Target® Teen Night, 6:30pm ■
7 Tasting: Winterhawk Winery, 7pm
7 Cal R.S.F Night, 8pm
9 Tasting: Peet’s Coffee & Tea, 7pm
9 YMCA night, 8pm
13 Arabian previews begin, 8pm
13 Arabian Pre-show docent presentations begin, every Tue and Thu, 7pm
14 Arabian Nights
Target® Teen Night, 6:30pm ■
14 Tasting: Berkeley Farmer’s Market, 7pm
15 Tasting: Fra’ Mani Salumi, 7pm
15 Arabian Cal Alumni Night, 8pm
16 Michael Leibert Society luncheon, 11:30am ▲
16 Tasting: Raymond Vineyards, 6pm
18 An Evening with Mary Zimmerman, 6:30pm ▲
19 Arabian opening night, 8pm
20 Post-show discussion
20 Arabian night/OUT LGBT party, 8pm
21 Tasting: Triple Rock Brewery and Fra’ Mani Salumi, 7pm
21 Arabian 30 Below party, 7pm–midnight
22 Tasting: Domaine Carneros, 7pm
23 Tasting: Bravante Vineyards, 6pm
23 Arabian YMCA night, 8pm
29 Tasting: Domaine Carneros, 7pm

DECEMBER
2 Post-show discussion, 8pm
3 Teen Council Meeting, 5pm ■
5 Post-show discussion, 8pm
6 Ghostlight lunch, 11:30am ▲
6 Tasting: Kokomo Wines, 7pm
7 Arabian Cal Alumni Night, 8pm
7 Tasting: Kokomo Wines, 7pm
11 On the Town: Asian Art Museum, 6pm ▲
11 Arabian Post-show discussion
13 Tasting: Craft Distillers, 7pm
14 Tasting: Domaine Carneros, 6pm
14 Final performance, 7pm

School of Theatre event
Donor appreciation event

Joe Turner’s Come and Gone
BERKELEY REP PRESENTS

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SOME 25 YEARS AGO I WAS ATTENDING A NATIONAL theatre conference on the East Coast. After one of the endless panel discussions that mark these type of events, several friends and I were engaged in an impromptu political discussion about the state of the world and the nature of power: who has it, who should have it, why things will or won’t change, etc….From behind me I felt a tap on my shoulder. I turned to see a large man with an inviting face. “I heard you talking about cultural imperialism,” he said. “I like that. My name is August Wilson.”

I had heard of August Wilson. At that time he was enjoying the success of *Ma Rainey’s Black Bottom*, the second of his plays and the first to catapult him into the national spotlight. What I did not know at the time, of course, was that he was destined to become one of our greatest playwrights.

I should have guessed. During the course of our ensuing conversation, it became immediately clear to me that not only was August Wilson intensely interested in life, but that he approached every encounter as if it was a great learning opportunity. He was a self-educated man and carried himself with that particular brand of confidence that comes with the enormous will and stamina that marks someone who has single-handedly overcome huge challenges. Raised on the back streets of Pittsburgh in a racially hostile environment, Wilson had found his refuge in books. By the early age of 14 he had begun to imagine himself as a writer, a gift he privately nurtured in the face of intense resistance from his family, teachers, and friends. He immersed himself in poetry, developing a language capable of creating surprise, precision, and rhetorical magic. When he applied this language to creating characters, he found his voice as a playwright.

Driven by a growing desire to depict the experience of African Americans over the course of the 20th century, August Wilson became not only a brilliant theatre artist but also a pre-eminent cultural anthropologist. His ten-play cycle, completed just before the end of his life, is nothing less than a living history, an epic vision that marries the struggles of an oppressed people to an ecstatic celebration of their humanity. He has taken stereotypes and, with the power of his mighty pen, turned them into illuminating archetypes.

No artist has been more affected by the work of Mr. Wilson than Delroy Lindo, the esteemed actor and director of this evening’s show. To hear Delroy speak about August is to hear a man who has been personally inspired: inspired to understand the playwright’s work, to continue his legacy, to deepen our collective understanding of the black experience. Nobody knows *Joe Turner* better than Delroy, and it is a privilege to welcome him back to our theatre to tackle this great play.
SINCE THE ESTABLISHMENT OF THE NATIONAL Endowment for the Arts in 1965, non-profit theatres have sprouted in cities large and small across this country. The IRS recognizes over 2,000 such theatres, each unique to its own community. Some produce musicals, some only classics, some enjoy resident companies, some perform exclusively for children.

While individually we all in our own way strive to nourish audiences in our communities and to support the work of wonderful local artists, together we make up a large web that, in its entirety, constitutes a national American theatre.

One of the special ways in which we function as a national entity is by creating a shared body of work that can be seen by theatre lovers regardless of where they live. I love that if one of you calls your theatre-loving cousin in Chicago, there is a good chance you have both seen a production by Tony Kushner or a recent production of a Molière. August Wilson’s work is remarkable among contemporary playwrights for the sheer number of productions it has received in cities, not only across this country, but throughout the world. It is time that we share his work with all of you.

It is such an honor to have a work by August Wilson—often referred to as one of the most important playwrights of our time—on a Berkeley Rep stage. His ten-play cycle, of which Joe Turner is the second, gives us a unique perspective on the last century. His beautiful prose and his richly defined characters have inspired a generation of playwrights.

Wilson was more than a playwright, however. He used his renown to initiate difficult discussions within the larger theatre community about race and culture. He was an activist who demanded soul-searching and candor from his colleagues and friends. Frankly, he embodied what we at Berkeley Rep value in the theatre: a keen intellect, a creative spirit, a masterful control of his craft, and a fearless willingness to engage in civic dialogue. We are very proud to give you, our audience, an opportunity to step into the world of August Wilson.

Enjoy the show.

Susie Medak
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Visit berkeleyrep.org/planyourvisit for green tips on how to get to the Theatre. To learn more about the green task force, click berkeleyrep.org/green.

Keepin’ it green

LATELY, BERKELEY REP HOUSE MANAGER KATRENA Jackson has been talking to theatre patrons about the environment. One woman wanted pointers on how to help her company reduce its carbon footprint. Another woman wanted to know how big an impact giving up hot water on a daily basis might have. There was the night that several strangers found themselves amiably discussing the political implications of energy use while they were waiting for the show to begin. And several folks have simply stopped by to give a thumbs-up.

What’s sparking these conversations? The new red, grey, and black waste bins in the lobbies of both theatres.

“People have really liked the recycling options we’re offering,” Katrena says. “Sometimes it takes them a while to figure out what goes where—but on the whole, response has been positive.”

The bins in the Roda and Thrust marked “recycling,” “compost,” and “garbage” have become the public face of an ongoing, deeply-held commitment to reduce our carbon footprint here at the Theatre. You’ve also probably noticed

CONTINUED ON PAGE 18
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The next generation steps up

BY AMELIA BIRD

Rachel Fink got tired of hearing the same thing again and again. “Mid-career theatre professionals my age from across the nation are all noticing that theatre companies are facing a possible crisis in their leadership,” says Rachel. “While the biggest generation ever—the Baby Boomers—will retire in the next decade or so, my generation—Gen X—is wondering what we should do in the meantime. How can we gain the experience we need, when many theatre companies can’t offer stepping-stone positions for possible leaders because budgets are so tight? How can we, as aspiring leaders, find a clear career path for ourselves, while raising families and paying off student loans on nonprofit salaries?”

The challenge of the “grey ceiling” is one that is affecting non-profit institutions—not just theatres—across the country. And, it’s an issue that’s been affecting Rachel directly. She’s been the director of the Berkeley Rep School of Theatre for the past eight years—and has been wondering how to transition into a higher-level position. At a conference last year, she started chatting with Rebecca Novick, director of strategic initiatives at Theatre Bay Area, about the concerns they’d been hearing—and feeling. Hoping to discover solutions to these issues and start a conversation with others, Rachel and Rebecca began to meet regularly. Soon, they realized that the conversation had a far broader scope.

The two women created a Google group to invite others to take part in their discussion—but soon, they found that people wanted more. “We needed a chance for people to meet each other and to be proactive about collectively coming up with new solutions,” recalls Rachel. Rachel and Rebecca decided to gather production, marketing, development, and education staff together at a national conference with freelance artists, directors, and producers. After a year of planning, the first “New Leaders for a New Century” conference was held in the Bay Area this October.

Berkeley Rep, in conjunction with Theatre Bay Area and Theatre Communications Group, kicked off the festivities here at the Roda Theatre. In the first day, participants created a community agenda, and attended a session focused on strategic career planning. A networking reception in the evening gave everyone the chance to mingle with local artistic and managing directors while snacking on treats provided by Downtown Restaurant. Then, on the second day, participants analyzed leadership models from other nonprofit fields, discussed executive search processes with a panel of consultants and board members, and worked together to determine next steps for the group as a whole.

“Professional development opportunities for mid-level theatre professionals are rare,” says Rachel. “This conference offered a chance for aspiring artistic and administrative leaders to come together and start a conversation about what they want the future leadership of American theatre to look like.”

Rachel’s hunch about the need for a more organized conversation was right on the money. “Based on the overwhelming number of applicants for the conference, I’d say she identified a real need in the field,” says Managing Director Susie Medak. “Instead of just kvetching about problems she faced as an aspiring leader in the arts, Rachel set out to help people like herself find answers. Rachel has provided the perfect example of our mission at the Berkeley Rep School of Theatre—lifelong learning facilitated by community leadership.”
Planning for the future in an uncertain economy

HOW DO YOU PLAN FOR THE FUTURE when it seems so uncertain? With the recent volatility in the financial markets, it’s difficult to assess how to make the right decisions—whether for retirement, our children’s educations, or to safeguard the future of those you care for.

Probably the last thing on your mind is planning your estate. But if you have family you care about or accumulated assets like property or retirement savings, creating an estate plan is essential. If you don’t have a plan, your estate will be among the more than 50,000 that go through probate proceedings in California every year. Probate can last up to two years—and your heirs are not likely to sing your praises for your poor planning.

So where do you begin? A visit to a trust and estate attorney is a good start. Setting up a trust or a will doesn’t have to be a costly or complicated process. And in this economic environment, a trusted advisor can help you set up an estate plan that meets your long-term objectives. You should be prepared to come to the table with an idea of how you would ultimately like your net estate distributed.

Berkeley Rep Trustee Dale Rogers Marshall and her husband Don set up their estate plan with their family as the top priority. They wanted to take advantage of the tax benefits that come with estate planning—and be sure that their children would be provided for in the future. But they also had another goal—to support their favorite non-profit organizations like Berkeley Rep.

“Berkeley Rep is important to us because we love theatre and being part of the Berkeley Rep family is especially stimulating and fun,” says Dale. “Being subscribers exposes us to a wide range of high-quality and thought-provoking plays. The package is greater than any one play. It’s an adventure each year.”

But as the former president of Wheaton College in Massachusetts, Dale has also witnessed the power of bequests firsthand. “I saw directly how much it meant when people had addressed their philanthropic priorities in...”

Q&A with trust & estate attorney Michael Roosevelt

Who should have an estate plan and why?

Everyone who cares about the orderly settlement of his or her estate should have an estate plan. Without one, the statutory laws of the state rigidly control the settlement of your estate and the disposition of your assets, regardless of your personal obligations, concerns, wishes, or interests. A well-designed estate plan is a gift to those you wish to benefit with your assets after your death. It also can reduce taxes and simplify estate settlement at lower cost.

What should you keep in mind when you develop your estate plan?

You should think about your family and loved ones first. The law refers to these people as the “natural objects of your bounty.” But your thinking need not be limited to them and can go further than that. Who are you responsible for? Who do you want to take care of? What are you interested in? What can you...
Planning for the future in an uncertain economy

The Michael Leibert Society

is named for Berkeley Rep's
founding artistic director,
Michael Leibert, seen here in
the early days of Berkeley Rep

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The exhibition was organized by the Contemporary Jewish Museum, San Francisco, and The Jewish Museum, New York. Warhol’s Jews: Ten Portraits Reconsidered and companion catalogue are made possible by the Blavatnik Family Foundation. Lead support for the San Francisco presentation comes from Bank of America and the Jim Joseph Foundation.

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The Michael Leibert Society
is named for Berkeley Rep's
founding artistic director,
Michael Leibert, seen here in
the early days of Berkeley Rep
Estate planning Q&A
CONTINUED FROM PAGE 12

leave as a legacy to others or for your community? How might the tax laws impact the disposition of your estate? Can you direct assets in a way that minimize estate taxes and enhance the benefits received by your beneficiaries?

Are there tax benefits to having an estate plan?
For married persons, a properly drafted estate plan can eliminate the payment of any estate tax when the first spouse dies, and can minimize the estate tax paid after the passing of the surviving spouse and over multiple succeeding generations. A properly drafted estate plan can take advantage of charitable deductions to reduce the ultimate estate tax burden and increase the amounts going directly to both individuals and charities.

For some, an estate plan can present an opportunity to be more philanthropic than they can currently be. How so?
People often are not in a financial position to diminish their assets with a significant outright gift to a charity while they are alive. They may need the assets for their personal security and well-being. However, when they are planning for the disbursement of their estate, they can be comfortable making those assets available to philanthropic causes about which they care deeply and which they wish to continue to support for the benefit of others in the years to come.

Trust and Estate Planning Attorney Michael Roosevelt is a member of the Michael Leibert Society Committee at Berkeley Rep. He will speak at two complimentary luncheons on November 6 and 16, sharing his expertise on opportunities to explore and pitfalls to avoid when setting up your trust or estate. Guests will enjoy lunch courtesy of Bistro Liaison and Tomatina, while also hearing from Managing Director Susie Medak about future plans for Berkeley Rep. To make a reservation for the lunch, contact Margo Chilless at 510 647-2909 or mchilless@berkeleyrep.org. And to learn more about the benefits of estate planning, click berkeleyrep.org/support/leibert.asp.
Andrew Daly and Jody Taylor are Berkeley Rep subscribers and supporters. Andrew recently spent a few moments talking to us about his relationship with Berkeley Rep.

What has been your favorite show at Berkeley Rep?
There are many that have just floored me. However, my favorite was Our Town. I had never seen the play and really had no desire to see it. Still, I went. In the third act, the lead actor was standing at the front of the stage crying at his wife’s grave, and his wife was saying something like, “Tell him to stop.” I had to hold my breath because I almost let out a bit of a sob myself. It was heartbreaking.

How does theatre affect your life? What role does it play in your life?
When I see a play, and somehow forget it is fiction or I have genuine, deep emotions for the characters—that’s sublime. It’s one of my favorite things in life.

If you could invite three people from the theatre world to dinner, who would they be and why?
Terrence McNally, Moisés Kaufman, and Mary Zimmerman. I think they are arguably three of the best contemporary...
playwrights out there. Mr. McNally has an unparalleled ability to tell really good stories that don’t seem the least bit contrived; Mary Zimmerman’s staging is downright incomparable; and Moisés Kaufman combines the two—his staging is brilliant, his plays are timely, and they pack an emotional punch.

Why do you give to Berkeley Rep?

When you are young and, in our case, gay, growing up in Idaho or Maine, you may not have many friends. The arts have a way of making up for that. The characters in movies and in plays can be comforting and motivational—and in a strange, depressing, yet uplifting way, become your friends.

Berkeley isn’t small-town America; it’s the Bay Area, and the times have changed. Still, this is where we live, and therefore we give to Berkeley Rep. I know even here, there are some people out there who feel isolated. Hopefully, because of your theatre and donors, some of these people may be able to come and see some plays, relate to the characters, feel good about themselves, and maybe even have better lives.

Call 510 647-2907 or click berkeleyrep.org/give to join Andrew and Jody in supporting Berkeley Rep.

Donor spotlight

CONTINUED FROM PAGE 15

their wills. Of course, we always hope that people will live a long time, but when the time comes, these “out of the blue” gifts help their memories live on. That’s why Berkeley Rep is one of our beneficiaries.” With their commitment to a bequest, the Marshalls became members of Berkeley Rep’s Michael Leibert Society.

The Michael Leibert Society is hosting two free luncheons this November, where trust and estate planning attorney Michael Roosevelt will share his expertise on planning for the future in uncertain times. To learn more or to reserve your seat, contact Margo Chilless at mchilless@berkeleyrep.org or 510 647-2909.

Planning for the future

CONTINUED FROM PAGE 12

This holiday season, celebrate imagination with the gift that keeps on giving.

Surprise someone—or yourself—with a class at Berkeley Rep School of Theatre. Winter classes begin January 12. For more information, call 510 647-2972 or visit berkeleyrep.org/school.
Carrie and Danny take over America!

Carrie Fisher and Danny Hoch’s shows earn rave reviews and announce plans for additional stops on their tours across the country.

IN EARLY OCTOBER, ARTISTIC DIRECTOR TONY TACCONIE proudly announced that two shows which were warmly received here in Berkeley Rep have gone on to enjoy even more applause at theatres across the North America. Danny Hoch’s *Taking Over* has received rave reviews from Montreal’s Just For Laughs festival, and from those theatres he’s already hit as part of an All-City tour of New York’s boroughs.

Carrie Fisher, meanwhile, has careened across the country, hitting the proverbial bottle in San Jose, Santa Fe, Hartford, and Washington DC with her zany meditation on her life’s peculiar ups and downs. She’s recently added tour dates in Washington DC, and new performance stops in Seattle.

“The reaction from audiences and critics alike to both these shows has been intensely gratifying,” said Tony, who directed both these pieces. “I’m glad that people from all over the country have been able to enjoy pieces that have started here, and that we’re creating an artistic dialogue beyond the boundaries of our local community.”

Below are just a few comments from local press across the country about Danny and Carrie’s work. Both these shows will be continuing to tour in the coming months…and we’ll be sure to keep you apprised on what’s happening with them!

Danny Hoch, *Taking Over*

“Hilarious...The sheer energy of his performance is astounding. The best thing about Hoch is that he’s so unpredictable. Just when you think you know where he’s heading, he segues into something else...It’s a slick international, multi-lingual show, complete with backdrop images of Brooklyn (new and old), hip urban music, and super-titles...On opening night, the cheers were deafening.” — Montreal Gazette

“Brilliant...Hoch’s transformation takes place with simple clothing props and a chameleon like skill for changing his physical attitude on stage...hilarious as much as it is thought provoking.” — Serious Comedy (Canada)

“Poignant, provocative and flat-out funny, Danny Hoch’s *Taking Over* is groundbreaking comedy from an exceptionally talented performer.” — CHOM-FM (Montreal)

Carrie Fisher, *Wishful Drinking*

“Carrie Fisher sure can dish it. And we’re only too happy to take it. Her blissfully gossipy *Wishful Drinking* acerbically, uproariously, and, yes, even affectionately mines the rich veins of a life lived to a conveniently lampoonable degree in the public eye.” — The Washington Post

“During the show, the audience laughs hard so frequently that it’s only in retrospect it realizes many events have a tragic undercurrent.” — Baltimore Sun

“The self-deprecating, sole-baring and caustically told story of her life is definitely a combination of dark and light humor....Her ad-libbed interaction with the audience is hysterical.” — The DC Traveler

“Fisher says her life makes a good anecdote, but a bad reality. Lucky for the audience, they get to reap the reward of her many trials and travails. Hopefully she gets some joy out of sharing her life too — she sure deserves it.” — Journal-Inquirer (Connecticut)
the funny little signs in the restrooms, assuring you that all paper products in there (and, actually, throughout the Theatre) are recycled from post-consumer waste.

These are only two of the more visible effects of this project. You might have noticed that our plastic trash liners have switched to compostable bio bags, but you may not have noticed that all the concessions cups, lids, and stirrers are now compostable—and you probably haven’t noticed that our step lights in the Roda are now LEDs, or our props and sets are comprised of recycled materials and wood certified by the National Forestry Service…but all these things have changed too. So what’s going on?

“There’s a sense that going green is a major financial undertaking,” says Christopher Dawe, the Theatre’s facilities manager. “Right now we’re focusing on the lowest-hanging fruit, the most financially accessible stuff like swapping out inefficient lighting, reducing and recycling our waste stream, and purchasing responsible products. We really feel it’s important to take a leadership role in the national theatre community and our own local digs by doing what we can.”

Both Katrena and Christopher are members of the Theatre’s Green Taskforce, committed to reducing the Theatre’s impact on the environment. Every level of the organization—from interns to board members, from front-of-house staff to sound engineers—is involved.

Since kicking off these efforts last season, the Theatre has reduced its energy use by more than 10%, and reduced its waste stream by 25%. The task force is looking to diminish the Theatre’s carbon footprint even further in the coming months by phasing out energy-efficient CFL lights to even more efficient LEDs at the Theatre, and replacing metal halide lamps at the scene shop with high output fluorescents.

And in the meantime, the bins aren’t as confusing as they seem. If it’s plastic, metal, or glass, use the grey bin. If it’s paper or food, stick it in the black one. And if it can’t be recycled...well, there really shouldn’t be much of that, but if you have something, you’ll want to put it in the red waste can.
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it is august in pittsburgh, 1911. the sun falls out of heaven like a stone. The fires of the steel mill rage with a combined sense of industry and progress. Barges loaded with coal and iron ore trudge up the river to the mill towns that dot the Monongahela and return with fresh, hard, gleaming steel. The city flexes its muscles. Men throw countless bridges across the rivers, lay roads, and carve tunnels through the hills sprouting with houses.

From the deep and the near South the sons and daughters of newly freed African slaves wander into the city. Isolated, cut off from memory, having forgotten the names of the gods and only guessing at their faces, they arrive dazed and stunned, their heart kicking in their chest with a song worth singing. They arrive carrying Bibles and guitars, their pockets lined with dust and fresh hope, marked men and women seeking to scrape from the narrow, crooked cobbles and the fiery blasts of the coke furnace a way of bludgeoning and shaping the malleable parts of themselves into a new identity as free men of definite and sincere worth.

Foreigners in a strange land, they carry as part and parcel of their baggage a long line of separation and dispersement which informs their sensibilities and marks their conduct as they search for ways to reconnect, to reassemble, to give clear and luminous meaning to the song which is both a wail and a whelp of joy.

—August Wilson, The Introduction To Joe Turner’s Come and Gone
August Wilson was born in Pittsburgh’s Hill District in 1945. The predominantly black neighborhood’s history contains within it the massive migration of former slaves to northern industrial cities at the turn of the century, the cultural flourishing of the Jazz Age, the false promises of urban renewal of the 1950s, the tumultuous fervor of the Black Power movement and of Martin Luther King, Jr.’s assassination, as well as the disrepair that comes from cycles of poverty. Today, residents of the Hill struggle with unemployment and a longstanding divestment in the neighborhood’s resources, but there remains an ever-mounting commitment, begun in the 1970s with the cry of “Rebuild the Hill,” to the kind of bottom-up planning that renews a neighborhood to the benefit of its inhabitants. Wilson lived on the Hill for 30 years; it is no surprise that he chose this area, rich with the history of a people, as the setting for his epic ten-play cycle.

The son of a white German father and a black mother, Wilson remembers his father as “mostly not there. The culture I learned in my mother’s household was black.” He had a high IQ and an obvious gift for language, as well as his mother’s unwavering faith that he could do anything. “I wanted to be the best at whatever I did,” he recalls. This trait persisted into adulthood: “When I sit down to write, I want to write the best play that’s ever been written. Sometimes that’s a fearsome place to stand, but that’s when you call on your courage.”

He encountered flagrant racism in a Catholic high school that was reinforced by faculty who disciplined Wilson for brawling and ignored his tormentors. “There was a note on my desk every single day. It said, ‘Go home, nigger.’” He transferred to a vocational school, where the curriculum was, “I swear, like fifth-grade work”; he dropped out two years before graduation, having decided that he would become a writer.

Wilson had already worked as a dishwasher, a gardener, and a short-order cook, all before age 15. Getting little from his school studies, he educated himself in the library, where he guesses he read close to 300 books. He was, he says, “searching for something you can claim as yours.” Just before his 19th birthday in 1964, Wilson bought his first typewriter, a bulky Royal Standard he hauled from downtown up to his apartment on the Hill. He sat down and typed every possible variation of his given name, Frederick August Kittel (his mother’s maiden name was Wilson), settling finally on August Wilson. “Anything you can name,” he has said, “you can control and define; that’s what the power of naming is.” With this, he set out on a literary journey that would lead him to become one of the most important dramatists in the American theatre.

In the fall of 1965 Wilson came home with an old record he’d bought for a nickel, whose fading, typewritten label read, “Bessie Smith: Nobody in Town Can Bake a Sweet Jelly Roll Like Mine.” He played it 22 times in a row, and wrote later, “The universe stuttered and everything fell to a new place.” The blues are “the best literature we have,” he says. The music he heard on the record “made me look at the world differently. It gave the people in the rooming house where I lived, and also my mother, a history I didn’t know they had. It was the beginning of my consciousness that I was the carrier of some very valuable antecedents.”

For the next 15 years, Wilson mostly wrote poetry. It wasn’t until 1978, when he left the Hill and moved to St. Paul, Minnesota, that he found his bearings as a playwright. “There weren’t many black folks around,” he says. “In that silence, I could hear the language for the first time... I got lonely and missed those guys and sort of created them. I could hear the music.”
One man's century: August Wilson's

August Wilson's 20th century begins with a knock at the door. Citizen Barlow has come north from Alabama to Pittsburgh in search of a better life, but has found nothing but discrimination, inequality, and racism. He is a good man, but the world in which he lives has nurtured within him a rage, and his rage led him to theft—he stole a bucket of nails from the mill. An innocent man has died for that crime, and in Gem of the Ocean, Citizen Barlow comes to 1839 Wylie Avenue, the home of Aunt Ester, for redemption. Aunt Ester, whose memory stretches back nearly 300 years to the arrival of African slaves on this continent, is a spiritual healer. It is within her power to take Citizen to the City of Bones, a ghostly metropolis beneath the Atlantic Ocean, where his soul can be cleansed of guilt. But that journey could be put in jeopardy if Caesar Wilks, the black lawman who uses his authority like a cudgel, continues his rampage of evictions in the neighborhood. It may ultimately be beyond even Aunt Ester's power to calm Caesar's rage.

Ma Rainey's Black Bottom presents a very different vision of African-American life. In a Chicago recording studio, a group of musicians await the arrival of the great blues songstress Ma Rainey. Ma is a notoriously difficult performer, who uses her unique talent as leverage to create a comfortable life for herself. The newest member of her band, Levee, is a trumpet player who nurtures a fire, both for a new kind of music and a new kind of life. Levee rejects Ma's accommodations to the racist music industry, and demands what he sees as his due. The situation, tense from the beginning, finally erupts into violence as, through Levee, a new kind of world is born.

Seven years later, back in Pittsburgh, The Piano Lesson (winner of the Pulitzer Prize for Drama) asks the vital question: what is to be done with the past? When the Charles family migrated north, they brought with them their most prized possession: a piano with the history of their family intricately carved by one of their ancestors. Berniece keeps the piano in her home, but will not play it. Her brother, Boy Willie, has a different plan. He has a chance to buy back the land their family worked on as slaves, but the only way he can get the money is to sell the piano, which Berniece will never allow. The weight of the past sits heavily on the entire Charles family, and as the conflict between the siblings escalates, a ghostly visitation forces Berniece to play the piano once more, in an act of exorcism.

“Who killed Floyd Barton?” is the question that animates Seven Guitars. Floyd “Schoolboy” Barton is going to be the next big thing. His hot new song is being played on every radio in the Hill District, and once he’s gotten his guitar out of the pawn shop, he’s headed to Chicago to record a follow-up. But sometimes life gets in the way of plans—the money he is owed evaporates and his guitar seems farther away than ever. When he is forced to turn to theft, he meets an untimely end at the hands of the unlikeliest of characters: Hedley, an old man who, in a tuberculosis-induced delirium, mistakes Floyd for a man he believes owed his father money. Hedley brutally slashes Floyd across the throat, tragically cutting short a promising life.

One man's century: August Wilson's

Gem of the Ocean
Set in 1904
Completed in 2004

Ma Rainey's Black Bottom
Set in 1927
Completed in 1984

The Piano Lesson
Set in 1936
Completed in 1990

Seven Guitars
Set in 1948
Completed in 1996

Joe Turner's Come and Gone
Set in 1911
Completed in 1988

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Fences (winner of the Pulitzer Prize for Drama) contains perhaps Wilson’s most tragic figure: Troy Maxson. Troy was a titan of the Negro Baseball Leagues, who, after spending time in jail, couldn’t put the pieces of his life back together. Turned away from the major leagues and with his most productive years behind him, Troy is forced to become a garbage man to support his family—his loving wife Rose, high-school-aged son Cory, brain-damaged brother Gabriel, and Lyons, a grown son from a previous relationship. Crushed under the weight of his responsibilities, Troy turns to another woman for comfort, and when she dies in childbirth, he brings home a daughter who is now left to Rose to raise. At the same time, Cory is recruited for college football, but Troy cannot bring himself to allow Cory to play—a mixture of stubbornness, envy, and fear leads Troy to sabotage his own son’s future.

Regular cabs won’t travel to the Hill District of the 1970s, and so the residents turn to each other. Jitney dramatizes the lives of men hustling to make a living as jitneys—unofficial, unlicensed taxi cab drivers. When the boss Becker’s son returns from prison, violence threatens to erupt. What makes this play remarkable is not the plot; Jitney is Wilson at his most real—the words these men use and the stories they tell form a true slice of life.

Perhaps the bleakest of all of Wilson’s plays is King Hedley II. The title character of King—son of Ruby and Hedley from Seven Guitars—has been released from prison, and now struggles to make a new life for himself. With his friend Mister (himself the son of another Seven Guitars character, Red Carter) King is selling stolen refrigerators, but that is no foundation for a life. And when Elmore—the onetime lover of Ruby and perhaps King’s true father—arrives, King begins to learn that success may never have been a possibility for him at all. And when the news hits that Aunt Ester has died, all hope seems lost.

Irony abounds in the final play of the cycle, Radio Golf (set in 1997; completed in 2005). Harmond Wilks seems to have surpassed all of the hurdles that stood in the way of his forebears. A successful businessman and developer, he will soon be a candidate for mayor of Pittsburgh. But even as he tries to turn his back on the past and demolish 1839 Wylie Avenue, the one-time home of Aunt Ester, the past comes walking into his office in the person of Old Joe, who has a mysterious connection both to Aunt Ester and to Harmond. Intricately tied to the characters of Gem of the Ocean, this final play of the cycle, and of August Wilson’s life, once more examines the question of how African Americans are to regard their past—is it something to be used, something to be cherished, or something best forgotten?
The blues story of “Joe Turner”

BY FAEDRA CHATARD CARPENTER

Known by many as “The Father of the Blues,” W. C. Handy (1873–1958) composed some of the first blues songs ever recorded. Among his most popular and commercially successful was “Joe Turner Blues,” inspired by the inequitable actions of the legendary lawman, Joe Turney, brother of Tennessee governor Pete Turney. Protected by his brother’s position and aided by the institutionalized racism of the South, Joe Turney was among those who participated in the practice of imprisoning Black men in order to profit from their unpaid labor. As W.C. Handy explained, the ominous figure of Joe Turney was woven into the tapestry of Black folklore under the name of “Joe Turner”:

When you speak of the story of the Blues, we can’t tell it without the story of Joe Turney... Joe Turney was the brother of Pete Turney, governor of the state of Tennessee, who pressed Negroes into peonage and took them down the Mississippi River to the farms. To do this, they had decoys that lured Negroes in Memphis to crap games where they were arrested and put into prison. Women looking for their husbands who were late coming home would ask, “I wonder where my husband is?” Then they would be told, “Haven’t you heard about Joe Turner? He’s been here and gone. He had a long chain with 50 links to it where he could press Negroes in handcuffs and take them away.” So the Negroes around Memphis made up a song...

They tell me Joe Turner’s come and gone.
Oh, Lordy,
Tell me Joe Turner’s come and gone.
Oh, Lordy,
Got my man and gone.

Informed by the words and music of Handy as well as the collage work of Romare Bearden, August Wilson brilliantly brings together pieces of African-American history, folklore, and music to create the story behind Herald Loomis’ long absence. In so doing, Wilson created what he considered to be his best play: the blues-induced “breathing collage” known as Joe Turner’s Come and Gone.
The Great Migration refers to a period [beginning in the early 20th Century] when millions of African Americans moved out of the rural South to large industrial cities — such as New York, Philadelphia, Baltimore, Detroit, Chicago, St. Louis, and Los Angeles — as well as to many smaller ones. Whether traveling by foot, by wagon, or by rail; whether moving in the safety of small groups or entire families; or whether risking the trip alone; streams of men, women, and children left the South in huge numbers on their way to the supposed “Promised Land” of the North.

August Wilson regarded this mass exodus of African Americans from the cotton and tobacco fields of the South as a huge mistake. In the wake of the South’s failing economy, deceptive advertising campaigns fueled wild rumors about the North having plentiful and better paying jobs as well as excellent opportunities for an overall improvement in the quality of life. Such lies enticed hordes of skilled and unskilled laborers to join the human highway going North. Unfortunately, many would wind up homeless, poor, hungry, and out of work. Wilson told one journalist:

We came to the North, and we’re still victims of discrimination and oppression in the North. The real reason that the people left was a search for jobs, because the agriculture, cotton agriculture in particular, could no longer support us. But the move to the cities has not been a good move. Today…we still don’t have jobs. The last time blacks in America were working was during the Second World War, when there was a need for labor, and it did not matter what color you were.

To some extent, each installment of Wilson’s ten-play cycle underscores lingering ramifications of this mistake. Many of his transplanted Southern characters are tormented, restless nomads who desperately try to escape their traumatic past, only to make their way North — where they suffer from a host of psychic and physical wounds, even death. Set in either Pittsburgh or Chicago, each play captures the bluesy impulses of the Southern Negro’s initiation into the Northern way of life.

A close examination of these plays reveals that Wilson’s migrants who commit the unforgivable mistake of leaving their Southern homes suffer from an extensive catalogue of physical and psychological maladies: propensities toward self-mutilation and scarring; unexplained convulsions; muted speech; recurring nightmarish visions; kidnapping and prolonged periods of incarceration; insurmountable family strife caused by infidelity, abuse, and abandonment; splintering and dissolution of the nuclear family structure; deferred dreams; and various manifestations of mental trauma such as schizophrenia, incoherent speech, or dementia. Wilson described the afflicted ones as “foreigners in a strange land,” as “the sons and daughters of newly freed slaves,” and as “marked men and women seeking to scrape from the narrow, crooked cobbles…a way of bludgeoning and shaping the malleable parts of themselves into a new identity as free men of definite and sincere worth.”

In Joe Turner’s Come and Gone in particular, the impact of the Great Migration is pervasive. The play demonstrates the profound and lasting negative impact that fragmentation has had on both African-American culture in general and on the African-American family in particular. For examples, Seth and Bertha Holly’s 1911 boarding house serves both as a business establishment for laborers who find work at nearby steel mills and as a waystation or halfway house for the seemingly endless flow of tormented, restless, and detached transients just up from the South. The traumas of slavery, dislocation, and migration wreak havoc on this errant population. For them, this welcoming business establishment signals much more than a temporary shelter. The Hollys’ residential business becomes an oasis that allows them to heal while gaining sustenance and directions before resuming their separate journeys.

Joe Turner’s Come and Gone typifies the debt that Wilson’s characters have to pay for their irreverent decisions to abandon the agrarian South in favor of the North’s concrete jungle. Throughout his entire cycle of plays, Wilson is consistent in revealing the apocalyptic and tragic results of what he deems African Americans’ Original Sin. On rare occasions, his “marked” characters are able to avoid the inevitable doom of their mistake. A few are able to regain their footing and find their songs in time to get on with their lives. Unfortunately, such characters seem to be the exception rather than the norm. Southern migrants in August Wilson’s ten plays, as a rule, either perish in the North or become part of its human refuse.

Dr. Shannon is a professor at Howard University.

2 August Wilson, “The Play,” Joe Turner’s Come and Gone.
On Joe Turner
Director Delroy Lindo in conversation with dramaturg Douglas A. Jones, Jr.

In March of 1988, then-chief New York Times theatre critic Frank Rich stated that with Joe Turner’s Come and Gone, August Wilson “continues to rewrite the history of the American theatre by bringing the history of black America — and with it the history of white America — to the stage.”* Written and brought to Broadway after the successes of Ma Rainey’s Black Bottom (winner of the 1984–85 Drama Critics’ Circle award for best play of the year) and of Fences (winner of the 1987 Tony Award for best play as well as the 1987 Pulitzer Prize for drama), Joe Turner’s Come and Gone solidified Wilson’s spot among the pantheon of great American playwrights and may have been, according to Rich, “Mr. Wilson’s most profound and theatrically adventurous telling of his story to date.” Rich also had high praise for one of the actors in the cast: Delroy Lindo. He wrote of Lindo’s Tony-nominated performance: “[H]e gradually metamorphoses from a man whose opaque, defeated blackness signals the extinction of [his] light into a truly luminous “shining man,” bathing the entire theater in the abundant ecstasy of his liberation. The sight is indescribably moving.” Twenty years later, we are honored to have Mr. Lindo on the other side of the proscenium: in the director’s chair. Production dramaturg Douglas A. Jones, Jr. conducted an interview with Mr. Lindo about the play and his relationship to it.

Douglas A. Jones: What are some of the challenges of directing Joe Turner’s Come and Gone, particularly in regards to your intimate relationship with it as an actor?
Delroy Lindo: Including Broadway, I worked on five productions of this play, over a two-and-a-half year period. I know the work well, and understand what it requires and demands. With this production, I must be vigilant with myself and use that knowledge constructively, by allowing the current actors to find their own way into the play, without unfairly imposing anything on them, based on that knowledge. Some of my current cast are long-time friends of mine, and from the audition experience with the other actors, I do not necessarily feel this will be a ‘problem,’ per se. It is something, though, for me to be constantly sensitive to and aware of.

That reminds me of what August Wilson always said about Joe Turner, that it was the favorite of his plays. Is it your favorite? If so, why? If not, why not?
Delroy Lindo: Joe Turner is absolutely my favorite of August’s works. Of course I’m biased (!), based on my experiences with it, but nevertheless. It was centrally a part of my life, and has remained at my core, on some level, during the subsequent years. I’ve always felt that Joe Turner painted on the broadest and deepest of canvases in August’s canon. He always told me he considered Joe Turner the most “African” of his plays. He and I never discussed that in any great detail; I always felt I knew exactly — instinctively — what he meant by that. The play is about the search for Identity and Self, I believe. Everyone in this play is on a search, or journey. This is most clearly embodied by Herald Loomis; but they’re all searching nevertheless. And I believe that search very fundamentally involves these African people, these people of (relatively recent) African descent, attempting to define and redefine themselves, into whatever beings they’re going to become, on this new, North American continent. As Herald says: “Finding a place in the world.” Arguably one might say all of August’s works deal with this theme, in some sense. Joe Turner explores it perhaps most strongly, most openly. The “bones scene” involving bodies washing up on shore and striding off and away from Herald, into their lives, most clearly embodies this theme.

For me, the “bones scene” has always been one of the most powerful and moving scenes in the American dramatic tradition. At the same time, that scene is quite challenging because structurally it involves elements of realism and non-realism concomitantly. Can you discuss some of the challenges of approaching a play that at first glance seems like realism, and yet is laden with an explicit and very necessary spirituality that must be enacted?

Each scene in the play must be explored and presented in as real and as three-dimensional a way as possible; then it must be allowed to stand on its own terms. We’re helped immensely by the simple fact that August wrote it. The play exists! Now, in order to make these scenes live and breathe fully, my job is to present these scenes/experiences as fully and truthfully as the actors and I know how. It’s as simple and challenging (!) as that.

I think you are really on to what makes Joe Turner such a rich and difficult piece: its challenging simplicity. Like the best of Wilson’s works, history plays an indispensible role in the shaping of the events of Joe Turner and of the lives of its characters. History is almost like another character in and of itself in the play. Can you talk some about the role history plays in Joe Turner? Not only the history in the play (i.e., post-Reconstruction to 1911 America), but also the history that took place after the play is set. That is to say, does what happened between the time Joe Turner takes place and the time when Wilson wrote it matter to the play and to this particular production in Berkeley, California in 2008?

Recalling the first question in this interview, about what’s most challenging for me presenting this play, answering this question is a major challenge! I now have to take what I understand about the play, empirically and emotionally, and formalize/articulate a response. Not unreasonable, but certainly challenging! My knowledge of American history is relatively limited, but here goes!

In 1911, the Emancipation Proclamation is less than 50 years old. Therefore, the people in this play were either born directly into slavery (Bynum, most likely), or have a parent or parents who were. The only exception: Seth Holly. Black people are in the midst of a mass post-Reconstruction migration from the agricultural South to the urban centers of the North. They are searching for better lives and attempting, in the process, to redefine themselves as a people, and also redefine their collective identity in 20th-century American society. The Industrial Revolution has also changed the face of labor in the country. So, in addition to looking for opportunities in decent housing and education, they are also looking for new employment opportunities. After the rise of violent organizations such as the Ku Klux Klan and the laws that legalized oppression and racial discrimination — laws that came to be known as “Jim Crow” laws — they are also looking to escape the violence, persecution, and lynching that so characterized this era. Between 1911 and the mid 1940s, black people in this country continued to be confronted with racial and socioeconomic persecution, which culminates in the birth of the Civil Rights movement.

2008: We’re only 60 years removed from the Civil Rights Movement, and we were only 40 years removed, when August wrote the play in the mid-1980s. The Civil Rights Movement brings about a period of profound redefining of political, socio-economic and racial dynamics, particularly for people of African descent.

The post Civil Rights period: America, and African-American people specifically, continue to evolve; creating and recreating themselves; and in many instances are de facto defined in the context of those who lived through and were directly affected by the Civil Rights period/movement, and those who weren’t. The debate surrounding the “legitimacy” of various social programs, e.g., affirmative action, and its relevance and “validity” is an outgrowth of this, I believe. The fact that, as I write this, America is embroiled in a presidential campaign in which, despite whatever other highly complex socio-political issues exist, one fundamental question predominates: Is America ready and willing to elect an African American into the White House? The politics of Race and Identity continue to play out in this country, in large ways and small, but in ways fundamental to the culture, nevertheless. People of African descent, African-American people, continue to evolve, seek to redefine themselves, in that culture and context. Certainly then, Joe Turner’s Come and Gone is as topical and relevant now, as ever it was.

One of the most remarkable aspects of this text is the subtle, yet important tension between Seth and some of the other characters — a tension that results from his Northern (i.e., free) heritage and their Southern (i.e., slave) heritage and the ways in which their worldviews clash. As a director, do you try to make those differences between the “Northern” characters and the “Southern” very clear to the audience?

I believe August has done that extremely eloquently, just in terms of the way he has written these various characters. Mine and the actors’ jobs are to flesh those characters out, on their own terms, as fully and three-dimensionally as possible.

What role do you think the children play in this story?

The children are the Future. The next generation of the evolution of people of African descent in this culture. The scenes between Zonia and Reuben are on one level simple and sweet, but at the same time quite profound. Very much in keeping with the overall tone of the play.

With that in mind, do you approach this play with an eye towards Wilson’s other works in the ten-play cycle? Or does it stand alone?

It very much stands alone. There’s enough in this one play to occupy one’s time substantially, without having to take on what August’s negotiating in any of the other plays!
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**THE ARABIAN NIGHTS**

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A CO-PRODUCTION WITH KANSAS CITY REPERTORY THEATRE
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Joe Turner’s Come and Gone

CAST
(in order of appearance)

Seth Holly  Barry Shabaka Henley*
Bertha Holly  Kim Staunton*
Bynum Walker  Brent Jennings*
Rutherford Selig  Dan Hiatt*
Jeremy Furlow  Don Guillory*
Herald Loomis  Teagle F. Bougere*
Zonia Loomis  Inglish Amore Hills
Nia Reneé Warren

Mattie Campbell  Tiffany Michelle Thompson*
Reuben Mercer  Keanu Beasusier
Victor McElhaney
Molly Cunningham  Erica Peeples*
Martha Loomis  Kenya Brome*

This production is made possible through the generosity of

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Robin & Rich Edwards

PRODUCTION STAFF
Scenic Designer  Scott Bradley
Costume Designer  Reggie Ray
Sound Designer  Cliff Caruthers
Lighting Designer  William H. Grant III
Music Director  Dwight Andrews
Dramaturg  Douglas A. Jones, Jr
Stage Manager  Cynthia Cahill*
Casting  Amy Potozkin
Alan Filderman

Joe Turner’s Come and Gone is presented by special arrangement with Samuel French, Inc.

* Denotes a member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States

Joe Turner’s Come and Gone is performed in two acts. There is a 15-minute intermission.
Keanu Beausier
Reuben Mercer

Keanu Beausier, an eighth-grade student at Oakland School of the Arts, is excited to make his Berkeley Rep debut with this production of Joe Turner’s Come and Gone. The 13-year-old is an accomplished dancer who has performed with the Akat Dance Troupe, appeared in a short film for Cinema Sports, and worked in numerous commercials. He has also studied acting for television and film with JRP, Kids on Camera, David Rosenthal, and Mitchell Gossett. Last winter, he participated in the Berkeley Rep School of Theatre’s Performance Ensemble, where he studied and performed a rendition of The Odyssey.

Teagle F. Bougere
Herald Loomis

Teagle F. Bougere returns to Berkeley Rep where he appeared in 2007’s Blue Door. His Broadway credits include Joseph Asagai in A Raisin in the Sun and Caliban in The Tempest, directed by George C. Wolfe. His many appearances with the New York Shakespeare Festival include Antony & Cleopatra, directed by Vanessa Redgrave; Henry V; Macbeth; and Space, written and directed by Tina Landau. Selected off-Broadway credits include Tony Smalls in Hill & Gully, a staged reading of The African Queen at the O’Neill National Playwrights Conference. Prior to that, he played Lincoln in Sizan-Lori Parks’ Topdog/Underdog at Actors Theatre of Louisville and John Nevins in Alice Childress’ Trouble in Mind at Yale Repertory Theatre. He was also seen as Wendell Freeman on the daytime soap One Life to Live. A native of New Orleans, Don earned two of that city’s best actor awards—the Artie, and The Big Easy—in 2001 and 2003, and was selected to study at the Guthrie Theater as a part of the Guthrie Experience Project in 2006. Don has a BS in political science from Dillard University and an MFA in theatre from the Tisch School of the Arts at New York University, where he was the recipient of Kushner and Seidman Scholarships.

Kenya Brome
Martha Loomis

Kenya Brome recently played Azmera in Tranced at San Jose Repertory Theatre. Her other regional credits include Nomathembwa at The Huntington Theatre, Once on This Island at Actors Theatre of Louisville, Valley Song at Barrington Stage Company, and the American premiere of... A Young Lady From Rwanda at Kansas City Repertory Theatre. She has a supporting role in the upcoming film Order of Redemption, and has guest-starred on NBC’s Law & Order. Her other television credits include All My Children, Law & Order: Criminal Intent, Third Watch, and the pilot for NBC’s Kings. Her face is known from Citibank’s award-winning Identity Theft Protection spots, and her voice is heard reading the recorded version of Shana Burg’s book A Thousand Never Evers. Kenya is a graduate of Brown University.

Don Guillory
Jeremy Furlow

Don Guillory was most recently seen in a staged reading of Jason Groves’s Box Americana at the O’Neill National Playwrights Conference. Prior to that, he played Lincoln in Sizan-Lori Parks’ Topdog/Underdog at Actors Theatre of Louisville and John Nevins in Alice Childress’ Trouble in Mind at Yale Repertory Theatre. He was also seen as Wendell Freeman on the daytime soap One Life to Live. A native of New Orleans, Don earned two of that city’s best actor awards—the Artie, and The Big Easy—in 2001 and 2003, and was selected to study at the Guthrie Theater as a part of the Guthrie Experience Project in 2006. Don has a BS in political science from Dillard University and an MFA in theatre from the Tisch School of the Arts at New York University, where he was the recipient of Kushner and Seidman Scholarships.

Dan Hiatt
Rutherford Selig

Dan Hiatt previously appeared at Berkeley Rep as Gabe in Dinner with Friends and Bastian in Menocchio. Other credits include Curse of the Starving Class, The Government Inspector, The Rivals, and Rosencrantz and Guildenstern Are Dead at American Conservatory Theater; A Flea in Her Ear, Enchanted April, The Immigrant, and This Wonderful Life at San Jose Rep; and As You Like It, King John, Nicholas Nickleby, Twelfth Night, and Uncle Vanya at California Shakespeare Theater. He has appeared in many productions at The Eureka Theatre, The Magic Theatre, Marin Theatre Company, TheatreWorks, and many other Bay Area companies. Dan’s regional theatre credits include performances at Arizona Theatre Company, Ford’s Theatre, the Huntington, Idaho Shakespeare Festival, Pasadena Playhouse, Seattle Repertory Theatre, Studio Arena Theatre, and Stage West in Toronto.

Inglish Amore Hills
Zonia Loomis

Inglish Amore Hills has previously performed with her school, at Amador Theatre’s summer drama camp, and at the Alameda County Fair, where she took third place in singing and hip-hop competitions. She has also been a model for the David’s Bridal wedding show for the past three years. Now a sixth grader at Pleasanton Middle School, Inglish is pleased to make her professional stage debut with this production of Joe Turner’s Come and Gone.
Barry Shabaka Henley

Barry Shabaka Henley makes his Berkeley Rep debut with this production. He played Doub in the New York and National Theatre productions of August Wilson’s Jitney, which were recognized with Drama Desk, Obie, and Olivier Awards for best ensemble, and was a member of the Tony Award-winning San Francisco Mime Troupe. His TV credits include regular roles in Showtime’s Barbershop and Robbery Homicide Division; recurring roles in Close to Home, Heroes, Hustle, Numb3rs, and NYPD Blue; and guest-star roles on Crossing Jordan, ER Grey’s Anatomy, and Providence. Barry also appeared in HBO’s TV movie Lackawanna Blues. He recently completed shooting for Horsemann, starring Dennis Quaid, and appeared as Lieutenant Castillo in Miami Vice with Tom Cruise, Colin Farrell, and Jamie Foxx. Barry’s other film work includes roles in Ali, Bulworth, Collateral, Four Brothers, Patch Adams, Rush Hour, and The Terminal.

Brent Jennings

Brent Jennings recently completed a run of Taming of the Shrew with Shakespeare Festival/LA. His other Southern California credits include Drama-Logue Award–winning turns in East Texas Hotlinks at The Met Theatre and Bedfellows with Echo Theater Company, as well as Ajax and Two Rooms at La Jolla Playhouse. Regionally, he’s worked at Arena Stage, Geva Theatre, The Goodman Theatre, Philadelphia’s Walnut Street Theater, Yale Rep, and nine seasons with the O’Neill Playwrights’ Conference. His New York credits include the Negro Ensemble Company’s A Soldier’s Play and The Mighty Gents on Broadway, and off-Broadway stints at American Place Theatre, Manhattan Theatre Club, New York Shakespeare Festival, New Federal Theatre, and Phoenix Theatre Ensemble. Brent’s numerous film credits include Another 48 Hrs., Brubaker, Life, Red Heat, The Serpent and the Rainbow, Witness, and, more recently, John Sayles’ Honeydripper. Brent has also appeared in numerous HBO specials, television movies, and network TV shows.
Victor McElhaney

Victor McElhaney is an Oakland native, an honor student at UC's Berkeley Maynard Academy, and a member of True Vine Missionary Baptist Church. He is a sought-after percussionist who has studied and performed with African Roots of Jazz and S2ouae, and been a soloist opening act for the Arthur Blythe Jazz Quartet, Candido Oye Oba, and the Ray Appleton Trio at the Beijing International Cultural Tourism Expo, the Oakland Art & Soul Festival, Yoshi's Jazz Club, and other notable venues. Victor first developed a passion for acting in Mrs. Turner's Munchkin Theater and black history month productions at Shelton's Primary Education Center in Berkeley. In 2007, he performed at the Oakland Children's Fairyland as Chichimec in a production of Mexico. He has also performed in the Children's Creative and Performance Arts Academy production of The Music Man in San Diego.

Erica Peeples

Erica Peeples is poised for a promising career. Recent credits include readings of Crippled Sisters at New York Theatre Workshop and Drip, a play by Christina Anderson at Ars Nova. Notable roles during her time at Juilliard include the super-energized 12-year-old Mashenka in Diary of a Scoundrel and the timid, tough girl Daisy in Kara Lee Corthron's Wild Black-Eyed Susans at Ars Nova. Notable roles include Danita in the off-Broadway production of After the Show and Yolanda in Crowns at Marine Theater. Tiffany also served as understudy for the role of Hannah in the 2004 Broadway production of Drowning Crow with Manhattan Theatre Club. In addition to Law & Order: svu, Tiffany's screen credits include episodes of Chappelle's Show, Guiding Light, Law & Order: Criminal Intent, Miracle's Boys, and the indie film Set Up.

Kim Staunton

Kim Staunton was last seen as Mrs. Muller in Doubt at the Denver Center Theatre Company, where she has been a company member for the past seven seasons. Kim has also appeared regionally at Arena Stage, Arizona Theatre Company, Colorado Shakespeare Festival, the Folger Theatre, Hartford Stage, the O'Neill Theater Center, Pittsburgh Public Theater, South Coast Repertory, and Virginia Stage Company, as well as performing in numerous productions in New York on and off Broadway. Kim's film credits include Amos and Andrew, Bark, Changing Lanes, Deceived, Dragonfly, Heat, Holy Man, and First Sunday. Her TV appearances include guest-star roles on Army Wives, Bones, City of Angels, Eleventh Hour, Judging Amy, Law & Order, New York Undercover, The Nine, Strong Medicine, and TNT's original movie Glory and Honor. Kim is a native of Washington, DC, and a graduate of the Juilliard School.

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Nia Reneé Warren

Nia Reneé Warren, age ten, has been acting, singing, dancing, and modeling for three years, training with Moonlight Entertainment during the summer. She was an ensemble member in the Bay Area production High School Musical, played the lead in High School Musical 2 this past year, and is very active in school productions at Montclair Elementary School. Nia, an accomplished writer, began her first screenplay — Life of a Girl Named Linda — at age eight, and last year was the winner of the Oakland Unified School District's Martin Luther King, Jr. Oratorical Festival—a district-wide competition which focuses on students writing and giving original speeches. She is also a professional model for Gap, Macy’s, and Mervyns, and is the keyboardist for a local band called One Hour Parking.

August Wilson

August Wilson authored Fences, Gem of the Ocean, Jitney, Joe Turner's Come and Gone, King Hedley II, Ma Rainey's Black Bottom, The Piano Lesson, Radio Golf, Seven Guitars, and Two

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Trains Running—a ten-play cycle exploring the heritage and experience of African Americans, decade-by-decade, through the 20th century. His plays have garnered numerous awards including Great Britain’s Olivier Award, two Pulitzer Prizes, a Tony Award, and New York Drama Critics Circle Awards for seven plays including Joe Turner. Individually, he received Rockefeller and Guggenheim Fellowships in playwriting, the 2003 Heinz Award, the Whiting Writers Award, and others. He received numerous honorary degrees from colleges and universities, and was a member of the American Academy of Arts and Sciences as well as the American Academy of Arts and Letters. In 1999, he was awarded a National Humanities Medal by the President of the United States, and the Broadway theatre located at 245 West 52nd Street was renamed the August Wilson Theatre in honor of his deep legacy to American drama in October 2005. August was posthumously inducted into the Theater Hall of Fame in 2007.

Delroy Lindo
DIRECTOR
Delroy Lindo previously directed Blue Door at Berkeley Rep and Medal of Honor Rag in LA, for which he was named Best Director by LA Weekly. He appeared in the Broadway and national tour productions of Master Harold... and the Boys; and on Broadway in Joe Turner’s Come and Gone, for which he received Tony and Drama Desk nominations for best actor. He won an NAACP Image Award and a Helen Hayes Award nomination for his performance as Walter Lee in A Raisin in the Sun, produced at the Kennedy Center and LA’s Wilshire Theatre. He appeared in The Exonerated at London’s Riverside Theatre Company, and this summer portrayed the title role in Agamemnon at LA’s Getty Villa. Delroy has also worked off Broadway and extensively in regional theaters throughout the US and Canada. His film credits include The Cider House Rules, Clockers, The Core, Crooklyn, Get Shorty, Gone in 60 Seconds, Heist, A Life Less Ordinary, Malcolm X, The One, Ransom, Romeo Must Die, and Wondrous Oblivion. Most recently, he appeared in This Christmas, also serving as an executive producer. Delroy’s television credits include Kidnapped, Exonerated, Glory and Honor, Profoundly Normal, Soul of the Game, and the Peabody Award–winning Strange Justice. He has written, produced, and directed documentary interviews featuring Spike Lee, Charles Burnett, and Joan Chen. To Lloyd and August: Thank you for the gift of participation in this exquisite work, and an extraordinary creative legacy to emulate, nurture, and expand.

Douglas A. Jones, Jr.
DRAMATURG
Douglas A. Jones, Jr. is a PhD student in drama and humanities at Stanford University, studying dramatic literature and criticism as well...
as performance theory. He specializes in the cultural and political history of 19th-century America, particularly the antebellum period. This production marks Douglas’ dramaturgical debut with Berkeley Rep and he is delighted to have worked with this extraordinary cast and with Delroy. Douglas last served as dramaturg for a production of James Baldwin’s The Amen Corner, directed by Walter Dallas at the Clarice Smith Performing Arts Center in Maryland. He holds a Master’s degree in theatre history and criticism, and graduated with honors from the department of drama at New York University’s Tisch School of the Arts.

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—a.c.t., the Guthrie, Seattle Rep, Yale Rep, and the 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.

Scott Bradley
SCENIC DESIGNER

Scott Bradley has designed sets for Berkeley Rep productions of The Glass Menagerie as well as Eurydice, Mary Zimmerman’s Journey to the West and The Notebooks of Leonardo da Vinci, for which he received Bay Area Critics Circle Awards. On Broadway, Scott designed the original Joe Turner’s Come and Gone in 1988, earning him a Drama Desk Award nomination; he won a Drama Desk Award and Tony nomination in 1996 with the Broadway production of August Wilson’s Seven Guitars. Scott has designed almost all of Wilson’s canon, including Ma Rainey’s Black Bottom at Seattle Rep and The Goodman, jitney at The Alley and Milwaukee Rep, Fences at Oregon Shakespeare Festival, and Gem of the Ocean at Arena Stage. Currently he is working on designs for the Broadway revival of For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf.

Reggie Ray
COSTUME DESIGNER

Reggie Ray’s costume designs have been seen at theatres around the country including Arena Stage, Barksdale Theatre, Everyman Theatre, the Guthrie, the John F. Kennedy Center, Lincoln Center Theatre, Missouri Repertory Theatre, Montclair Repertory Theatre, National Black Theatre Festival, Oregon Shakespeare Festival, Second Stage, Source Theatre, Studio Theatre, Theatre of the First Amendment,
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Vineyard Playhouse, Rutgers University, and Woolly Mammoth Theatre. He has also dressed numerous celebrity clients including Maya Angelou, Regina Belle, Diahann Carroll, TC Carson, Jennifer Holliday, Richard Roundtree, Tony Terry, Alyson Williams, and Christopher Williams, among others. He has received seven Woodie King, Jr Awards for his work at St. Louis Black Repertory Company, where he is the resident costume designer, and has received a Helen Hayes Award for Outstanding Costume Design for the Washington, D.C. production of Spunk. Reggie is also the resident instructor of costume design/make-up for Howard University’s department of theatre arts.

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

William H. Grant III
LIGHTING DESIGNER
William H. Grant III has designed lighting for dance, opera, and theatre throughout the world. Highlights of his international projects include Porgy & Bess in Rio de Janeiro, and a spoken/singed Our Town in Omsk, Siberia. William has also designed for Alabama Shakespeare Festival, The Alliance Theatre, Cleveland Play House, and North Shore Music Theatre, as well as for Alvin Alley American Dance Theater and American Ballet Theatre. He was resident designer for the Philadelphia Dance Company for more than 25 years. William’s lighting has also illuminated the stages of The Academy of Music in Philadelphia, The Kennedy Center, and The Metropolitan Opera House. Most recently, his lighting design was seen in the successful Broadway revival of Cat on a Hot Tin Roof, directed by Debbie Allen, with Terrence Howard, James Earl Jones, Phylicia Rashad, and Anika Noni Rose.

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Dwight Andrews
MUSIC DIRECTOR
Dwight Andrews is a composer, musician, educator, and minister. He is an associate professor of music theory at Emory University and senior minister at First Congregational Church in Atlanta. He holds degrees from the University of Michigan, a Masters of Divinity degree from the Yale Divinity School, and a PhD in music theory from Yale University. Recognized for his collaborations with playwright August Wilson and director Lloyd Richards, he served as musical director for the Broadway productions of *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, and *Seven Guitars*, as well as the Broadway revival productions of *A Raisin in the Sun* and *Ma Rainey's Black Bottom*. Dwight also served as music supervisor for the recent Kennedy Center production of *August Wilson's 20th Century*, a presentation of Wilson's entire ten-play cycle. Dwight has also written for film and appeared on over 25 jazz and new music recordings.

Amy Potozkin
CASTING DIRECTOR
Amy Potozkin 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 *Haiku Tunnel*. She has been a coach to hundreds of Bay Area actors and led organizational team-building workshops for Biotech Partners and Maxxcomm. 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, Quince Long, and Itamar Moses. At present, he has two shows touring the nation: Danny Hoch’s *Taking Over* and Carrie Fisher’s *Wishful Drinking*. Taccone made his Broadway debut with *Bridge & 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 Mark Taper Forum, and has collaborated with Kushner on six projects. In 2004, his production of *Continental Divide* transferred to the Barbican in London after playing the Oregon Shakespeare Festival, Berkeley Rep, La Jolla Playhouse, and England’s Birmingham Rep. His 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 Theater, 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, has participated extensively on panels for the National Endowment for the Arts as well as for 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 *Time Out 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 Theatre Communications Group, and is an associate artist of The Civilians, a theatre group based in New York.

Wayne Jordan & Quinn Delaney
EXECUTIVE PRODUCERS
Wayne Jordan and Quinn Delaney have enjoyed Berkeley Rep’s performances for a number of years. Wayne is a real estate investor and developer in the Bay Area. He works with many non-profits and in the
electoral arena. He serves on the board of Berkeley Rep. Quinn works at Bay Area nonprofits for many years, Wells Fargo recognizes Berkeley Repertory Theatre for its leadership in supporting the performing arts and its programs. As the oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, commercial and consumer finance, and much more. Talk to a Wells Fargo banker today to see how we can help you become more financially successful.
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Named in honor of Founding Director Michael W. Leibert, Society members have designated Berkeley Rep in their estate plans. Planned gifts sustain Berkeley Rep's Endowment Fund unless the donor specifies otherwise. The Endowment Fund provides financial stability that enables Berkeley Rep to maintain the highest standards of artistic excellence, support new work, and serve the community with innovative education and outreach programs.

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To learn more about the 40th Anniversary Campaign or Club40, contact Sara Fousekis, Director of Development, Campaign at 510 647-2902 or sfousekis@berkeleyrep.org.

We acknowledge the following donors for their generous support of the 40th Anniversary Campaign:

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- 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

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- Brett C. Harte Directing Intern: Mina Mori
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- Production Manager: Tom Aberg
- Associate Production Manager: Amanda Williams O’Steen
- Production Management Intern: Octavia Driscoll
- Company Manager: Christopher Jenkins
- Company & General Management Intern: Jamie Caplan

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- Production Stage Manager: Michael Stuenkel
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- Production Assistants: Megan McClintock, Leslie M. Radin
- Stage Management Interns: Lee Helms, Ryuju Sukida

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- Stage Supervisor: Julia Englehorn

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To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email patron@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Hotmail, Yahoo, or other online mail accounts, please authorize berkeleyrep@berkeleyrep.pmail.us. Berkeley Rep does not sell or rent its list.

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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.

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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.

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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 recycling and compost containers, found throughout the Theatre.

Beeepers / 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 children. Please inquire before bringing children to the Theatre.

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Box office hours: noon–7pm, Tue–Sun
Call 510 647-2949 · toll free: 888 4-BRT-TIX
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Fax: 510 647-2975
Groups (10+) call 510 647-2918

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<td>PREVIEWS</td>
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<td>$27</td>
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<td>WED 7PM</td>
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<tr>
<td>THU 2PM*</td>
<td>57</td>
<td>51</td>
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<td>SAT 2PM</td>
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</table>

*No Thursday matinees for Limited Engagement shows

Special discount tickets

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

Student 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.