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(EMG)
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CALENDAR
All events are for Yellowjackets unless otherwise indicated

AUGUST
29 Previews begin, 8pm
29 30 Below party, 7pm to midnight

SEPTEMBER
2 Pre-show docent presentations begin, every Tue and Thu, 7pm
3 Teen Council meeting, 5pm ★
3 Opening night, 8pm
4 night/OUT LGBT event, 8pm
5 Target™ Teen Night, 6:30pm ★
5 Tasting event: Hans Fahden Vineyard, 7pm
6 Tasting event: Bullion Creek Vineyards, 7pm
6 Cal Alumni Night, 8pm
7 Family Series, 11am ★
7 Tasting event: Alexander Valley Vineyards, 7pm
10 Student matinee, noon ★
12 Tasting event: Triple Rock Brewery, 7pm
13 Donor backstage tour, 10am ★
13 Tasting event: St. Helena Road Winery, 7pm
14 Tasting event: Ventana Wines, 7pm
18 Post-show discussion
19 Tasting event: Hans Fahden Vineyard, 7pm
20 Tasting event: Via Pacifica Selections, 7pm
22 Fall classes begin ★
24 Student matinee, noon ★
26 Tasting event: Winter Hawk Winery, 7pm
27 Tasting event: Blue Danube Wine Company, 7pm
28 Tasting event: Balletto Vineyards, 7pm
30 Post-show discussion

OCTOBER
1 Teen Council meeting, 5pm ★
3 Post-show discussion
4 Tasting event: Winter Hawk Winery, 7pm
5 Family Series, 11am ★
8 Student matinee, noon ★
11 Tasting event: St. Helena Road Winery, 7pm
12 Final performance, 7pm
31 Joe Turner’s Come and Gone previews begin, 7pm
★ Berkeley Rep School of Theatre event
◼ Berkeley Rep donor event
A playwright returns to his chaotic roots at Berkeley High

It’s not often that you offer a writer a commission and they know exactly what they want to write about. Usually there are several ideas that get tossed around until one finally seems worthy of pursuit. (We never, by the way, dictate the subject matter of a new play. Creative writing is a process that is far too unpredictable to be approached as a treatise on a given topic.) It came as a surprise, then, when Itamar Moses responded to our offer of a commission by immediately saying that he wanted to write a play about Berkeley High School. Having graduated in 1994, the wacky uniqueness of his experience had never left him, and the wide range of comedic and dramatic material seemed to offer a rich number of possibilities. After all, there is a reason that our little town is referred to as Berzerkley.

Itamar’s instinct was spot on. Berkeley High has long been regarded as one of the country’s preeminent high schools, with a proud history that includes being one of the first schools to voluntarily desegregate after the passage of Brown vs. Board of Education. The egalitarian ideals championed by the school have created a longstanding public dialogue about democracy, independence, and citizenship that is impressive in the annals of American education. But those same ideals have often been at odds with the reality of students’ day-to-day experience. Racial strife, identity politics, and a campus that has bordered on being uncontrollable have also been hallmarks of Berkeley High. Until the appointment of Principal Jim Slemp in 2003, the leadership of the school was remarkably unstable, fueling the perception that in addition to being academically rewarding for an elite group of students, the school resembled more of a circus for the disenfranchised, the disinterested, or the just plain scared.

Itamar’s play is set at the height of this chaos, when the issue of “de-tracking” (the dismantling of academic hierarchies in the creation of class rosters) revealed a horrific amount of tension at the school. But unlike a documentary, Yellowjackets is an epic drama weaving a host of plots and subplots to create a fictional portrait of a nonfictional school. The result is a melting pot that melts in some funny, strange, and violent ways: a snapshot of the special planet that is Berkeley High and the story of every urban high school in America grappling with issues of race, class, and who gets to make out with whom. It is told entirely from the point of view of the students, some of whom you will undoubtedly recognize and one of whom might be you.

It’s a great way to embark upon our 41st season. Welcome aboard.

Tony Taccone
Giving the Thrust a lift

IN 1980 THE THRUST STAGE, DESIGNED BY GENE ANGELL, proudly took its place as the most beloved theatre in the Bay Area. Those among you who made the transition with us from our storefront on College Avenue to Addison Street will no doubt remember how fresh and sparkingly new the Thrust was in those days. Twenty-eight years later, the Theatre hailed as the “most user-friendly theatre in the Bay” is showing some signs of wear. Let’s face it, the Thrust is in need of a “lift.”

If you love the Thrust as much as we do, fear not that we are going to alter the unique audience/actor relationship or the low-key informality of the hall. We love this theatre just the way it is. We’ll love it even more with a more efficient air conditioning system, and with newer technology that provides energy savings and more efficient use of resources. And we know you will appreciate upgrades that increase your comfort.

And so, we’re moving forward with a phased-in program of upgrades for the Thrust Stage. The first thing you’ll notice in the fall will be the new ductwork, which we hope will reduce the amount of cold air that blows down on those few seats in the house. (If you’ve sat in them, you know which ones they are!) By next summer, we’ll be ready to install a new air conditioning and heating system which promises better control and reduced energy usage. After that, we’ll begin the installation of new electrical systems, new seats, and more.

All these improvements will cost about one million dollars. It seems like a tough time to take on this project, but we know that this is something that can not wait. The campaign to upgrade the Thrust Stage is just a portion of the Theatre’s ongoing 40th Anniversary Campaign. Launched four years ago to fund initiatives of our long range plan, the Campaign has provided essential resources for the expansion of our new play program, our education programs, and our new audience initiatives. It has also provided funds to address many capital needs at Berkeley Rep goal.

To help us complete our campaign, an anonymous donor has made a $2 million challenge grant to the Theatre—matching your gifts, dollar for dollar, up to $2 million. We hope you will consider helping us meet this challenge. By putting your name on a seat or brick, or making any level gift to the Campaign, you will give our Thrust Stage the makeover it needs, while getting us closer to our challenge goal. So, when you receive that postcard, email, or brochure in the mail asking you to name a seat, I urge you to lend your support. Learn more about our seat campaign and 40th Anniversary initiatives by visiting us online at berkeleyrep.org/40Campaign.

Warmly,

Susie Medak
We Salute
Itamar Moses,
A Tehiyah Day School Alum!

The creative arts at Tehiyah are a cornerstone of our school program which focuses on project-based education and active learning. At Tehiyah, we live the curriculum!

Come and see what we're all about -

**Kindergarten Information Evening -**
Thursday, October 29, 7:00 p.m.

**Community Havdallah and All-School Open House -**
Sunday, November 23, 10:00-11:30 a.m.

For a personal tour of campus where you can experience our school's excitement and excellence firsthand, please contact: Amy Osdoba at 510-233-3013 ext. 239 or aosdoba@tehiyah.org

A Jewish Community Day School

Tehiyah welcomes students of all religious and ethnic backgrounds. It is a beneficiary of the Jewish Community Federation of the Greater East Bay, the Keshet Foundation, the Koret Foundation, and the J. M. Joseph Foundation.
More ways to get involved:
Target® Teen Night for Yellowjackets is September 5, and November 7 for Joe Turner’s Come and Gone. Teens enjoy dinner, a talk with a member of the artistic team, and the show—all for a great low price! Email teencouncil@berkeleyrep.org for more info.

Yellowjackets goes back to school

BY AMELIA BIRD

YELLOWJACKETS MAKES THEATRE RELEVANT TO YOUNG PEOPLE who have never seen their own reality portrayed onstage. Because few works speak so readily to a teen audience, Berkeley Rep School of Theatre staff have been eager to work on programs for teens to accompany Yellowjackets. Through partnerships with many of our educational programs, this show has provided the School with a unique opportunity to get students excited about theatre that mirrors their experience. Throughout the play’s development, School of Theatre students have had the chance to intimately observe the creation of this new work and actively participate in cultivating their own storytelling skills.

Berkeley Rep School of Theatre’s interaction with Yellowjackets began early. In 2007, an early draft was given to Berkeley High teacher Jordan Winer and his advanced acting students. After the teens spent a few weeks working with the script, Berkeley Rep Artistic Director Tony Taccone spent the day with their class.

“While most of the students enjoyed seeing characters who were their own age, three-dimensional, and full of contradictions,” says Jordan, “a few were critical of the play. I think they may not have wanted to see themselves that closely.” Still, he says, reading Yellowjackets gave students the opportunity to learn how to create powerful work based on experiences similar to their own. “Specificity is what makes art power-

CONTINUED ON PAGE 30
Your theatre, your community

BY ELISABETH MILLCAN AND MEGAN WYGANT

TWO YEARS AGO, BERKELEY REP was honored to receive a prestigious award from the James Irvine Foundation’s Artistic Innovation Fund (AIF). The AIF grant publicly distinguishes Berkeley Rep as a place of innovation, and provides us with resources to raise the level of discourse occurring between ourselves, our audience, and our community.

Winning the AIF grant has given the Theatre additional encouragement to expand the risks we take in all aspects of theatre: reducing our carbon footprint, creating strategies to diversify our staff, finding ways to bring you behind the scenes, and more. As we head into our second of three seasons as an AIF award-recipient, we wanted to review where we’ve been, and show you opportunities to gain a new perspective on this season’s shows. (Hint: it doesn’t require you to change the location of your seat!)

ONLINE
If you’ve visited us at berkeleyrep.org lately, you’ll notice we’ve got a new look—and not just because we got tired of the old one! Our revamped website allows us to include exclusive footage like interviews with the artists, pre-production trailers, design presentations, and more. We’ll be adding material all season long.

Plus, we just launched a brand-new backstage blog: a look behind the scenes at Berkeley Rep. Click berkeleyrep.org to check it all out.

BEFORE THE SHOW
Last season, we made lower ticket prices available for all performances. In fact, some seats now cost what they did ten years ago. Tickets to preview performances now start as low as $27, with most performances available for as little as $33. Students, teachers, and those over 65 enjoy additional subscription discounts, and those under 30 always see the show at half price.

In fact, the AIF grant has allowed us to reach out to younger audiences in particular; last season the number of

CONTINUED ON PAGE 14

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Locally grown... theatre?

We’re becoming more eco-friendly throughout the theatre: we’re offering locally sourced, organic items in the concessions bar. Want to show your support for local, sustainable theatre? The gift shop offers canvas Berkeley Rep totes to carry your farmers’ market finds.

Enjoy the show and your drink together

We like sitting in our seat, watching a show, and sipping at something sweet—we thought you might, too. Starting this season, you’re welcome to bring drinks from our bar to your seats—provided they’re in a cup with a lid. Be sure to ask a concessionaire for assistance, and enjoy the show!

Psst...don’t forget—you can avoid the intermission line at the snack bar by pre-ordering your intermission beverages and treats. Ask a concessionaire for details.

Corso is the new restaurant from the owners of Rivoli Restaurant

A casual trattoria featuring the simple rustic food of Florence, with pizza, full bar and an all Italian wine list

Open daily for lunch, brunch and dinner, walk-in seating only

Five minute walk from the Berkeley Repertory Theatre

1788 Shattuck Avenue, Berkeley, Ca 94709
510-704-8004  www.trattoriacorso.com

WWW.LISAKEATINGPHOTOGRAPHY.COM
REPORT

Supporters in the spotlight: Deborah & Leo Ruth

Deborah and Leo Ruth are longtime subscribers and supporters of Berkeley Rep, as well as producers for Yellowjackets.

What was the first play you saw at Berkeley Rep?
Arsenic and Old Lace at the College Avenue theatre in 1975.

What are some of your favorite Berkeley Rep plays?
No Child..., Master Class, and The Glass Menagerie with Rita Moreno.

What are your most memorable theatre experiences?
We witnessed two fires on stage during plays by Tennessee Williams. First, in a long-ago production of The Glass Menagerie, Kimberly King’s dress brushed against the lit candelabra and caught fire; it was beaten out by her gentleman caller. Second, in The Night of the Iguana, Judith Marx’s spirit lamp started flaming up while Charles Dean was strapped into a hammock. Judith rose gracefully, carried the lamp off-stage, then returned without missing a line—as if this were part of the script!

Why do you support Berkeley Rep?
In whatever way we can, we want to help live theatre survive its high-tech competition—and maybe even prosper.

Call 510 647-2907 or click berkeleyrep.org/give to join the Ruths in helping live theatre prosper at Berkeley Rep.

Name your seat!

After 28 years of wear and tear, our beloved Thrust Stage needs a makeover. You can help Berkeley Rep raise the $1 million needed to equip the Thrust with new lighting and sound equipment by naming your seat today! Your contribution will improve your theatregoing experience—and leave a lasting legacy at Berkeley Rep.

Seat naming starts at $3,500 and is available on a first-come, first-served basis. Call the development department at 510 647-2906 to name your seat today or visit our website at berkeleyrep.org/nameaseat.
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!
Full Circle

Madelyn Mackie brings it back to where she began

BY MEGAN WYGANT

WHEN MADELYN MACKIE ANSWERS the phone, the first conversation is brief. “Sorry,” she says. “California’s on fire. I’ll have to call you back.”

Madelyn heads the Red Cross earthquake preparedness program for the Bay Area, but this week, as wildfires sweep Northern California, she and other members of the local chapter are working to support the areas affected. There’s a lot of fast thinking taking place; a lot of different tools and resources being pulled into play at a moment’s notice. “It is,” Madelyn points out later, “a lot like working on a show.”

For four years, Madelyn served as Berkeley Rep’s associate production manager by day and volunteered in disaster services by night. She spent a week each month on call—which meant that often, she would arrive home from a show at the Theatre between 10 or 11 at night, be called to a fire at two or three in the morning, spend the next few hours securing shelter and other support for a suddenly homeless family, then head straight to the theatre, duck into an empty dressing room to shower, and begin her day again. “I worked in professional theatre for 12 years, and loved it,” she explains, “but it was important to me that I give back to my community in other ways, too.”

When Madelyn decided to focus her energies on the Red Cross Full Time, it opened the door for her to support her community in a completely new way—she now serves as the Theatre’s diversity outreach coordinator.

“At my very first interview for the associate production manager position, Susie [Medak] and I discussed ways to increase diversity in non-performance positions throughout the Theatre.” Madelyn explains. It was an issue she and Susie discussed off and on throughout her four years at Berkeley Rep. “The day I handed in my letter of resignation, she accepted it, wished me well, and then said, ‘So, would you be willing to come back and help us with diversity outreach?’”

As an organization, Berkeley Rep has a responsibility to create work that reflects the diverse community that surrounds us. Madelyn feels strongly that lack of information remains the largest barrier to racial integration in this industry. As a child, she remembers falling in love with theatre, and being dissuaded from her passion by her parents, who wanted their daughter to get a “real job.” “We didn’t know there were other jobs in theatre,” she says. She started college as a chemistry education major, hoping that a teaching degree would allow her the time to do summer stock. “But,” she remembers “I spent all my time in the drama department.” Her friends were the techies—backstage crew, designers, and carpenters. And, she discovered, they were getting jobs. Real ones. In her junior year, she switched her major to theatre. “And,” she says, “I never looked back.”

That’s why, this spring, less than ten months after she left Berkeley Rep for the Red Cross, Madelyn took a vacation—using that time to visit historically black universities with strong drama departments, promoting the Theatre’s internship programs for artistic, production, and administrative positions.

As she expected, the number one response when she asked why students hadn’t applied in the past was simply, “We didn’t know this program existed.” But, she points out, lack of knowledge can be overcome. Information can be shared. One season devoted to recruiting students from historically black universities yielded 14 applicants; three are now beginning their intern year at Berkeley Rep. Next year, Madelyn will make another tour, and she’s confident the numbers will continue to rise.

“I really feel like I’ve come full circle with my career in theatre,” she explains. “I’ve helped send shows to Broadway. I’ve worked with Tony Award-winners. I’ve done pretty much everything I wanted to do. Helping someone else find their path is a great way to give back to an industry that has given so much to me.”

Berkeley Rep offers 15 one-year internships in various areas of theatre production. Learn more at berkeleyrep.org/internships.
EMG
young people visiting the Theatre was up by 33%!

And, as always, if you're a member of our email list, you receive pre-show liner notes before each performance you attend. These notes from our dramaturg include links to articles in the performance program, and are a great way to get excited about your upcoming performance.

**AT THE THEATRE**

The AIF grant was designed so that Berkeley Rep could offer more opportunities for interested theatergoers to get more out of their experience. That's why, when you attend Tuesday and Thursday evening performances, you can enjoy a pre-show presentation where one of our docents provides additional information about your performance. Some Tuesday, Thursday, and Sunday performances also include post-show discussions with members of our artistic staff. And, on most Friday, Saturday, or Sunday evening performances, you can take part in complimentary pre-show tastings hosted by local merchants. It's a great way to sample local delicacies—and to whet your palate for an evening of theatre.

We’ve also begun to work with community organizations like Lawrence Berkeley National Laboratory, who have begun giving series of free lectures connecting LBNL research to daily life. We’re also reaching out to organizations like Pixar, the Exploratorium, Alameda County Office of Education, and numerous alumni and college groups in the area, to find ways to get them more involved with events at our theatre. Stay tuned!

And, we’re asking for your help: the AIF grant has allowed us to invest more resources into reducing our carbon footprint. Over the past year, we’ve overhauled behind-the-scenes operations; now we’re introducing a comprehensive compost and recycling program at our theatres, and we’re about to become a certified Bay Area Green Business as well. We appreciate your help as we work to become more eco-friendly, and
We’re working to reduce Berkeley Rep’s carbon footprint: over the past year, we’ve overhauled our operations behind the scenes to become more environmentally aware—and we’re about to become a certified Bay Area Green Business.

We’ll continue to keep you informed about our efforts. For the latest, simply click berkeleyrep.org/green.

**AFTER THE SHOW**

Select performances include Q&As with the artists after the show. See the calendar on page 3 to see if this performance is one of them—or check our calendar online the next time you’re planning a trip to Berkeley Rep.

We’re also continuing two popular post-show parties: 30 Below for our young audiences, and night/out for the LGBT community. We’ll be hosting these party nights for *Yellowjackets*, *The Arabian Nights*, *In The Next Room* (or the vibrator play), and *The Lieutenant of Inishmore*. 30 Below is traditionally held at the first preview; night/out is the first Thursday night after opening. If you’re attending the show on these nights, stay for a party including music, dancing, food, drinks, and more—all free with your ticket! We think it’s a great way to celebrate our community, and we hope you’ll join us.

Also, want to discuss the production? Have a question for the cast? The blog at blog.berkeleyrep.org is a great place for that, too.

As the season continues, we’ll keep you informed about new and different ways you can reach out to Berkeley Rep. Have suggestions? We invite you to drop us a line at patron@berkeleyrep.org. We look forward to hearing from you.

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).
The Microcosm is the Macrocosm

Itamar Moses on Berkeley and Its Berkeley-Ness
Do you think Berkeley High is the quintessential public high school, an anomaly, or somewhere in between?

I’m not sure that Berkeley High is any of those three things. On the one hand, it definitely isn’t the quintessential public high school because of how racially diverse it is and, maybe even more so, because of the politics of the people there, both students and faculty. It can’t be a typical high school any more than Berkeley is a typical American city...which it isn’t. On the other hand, it’s not an anomaly, because I think public high schools everywhere face basically the same problems. In a way, they’re just heightened by the lens of Berkeley-ness. not only does it have the problems but everyone is constantly analyzing them. So I don’t think it can be said to be an “in between” place either. I don’t think there’s any school quite like Berkeley High.

What was your experience of tracked classes and the debate surrounding them?

There was still tracking when I started at Berkeley High, and they started to eliminate it for the classes that came in behind me, while I was there. I was I think two years too early for the transition. I don’t really remember having an opinion at the time but that may just have been because it didn’t actually affect me and, being a teenager, I was relatively self-absorbed. I imagine I’d have been upset by having to take untracked English classes and I probably would have been, at the time, unable to see the other side of the debate. I did have some untracked classes, though, electives and things, and I do remember having a double-edged-sword experience. I’d been in a pretty homogenous environment through eighth grade, because I’d always gone to private school, so I was thrilled to break out of that. But it was also in those classes where I first felt fear, real fear, of my classmates.

Because people threatened to beat me up, for basically no reason. Or, for no reason other than the enormous weight of history, which is to say, for every reason. But, the point is, learning is impossible under those conditions. If you don’t feel safe, it’s impossible to think about anything else. Looking back, of course, I see how funny that sounds, when applied to some 14-year-old kid getting messed with by some other 14-year-old. But that’s kind of the point. The microcosm is the macrocosm.

Did Berkeley High shift from being an open campus to a closed campus while you were there? What do you remember about those conversations?

Berkeley High was never a closed campus when I was there, I don’t think. It was pretty easy to get on and off campus and that actually was an important psychological component of the experience of being there. It made it feel like less of an obligation. It felt like we were being treated a little bit like adults, which is thrilling for people who aren’t adults. There was always this vague debate going on about whether the campus should be closed, because it was too easy for students to leave early, or because it was too easy for non-students to sneak onto the campus and cause trouble, but the question of what to do about it was still kind of amorphous when I left.

Please list your top five favorite and least favorite memories of Berkeley High.

Too much. Much too much. Much of it unprintable. It’s also hard to distinguish between favorite and least favorite by now, because it was all so intense. When you’re that young, everything is so full of meaning, and I miss that categorically, even when it comes to the bad stuff. Anyway, a lot of my most vivid memories are in the play, in one way or another.
How did this commission come about?

My sense is that Tony Taccone felt vaguely obligated to meet with me because of my Berkeley roots, and then gradually and reluctantly began to enjoy working with me. Just kidding. Sort of. I had a meeting with Tony a few years ago, and I told him I’d always wanted to write a play about Berkeley, and we agreed that it was logical to write it on commission for Berkeley Rep.

If Berkeley Rep hadn’t commissioned this play, do you think you would have written it anyway?

Probably. I’d actually already started. Or, I had some notes and ideas about a play set in a high school newspaper office. But if I hadn’t gotten the commission from Berkeley Rep, that play never would have become what Yellowjackets became, because knowing the play was for a Berkeley audience, to be performed a few blocks from Berkeley High, made me feel like I owed it to everyone, to myself, to the community, to my friends, to my enemies, to really do Berkeley High. To do it justice. The play I first envisioned was too slight. Essentially, it did what I had done for much of high school, which was hide away. In Berkeley just enhanced that. I’m deeply uncomfortable with totalitarianism.

Did you purge anything in the writing of this play?

No. If anything, I was forced to look at, and try to transcend, my own.timidity surrounding these issues. I’m more confused than ever now. Which is I think a good sign.

Would people you went to high school with recognize themselves in your play?

I’m not sure how you mean that. If you mean literally themselves, then, I guess, yes. Teachers more so than students, though. A lot of the adult characters are, very loosely, based on teachers I had, or who were sort of iconic or legendary Berkeley High teachers, while I was there. There used to be more, actually, but I had to cut a lot of them, for the good of the play.

They’re homages, really. The students are mostly amalgams, combinations of a lot of people I knew, or at least spent a lot of time with, back then. Some of my friends will probably be like, “That’s me!” and they’ll be right, kind of, but they’ll have to share that feeling with seven or eight other people in almost every case. So if you mean will people recognize themselves in the more general sense of, like, identification, then the answer is, I hope, also yes. That would mean I’d done my job.

In Yellowjackets, the school newspaper seems like a very cool thing to do, like the non-sporting equivalent of the high school football team. Was it actually that cool at Berkeley High?

What? No. Have I made it seem cool? no, it was incredibly nerdy. Personally, I found it exciting—the deadlines, and the late nights, and the seat-of-your-pants excitement of it—but in the general sense it was very nerdy. I did love it, though, and I guess that comes through.

Were you involved in any pranks or sundry lawless activities at Berkeley High that you would now like to confess to?

At Berkeley High? Nothing that springs to mind. A bunch of us did once steal a giant sign that said “Senior Crossing” from the senior lounge at Head Royce...because of course we were annoyed that they had something called a “senior lounge.” Last I knew, a friend of mine still had it.

If you could ask your high school self one question, what would it be?

“Is there a reason you’re not asking that girl out?”

What influence did growing up in Berkeley and/or going to Berkeley High have on the way you see the world as an adult?

Well, for one thing, I think people from less diverse areas of the country are less comfortable with diversity, if that’s not a really obvious observation. But I think the thrust of your question probably has more to do with politics. And I am firmly left of center, politically, and growing up in Berkeley probably had something to do with that. But I’m also pretty moderate. My sense of the political spectrum is that it’s actually a circle, in that if you go far enough to the left you land back on totalitarianism.

I think I’m a mediator by nature, and so maybe growing up in Berkeley just enhanced that. I’m deeply uncomfortable with rigidity, extremity, and total certainty about anything. Which is useful for a playwright, since my job, a lot of the time, is to argue with myself all the way to an uncomfortable silence...and then escape by means of a lighting shift.

Did you have an audience in mind while creating this play? Did knowing that it would be produced in Berkeley and seen by people very familiar with the world of the play influence the writing of it?

I sort of answered this above. But if your question, really, is about universality? I think it’s the specificity of a story that actually renders it universal. This play isn’t only relevant to Berkeley anymore than my play Bach at Leipzig is only relevant to 18th-century organists. All theatre is metaphor, and the more specific the details of a play, the more nuanced the metaphor becomes. On top of which, “Berkeley” continues to represent a particular idea, or set of ideas, in the national imagination.

Where does this play fall in the Moses canon? Is it a departure in any way from other things you’ve written?

Hm. I don’t know, really. I think it combines the naturalistic, voice-driving dialogue of some of my more recent plays, like The Four of Us, or Back Back Back, with the epic structure of my early play Outrage. Is that the right answer?

In the last few years, you’ve been receiving productions all over the country, including off Broadway. Does it feel different to have a play produced in your hometown?

It’s funny. I’ve been working professionally as a playwright for five or six years now but, because I’ve never been produced in the Bay Area before, I think a lot of the friends I grew up with have a pretty abstract idea of what I do for a living. So now that I have a play at Berkeley Rep, people will be like, “You finally made it, man.” And then, if I don’t have another show out there, it doesn’t matter what else happens, I could be on Broadway, I could win major awards, and they’d be like, “What happened, man? Oh well, at least you had that one play.”
1993–94 at a glance

It’s easy to assume that the mid-1990s are after all, not that far away from 2008, and therefore must be similar to the present. But in pop culture terms, 14 years is a very long time. Here’s a snapshot of the 1993–94 cultural landscape:

**NEWSWORTHY EVENTS**

PLO leader Yasser Arafat and Israeli prime minister Yitzhak Rabin sign a peace accord

China violates the worldwide moratorium on nuclear tests

California Senator Alan Cranston receives a censure from Congress for his role in the Savings and Loan scandal

NAFTA, the North American Free Trade Agreement, takes effect

Scandal occurs at the Winter Olympics when an assailant, hired by Tonya Harding’s ex-husband, clubs Nancy Kerrigan in the leg

A jury acquits Lorena Bobbitt (who cut off her husband’s penis) of all charges

The Brady Bill goes into effect, requiring gun purchasers to wait five days while retailers carry out background checks

Hutus slaughter Tutsis as the Rwandan genocide begins

Kurt Cobain, lead singer of Nirvana, commits suicide

Former United States President Richard Nixon dies

The Channel Tunnel opens, connecting England and France

South Africa elects Nelson Mandela as its first Black president

Nicole Brown Simpson and Ronald Goldman are murdered, and several days later O.J. Simpson is apprehended after a televised low-speed chase

**TOP MOVIES**

*The Firm*

*The Fugitive*

*Jurassic Park*

*In the Line of Fire*

*Maverick*

*Mrs. Doubtfire*

*The Nightmare Before Christmas*

*The Pelican Brief*

*Schindler’s List*

*Sleepless in Seattle*

**TOP POPULAR SONGS**

Ace Of Base: “The Sign”

All-4-One: “I Swear”

Boyz II Men: “I’ll Make Love To You”

Mariah Carey: “Hero”

Celine Dion: “The Power Of Love”

Whitney Houston: “I Will Always Love You”

Janet Jackson: “That’s The Way love goes”

Silk: “Freak”

Tag Team: “Whoomp! (There It Is)”

UB40: “Can’t Help Falling In love”

**POPULAR TV**

*Coach*

*Frasier*

*Grace Under Fire*

*Home Improvement*

*Murder, She Wrote*

*Murphy Brown*

*Roseanne*

*Seinfeld*

*Thunder Alley*

*The X-Files*
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You’re already at *Yellowjackets*. Choose just two more shows, and — voilà! — you’re a subscriber:

**UP NEXT:**

**JOE TURNER’S COME AND GONE**
Written by August Wilson · Directed by Delroy Lindo
in association with Lorraine Hansberry Theatre
Oct 31–Dec 14

Delroy Lindo returns to the director’s chair with the second play in August Wilson’s ten-play cycle — the show that netted him a Tony nomination for best actor.

**THE ARABIAN NIGHTS**
Written and directed by Mary Zimmerman
adapted from *The Book of the Thousand Nights and the One Night*
in association with Kansas City Rep and Lookingglass Theatre
Nov 14–Jan 4

**IN THE NEXT ROOM (OR THE VIBRATOR PLAY)**
Written by Sarah Ruhl · Directed by Les Waters
World Premiere · Jan 30–Mar 13

**CRIME AND PUNISHMENT**
Written by Fyodor Dostoevsky · Adapted by Marilyn Campbell and Curt Columbus · Directed by Sharon Ott
Feb 27–Mar 29

**THE LIEUTENANT OF INISHMORE**
Written by Martin McDonagh · Directed by Les Waters
Apr 17–May 17

**YOU, NERO**
Written by Amy Freed · Directed by Sharon Ott
in association with South Coast Rep
May 15–Jun 28

Apply the cost of your *Yellowjackets* ticket to a season subscription today. Hurry — you must act by October 14. Call 510 647-2949.
Berkeley Repertory Theatre presents the world premiere of

YELLOWJACKETS

WRITTEN BY
ITAMAR MOSES

DIRECTED BY
TONY TACCONE

AUGUST 29 – OCTOBER 12, 2008
THRUST STAGE

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

SETTING:
BERKELEY HIGH SCHOOL, 1994

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CAST
(in alphabetical order)

Damian / Mr. Nelson
Shoresh Alaudini

Tamika / Ms. Robbins
Jahmela Biggs*

Ryan / Mr. Franks
Alex Curtis

Avi / Mr. Ivanov
Ben Freeman

James / Rashid
Lance Gardner*

Alexa / Ms. Alvarez
Amaya Alonso Hallifax

Sammy / Mr. Ling
Kevin Hsieh

Gwen / Mom
Adrienne Papp

Trevor / Mr. Terrence
Craig Piaget*

Guillem / Mr. Behzad / Officer Sanchez
Brian Rivera*

Sarine / Ms. Earl
Erika Salazar

PRODUCTION STAFF

Scenic Designer
Annie Smart

Costume Designer
Meg Neville

Original Music & Sound Designer
Obadiah Eaves

Lighting Designer
Alexander V. Nichols

Dramaturg
Madeleine Oldham

Fight Director
Steve Rankin

Production Stage Manager
Michael Suenkel*

Assistant Stage Manager
Karen Szpaller*

Casting Director
Amy Potozkin

Graffiti art and poster illustration
created by Sam Fishman

Special thanks to the UC Berkeley Department of Theater, Dance & Performance Studies for supporting the development of Yellowjackets.

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

Shoresh Alaudini is a recent graduate of the performing arts and social justice program at the University of San Francisco. He has been blessed to work with incredible and inspiring talent at The College Players, Crowded Fire Productions, Golden Thread Productions, Shotgun Players, usf, and Lick Wilmerding High School, and served as an understudy for Berkeley Rep’s acclaimed musical Passing Strange. Shoresh’s film credits include the 2007 Sundance Film Festival selection Strange Culture, and various short films with students from CCSF, UC Berkeley, and usf. Shoresh writes and produces material in collaboration with several young film and theatre directors and performers in the Bay Area, and was the first recipient of the Beach Blanket Babylon Scholarship For The Arts in the acting category in 2002.

Jahmela Biggs

Jahmela Biggs is a recent graduate of the American Conservatory Theater Master of Fine Arts Program. She has appeared as Martha Cratchit in A.C.T.’s mainstage production of A Christmas Carol, as Alicia in Alliance Theatre’s We Are Antigone, and as Vera in Shotgun Players’ West Coast premiere of Bulrush. Her MFA performances at A.C.T. include Anna in The Government Inspector, Angelique in George Dandin, Cassandra in Cassandra, Helena in A Midsummer Nights Dream, Proserpine in Candida, Mayme in Intimate Apparel, Mrs. Campbell in The Man Who Climbed The Pecan Trees, and Tammy in The Wendy Play. Jahmela is the recipient of an A.C.T. Merit Scholarship and a Bob and Susan Green Scholarship, and is a Black Women In Film Scholar. Last year, she studied in the Prima del Teatro training program in San Minato, Italy. Jahmela received her BA in theatre from Spelman College.

Alex Curtis

Alex Curtis is proud to return to Berkeley Rep for the premiere of Yellowjackets, having participated in the show’s 2007 UC Berkeley workshop as Ryan and Mr. Ivanov. Recently, he appeared in Three at Un-Scripted Theater Company, A Very Special Money and Run Winter Season Holiday Special at Impact Theatre, and Within the Wall of Sand with the San Francisco Young Playwrights Festival. He is also a founding company member of The Threshold Project. Alex received the 2007-08 Sara Huntsman Sturgess Memorial Prize for outstanding artistic accomplishment in theatre and performance studies from UC Berkeley, where he is completing simultaneous degrees in business administration and theatre & performance studies. This spring he will direct a commedia dell’arte as part of UC Berkeley’s 2008-09 season.

Ben Freeman

Ben Freeman is pleased to continue working with Berkeley Rep on Yellowjackets, having participated in last fall’s reading at UC Berkeley. His previous acting work includes credits with Butterfield 8 Theatre Company, Crossroads Theatre, Crowded Fire Theater Company, Playhouse West, Town Hall Theatre Company, Theatre Anomaly, and the Willows Theatre Company. Ben’s favorite credits include Alan Strang in Equus, Edmund in King Lear, and Sweeney in Sweeney Todd. This past spring, he made his directorial debut with Michael Frayn’s Copenhagen at the Bentley School, where he graduated this past June. Ben studied theatre at the National High School Institute at Northwestern University last summer and will attend Brown University next fall.

Lance Gardner

This is Lance’s first onstage appearance at Berkeley Rep. He previously served as an understudy for Passing Strange. Last season he worked with Marin Theatre Company as Don Lope in Lovers and Executioners and Steve in A Streetcar Named Desire. At the Magic Theatre, Lance performed in the world premiere of Rust. He is a member of San Jose Repertory Theatre’s Red Ladder Theatre Company and has worked with TheatreWorks and the San Francisco Shakespeare Festival. He has also performed locally with City Lights and Pear Avenue Theatres. When not on stage as an actor, Lance can be seen on stage playing drums with his rock band, Vae Victis.

Amaya Alonso Hallifax

Amaya Alonso Hallifax is thrilled to make her Berkeley Rep debut in Yellowjackets. A Berkeley native, she has appeared locally with Porchlight Theatre Company, Shotgun Players, TheatreFirst, Upon These Boards, and Word for Word. Regionally, she’s worked at the Guthrie Theater, Mixed Blood Theatre, and Teatro del Pueblo, among others. Amaya dances with Ginga Brasil, holds a BFA in acting from the University of Minnesota/Guthrie Theatre Actor Training Program, and studied at the London International School of Performing Arts and the Globe Theatre in London.

Kevin Hsieh

Kevin Hsieh is excited to make his first appearance at Berkeley Rep. He most recently appeared in theatre Q’s production of Gross Indecency: The Three Trials of Oscar Wilde. His other credits include All My Sons with Filbert Steps Productions, Chekhov in Yalta with Dragon Productions, The Last Night of Ballyhoo and The Rainmaker with Northside Theatre Company, Native Eyes with the Silicon Valley Moon Festival, and Things Unsaid with the Jon Sims Center for the Arts. While attending UC Berkeley, he performed with Theatre Rice; before that, he was a finalist in two consecutive California state high school speech and...
debate championship tournaments, representing Leland High School of San Jose.

Adrienne Papp
GWEN / MOM

Adrienne Papp is delighted to make her Berkeley Rep debut in *Yellowjackets*. A Bay Area native, Adrienne is no stranger to Berkeley theatre. She was the understudy for Mrs. Bumble in Berkeley Rep’s production of *Oliver Twist* and starred as Tracey Ackhart, Miss Late Teen Colorado, in Impact Theatre’s *Colorado*. Adrienne has appeared in UC Berkeley productions including *La Casa de Bernarda Alba*—in which she played Angustias—and *The Vagina Monologues*. She received her BA in theatre and performance studies from UC Berkeley this past fall.

Craig Piaget
TREVOR / MR. TERRENCE

Craig previously worked with Berkeley Rep during the workshop process for *Yellowjackets* and as the understudy for the title role in *Oliver Twist*. He has also performed with Shakespeare Santa Cruz’s school tour, *Shakes To Go*, as Touchstone in *As You Like It* and Trinculo in *The Tempest*, was a member of the theatre’s 2005 acting company, and spent three years performing in their winter pantomimes. Craig is a founding member of Pi: The Physical Comedy Troupe, a San Francisco–based clown troupe that has been performing throughout the Bay Area since 2005. He received his BA in theatre from UC Santa Cruz, was an acting intern at Shakespeare Santa Cruz, and is a graduate of the Clown Conservatory at the San Francisco Circus Center.

Brian Rivera
GUILLEM / MR. BEHZAD / OFFICER SANCHEZ

Brian Rivera is excited to make his Berkeley Rep debut. Most recently, he played the Kralahome in *The King and I* for Sierra Repertory Theatre. Brian has toured with the San Francisco Mime Troupe in *Doing Good*, and throughout California and France in Word for Word’s *Immortal Heart*, which won the 2004 Bay Area Critics Circle Awards for best ensemble performance, best

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director, and best drama production. Brian’s other work includes Coyote in Shotgun Players’ Love Is a Dream House in Lorin, the title role of Macbeth for the Sacramento Shakespeare Festival, and Tajomaru in Sierra Rep’s Rashomon. This year, he made his directorial debut with Lambda Players’ Angels in America, Part One: Millennium Approaches. Brian has trained with the British American Drama Academy in Oxford, England and holds a BA in drama from San Francisco State University.

Erika Salazar
SARINE / MS. EARL

Erika is both proud and humbled to make her Berkeley Rep debut with Yellowjackets. Her past Bay Area credits include Esther in the West Coast premiere of Cartoon with Impact Theatre; King of the Jinn in Island of Animals with Golden Thread Productions; Marriage of Figaro with Center Repertory Theatre, which won a Bay Area Critics Circle Award for best ensemble; Olivia/Maria in Twelfth Night with the San Francisco Shakespeare Festival; and many staged readings and workshops with other local theatres including the Magic and Shotgun Players. Erika’s other favorite credits include playing Moon/Muerte in a bilingual Blood Weddings/Bodas de Sangre, Terry in Extremities, and Mother in Machinal. Erika is also a member of the sketch comedy group Funny But Mean and holds a BFA from the New World School of the Arts in Miami, Florida.

Tony Taccone
DIRECTOR

Tony Taccone is in his 32nd year as artistic director of Berkeley Repertory Theatre, 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. 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 Theatre, the Kirk Douglas Theatre, The Public Theatre, San Jose Repertory Theatre, Seattle Repertory Theatre, and Yale Repertory Theatre.

Itamar Moses
PLAYWRIGHT

Itamar Moses is the author of the full-length plays Bach at Leipzig, Back Back Back, Celebrity Row, Completeness, The Den, The Four of Us, Outrage, the musical Reality! (with Gaby Alter), and various short plays and one-acts. His work has appeared off Broadway and elsewhere in New York, at regional theatres across the country and in Canada, and is published by Faber & Faber and Samuel French. Itamar holds an MFA in dramatic writing from New York University and has taught playwriting at Yale and NYU. He is a member of the Dramatists Guild, MCC Playwrights’ Coalition, and Naked Angels Writers Group, and is a New York Theatre Workshop Usual Suspect. Itamar was born in Berkeley and now lives in Brooklyn.

Madeleine Oldham
DRAMATURG

Madeleine Oldham is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Baltimore’s Center Stage, she produced the First Look reading series, and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Seattle’s Intiman Theatre. Madeleine recently completed four years of service on the executive committee of Literary Managers and Dramaturgs of the Americas, and has also worked with A Contemporary Theatre (ACT/Seattle), Austin Scriptworks, Crowded Fire, Geva Theatre, the Kennedy Center, the Neo-Futurists, and Portland Center Stage.

Michael Suenkel
PRODUCTION STAGE MANAGER

Michael Suenkel 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 26 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 Theatre in New York, the Pittsburgh Public Theater, and Yale Rep. For the Magic, he stage-managed Albert Takazuckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

Karen Szpaller
ASSISTANT STAGE MANAGER

Karen Szpaller is thrilled to be back for her sixth season at Berkeley Rep. Favorite past shows at Berkeley Rep include Brundibar /
BERKELEY REP PRESENTS

PROFILES

Comedy on the Bridge, Eurydice, Fêtes de la Nuit, and The Glass Menagerie. Favorites elsewhere include Blackbird and Curse of the Starving Class at A.C.T., Ragtime and She Loves Me at Foothill Music Theatre, Salomé at Aurora Theatre Company, Striking 12 at TheatreWorks, and Urinetown: The Musical at San Jose Stage Company. Most recently, Karen stage managed Il Trovatore for Festival Opera. She is the production coordinator at TheatreWorks in Silicon Valley.

Annie Smart
SCENIC DESIGNER

Annie Smart is from London where she designed sets and costumes for numerous productions including Fin, A Mouthful of Birds, Not Quite Jerusalem, and others at the Royal Court; and Black Snow, The Father, The Mountain Giants, Say It with Flowers, and The Skriker at The National Theatre. Her Bay Area credits include A Doll’s House, Night and Day, and Three Penny Opera at A.C.T.; An Ideal Husband, Othello, Man and Superman, and The Tempest at California Shakespeare Theater; The Right Kind of People and Tír Nó i’i’Og at the Magic; A Long Day’s Journey Into Night at San Jose Rep; Brooklyn Boy and Theophilus North at TheatreWorks; and Big Love, Fêtes de la Nuit, Heartbreak House, Honour, Suddenly Last Summer, Taking Over, To the Lighthouse, and others at Berkeley Rep. She also designed the sets for KQED’s The Josh Kornbluth Show. Annie works nationwide and currently teaches costume design at UC Berkeley.

Meg Neville
COSTUME DESIGNER

Meg Neville is a costume designer based in the Bay Area. Her Berkeley Rep credits include Closer, Dinner With Friends, Eurydice, Galileo, Suddenly Last Summer, and TRAGEDY: a tragedy. As an associate artist at Cal Shakes, she has designed numerous productions, most recently An Ideal Husband and King Lear. Her other Bay Area credits include work at A.C.T., Joe Goode Performance Group, the Magic, San Jose Rep, and San Francisco Opera Center. Meg’s regional and New York credits include the Yale Rep and Second Stage productions of Eurydice, First Lady at Yale Rep, Orfeo e Euridice with Chicago Opera Theater at the Brooklyn Academy of Music, Sueno at Hartford Stage, The Time of Your Life at the Atlantic Theater Company, and Three Tall Women at Center Stage, as well as works at South Coast Rep, Portland Stage, and New York Stage and Film. Meg has an MFA in theatre design from Yale School of Drama, where she won the Leo Lerman Award for costume design, and now lives in San Francisco with her husband and three children.

Obadiah Eaves
ORIGINAL MUSIC & SOUND DESIGNER

Obadiah’s music and sound have appeared at Berkeley Rep in 9 Parts of Desire, Heartbreak House, and The Pillowman. On Broadway, he designed sound for Come Back, Little Sheba; The Lieutenant of Inishmore; and Shining City; and has designed dozens of off-Broadway and regional productions at other venues. He won a 2007 Bay Area Critics Circle Award for his work on Heartbreak House, a 2005 Lortel Award for 9 Parts of Desire (Manhattan Ensemble Theater, Berkeley Rep, and national tour), and an Audeleco Viv Award for Fucking A at The Public. Obadiah’s music can also be heard on HBO, Nickelodeon, Discovery, TLC, and in Fisher-Price toys. He has appeared as a session violinist and mandolinist in numerous film and television scores, and his band, Big Hair, has released two nationally distributed CDs.

Alexander V. Nichols
LIGHTING DESIGNER


Steve Rankin
FIGHT DIRECTOR

Steve Rankin last staged the fight sequences for Mother Courage at Berkeley Rep. He received high critical acclaim playing Poins and staging the fights for the Tony Award–winning production of Henry IV, Parts I and II at Lincoln Center. Most recently he staged fights for Antony and Cleopatra and Romeo and Juliet at the Stratford Shakespeare Festival. Steve’s Broadway credits include Anna Christie, Dracula: the Musical, The Farmsworth Invention, Getting Away With Murder, Jersey Boys, The Real Inspector Hound, The Who’s Tommy, Twelfth Night, and Two Shakespearean Actors; he has numerous off-Broadway and film credits. Regionally, Steve has worked at Actors Theatre of Louisville, The Ahmanson Theatre, The Alley,

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Asolo Theatre Company, Center Stage, GEVA, La Jolla Playhouse, The Mark Taper Forum, The Old Globe Theatre, The Metropolitan Opera, Philadelphia Drama Guild, Seattle Opera, San Diego Opera, and Virginia Stage Company. He is an associate artist at The Old Globe as an actor and fight director.

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.

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, and has served extensively on panels for the National Endowment for the Arts as well as for the Massachusetts Arts Council. Closer to home, Susie is a commissioner of the Downtown Business Improvement District, former vice president of the Downtown Berkeley Association, and the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. She 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 Repertory Theatre. 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. Waters 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*. Waters has numerous credits in New
Deborah & Leo Ruth PRODUCERS
Deborah and Leo Ruth became subscribers to Berkeley Rep in 1978 and bought a brick for the first "new" theatre on Addison Street. Deborah was an administrator for UC Berkeley Extension before quitting to write full time. She has had 30 poems published in various poetry journals; two were nominated for Pushcart Prizes. She's a member of the Dramatists Guild; one of her short plays was a semi-finalist in a competition. Leo is retired from the Graduate School of Education at UC Berkeley. He wrote extensively about the teaching of writing, the limitations of standardized testing, and the politics of education. He has served on the boards of various professional educational associations and was also vice president of the Berkeley City Club.

Patricia Sakai & Richard Shapiro PRODUCERS
Patricia Sakai and Richard Shapiro have both served on Berkeley Rep's board of trustees over the past 18 years. They enthusiastically support the artistic vision and cutting-edge work that have earned Berkeley Rep its national reputation as a destination for theatre artists as well as audiences. Patricia has also served on the board of directors of The Management Center of Northern California and has worked at several Bay Area corporations as an executive in the field of learning and organizational effectiveness. She is currently vice president of learning and organizational effectiveness for BevMo! (Beverages & More!). Richard has served on the boards of the Urban School, Legal Assistance to the Elderly, Camp Swig, the East Bay Conservation Corps and the Berkeley Art Museum/Pacific Film Archives. He is a partner at Thelen Reid Brown Raysman & Steiner.

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2008-09 · NUMBER 1 · THE BERKELEY REP MAGAZINE · 29
“Yellowjackets showed my students that their own experiences could be universally appealing.”

The next draft of Yellowjackets was used in directing workshops associated with the Target® Teen One Acts Festival. Tony Taccone worked with teens from all over the Bay Area, using the script as a teaching guide for the fundamentals of text analysis, direction, and performance.

“What was surprising about watching Tony teach was how much he focused on inspiring the student directors,” says former Teen Council Chair Genevieve Michel. “Instead of merely teaching the directors by showing how he would direct the actors himself, he guided them in shaping their own ideas.”

The School is now working to bring this new piece to as many classrooms as we can through the performance lab program. The lab is a residency for public high school students, where teens study Berkeley Rep shows, attend performances, and then, guided by professional teaching artists, create original work that responds to issues raised in the play. This year, a generous grant from the UC Berkeley Chancellor’s Community Partnership Fund will allow the School to deepen the program’s curricular content and expand the performance lab program extensively at Berkeley High. Throughout the Bay Area, Yellowjackets alone will inspire the creation of more than ten brand-new works.

The School strives to spark community conversation with our main stage productions in every one of our classes, workshops, events, school visits, teacher trainings, and beyond. For Yellowjackets, because the work itself is already so fresh and easy to relate to, finding ways to make it accessible to youths and teens was an organic outgrowth of the production process.

For information on all Berkeley Rep School of Theatre programs, call 510 647-2972 or click berkeleyrep.org/school.
We acknowledge the following Annual Fund donors whose contributions from July 2007 through July 2008 helped to make possible the Theatre’s artistic and community outreach programs. Supporters noted with ** made gifts in-kind. Funders whose names are noted with * have used a matching gift to double or triple their initial contribution.

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You play a crucial role in our success and in ensuring Berkeley Rep remains a haven for artists and a vital and accessible venue for our diverse community. We gratefully acknowledge the following contributors who made a donation to the Annual Fund during the 2007–08 season.

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THE BERKELEY REP MAGAZINE
Michael Leib Society

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- 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 Theatre 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!
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Theatre info
Emergency exits
Please note the nearest exit. In an emergency, walk — do not run — to the nearest exit.

Accessibility
Both theatres offer wheelchair seating and special services for those with vision- or hearing-impairment. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office. 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.

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Considerations
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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.

Beeper / 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.

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