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THE BERKELEY REP MAGAZINE 2009–10 · ISSUE 1

CALENDAR

Unless otherwise noted, all pre- and post-show events are for American Idiot.

Docent presentations take place one hour before each Tuesday and Thursday 8pm performance for the subscription run of this production.

SEPTEMBER
4 Teen Night, 6:30pm ■
4 First preview, 8pm ■
13 Open house at the School of Theatre, 1pm ■
15 Green Night dinner, 5:30pm, Hotel Shattuck Plaza’s FIVE ■
15 Green Night performance, 8pm ■
16 Press Night, 8pm ■
17 Night/OUT, LGBT post-show party, 8pm ■
17 Post-show discussion, 8pm ■
18 Tasting: Ale Industries, 7pm ■
18 30 Below, pre-show happy hour and post-show party, 7pm ■
19 Tasting: Kokomo Wine, 7pm ■
20 Tasting: Venus Restaurant, 6pm ■
21 Page to Stage: free talk with director Michael Mayer, 7pm ■
21 Post-Page to Stage private reception with director Michael Mayer ■
23 Tasting: Raymond Vineyards, 7pm ■
25 Post-show discussion, 8pm ■
26 Backstage tour, 9:30am ■
26 Tasting: Amanda’s Restaurant, 7pm ■
27 Tasting: Angeline’s Louisiana Kitchen, 6pm ■
29 Post-show discussion, 8pm ■

OCTOBER
2 Ghostlight Happy Hour and chat with Berkeley Rep technical wizards, 5:30pm ■
2 Tasting: Berkeley Farmer’s Market, 7pm ■
3 Tasting: Ale Industries, 7pm ■
4 Tasting: Meridian Restaurant, 6pm ■
7 Teen Council meeting, 6pm ■
16 Tiny Kushner Teen Night, 6:30pm ■
16 Tiny Kushner first preview, 8pm ■
21 Tiny Kushner opening-night dinner, 5:30pm, Hotel Shattuck Plaza’s FIVE ■
21 Tiny Kushner opening night, 8pm ■
■ Donor appreciation event ■ School of Theatre event

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CHANGE IS THE MOST DOMINANT FEATURE OF our existence. It swirls around us, even during times of relative tranquility, with a force and consistency that is both thrilling and terrifying. We do our best to embrace it, resist it, accept it, deny it, all the while loving and hating it. Separately and simultaneously. During periods of tumultuous and rapid change, times like these, the whirlwind of our reactions increases in velocity. Wildly contradictory emotions collide and course through our bodies, threatening to overwhelm us or send us into paralytic distraction. We become tentative. Our focus gets smaller. We try to keep our heads down and focus on the day to day. It’s all we can do to hang on to our heads, never mind our hats.

Yet such turbulence seems to bring out the best in some people. Artists, in particular, seem to have the ability to rise to the chaotic occasion. Whether it’s because they are used to living on the margins of society, because they are in the business of channeling their fear into creativity, or because they are more comfortable with the unknown, artists will often head straight into the proverbial heart of darkness. Armed with anger, curiosity, and an obsessive sense of mission, brandishing their preferred weapons of creation, they challenge themselves to find out what lies beneath the surface of our trembling psyches.

Enter Green Day, a band for these ages. Mixing totemic rock anthems with melodies that pierce the hardest heart, placing streetwise stories of rage and yearning within the larger sweep of American political history, Green Day creates music that is alchemical: it fills every pore of your slumbering soul and leaves you wide awake, shaking with ecstatic wonder. From Kerplunk! to American Idiot to 21st Century Breakdown, their music is undeniably, insistently, and unrepentantly alive. It demands that we see the tempestuous world in which we live and resist the paralysis that threatens to deaden our lives as individuals and as a society. It restlessly pursues psychological and political truths while relentlessly calling out those who would sugarcoat, falsify, or deny reality. It demands movement, action, the raising of our voices. It challenges us to be as alive as the music.

As Green Day triumphantly makes their way to our stage, they are flanked on one side by the talents of Michael Mayer, Tom Hulce, and the irrepressibly energetic cast of American Idiot, and on the other side by the formidable talents of the staff at Berkeley Rep. Together we have worked to bring you a unique theatrical event, one that tries to transmute Green Day’s explosive vision of the world into a dynamic, multi-dimensional theatrical spectacle. The result will be different: different from traditional regional theatre fare, different from plays adhering to the strict rules of drama, different from musicals that require a happy ending. But we know you didn’t come to the theatre, to this particular theatre, to experience the ordinary. We know you came here to feel alive. As alive as the music will carry us, and then some.

All the best,

Tony Taccone
Welcome!

We are so delighted to be presenting the world premiere of *American Idiot*. This is another in a long line of new works that have been nurtured at Berkeley Rep. Many of those plays remain among the most loved of our productions here in the Bay Area long after they’ve become established favorites in theatres across the country. As a nonprofit theatre, we take great pride in our ability to support and develop new work, to champion projects that stretch traditional definitions of theatre, and to attract new audiences. In large part, we are able to accomplish those goals because we are supported by a community that is smart, thoughtful, and generous.

Berkeley Rep’s engaged and demanding audience has been essential to the special alchemy necessary to create ambitious work. You were among the first to champion *Passing Strange*, which was just a good idea until it became genre-bending theatrical reality on our Thrust Stage. You took Sarah Ruhl’s *Eurydice* to heart before it became a commercial success on the “other” coast. And your attentive enthusiasm provided the kickboard that Sarah needed last winter to launch *In the Next Room (or the vibrator play)*, which will enjoy a Broadway run this fall, also directed by Les Waters.

Over the years, your embrace of new writers has allowed us to originate new work by many of the most innovative playwrights working today. Naomi Iizuka, Danny Hoch, Sarah Jones, Tony Kushner, Will Eno, Jordan Harrison, Stew, and so many others have been welcomed by all of you. While it takes great artists to produce great work, it takes a discerning audience to give that work a life. I think that between you and Berkeley Rep, we’ve been a pretty good partnership.

*American Idiot* is only the first production of our upcoming seven-play season. We’ve got six more fantastic shows planned, including three more world premieres. So if you haven’t already done so, order tickets to see them all. The more shows you buy, the better the price. Become a Berkeley Rep regular and become part of the partnership that makes great plays.

Warmly,

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In the beginning

Berkeley Rep’s green days

BY ELISABETH MILLICAN

IN BERKELEY, SOME REALLY COOL THINGS GOT STARTED in small boxes—Green Day (originally known as Sweet Children) playing in a club at 924 Gilman in 1988, and Berkeley Rep (originally known as the Pomegranate Players or just the Theatre) putting up shows in a College Avenue storefront in 1968. Great art is born out of dreams and fueled, as the saying goes, by blood, sweat, and tears. But perhaps what makes great art legendary is its strong community roots and its ties to a vital history.

Here in Berkeley, we are fortunate to have an abundance of both. Berkeley Rep’s first (cramped) theatre was located, as KPFA’s David Littlejohn put it in 1968, just “south of the bonfires and barricades” of the protests blazing on and near the UC Berkeley campus. In 1964, the free-speech movement electrified Berkeley and forever changed the political landscape of the city and the nation. At the height of this pivotal moment in the civil rights movement, Berkeley Repertory Theatre was born. Small but mighty, Berkeley Rep set out to produce a season of relevant, high-quality plays. In no time at all audiences were coming, and plans for the next few seasons were under way.

CONTINUED ON NEXT PAGE

“It was a very small space, a funky storefront, and the actors were right on top of you. Everyone was jammed in there, it was electric—and sweaty.”
—Berkeley Rep Artistic Director Tony Taccone
In the playbill for *Elektra* in 1968 (inset), a letter was published about the young theatre and its stable of artists who “worked to create performances of the highest standard and to build honest and lasting rapport with the community we serve.” People, according to the letter, accepted the invitation and became involved with the theatre “offering ideas and scripts, joining in backstage discussions, offering financial help, and even rounding up costumes. We are finding an audience that is more than an audience, one that will talk back. With a creative audience such as this, we can conquer once and for all the notion that live theatre is dead. Let us hear from you.”

Over the last four decades Berkeley Rep has steadily built upon these core values and has proudly stayed in touch with its roots. Now a three-building performing arts complex and the cornerstone of Berkeley’s Downtown Arts District, the Theatre is a community venue where people from all walks of life engage with relevant art, find meaningful social connection, explore their creativity, and contemplate a diverse array of human perspectives and experiences.

Whether this is your first time at Berkeley Rep, or your 42nd year of subscribing, you are an important part of our community. Thank you for joining us in making history!

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**From storefront to forefront**

**Notable moments in Berkeley Rep history**

**In 1980, with the support of the local community, Berkeley Rep built the 400-seat Thrust Stage, where its reputation steadily grew over the next two decades. The ¾ asymmetrical Thrust Stage is modeled after the quirky playing space in Berkeley Rep’s original storefront theatre.**

In 1997, the company was honored with the Tony Award for Outstanding Regional Theatre. Berkeley Rep celebrated by unveiling a new 600-seat proscenium stage in 2001, the state-of-the-art Roda Theatre. The mix of concrete and wood in the Roda’s design represents the Theatre’s interest in a minimum of embellishment and a reflection of the Craftsman style so prominent in the East Bay. The space is designed to create intimacy for both performers and audiences alike.

In 2001, the Berkeley Rep School of Theatre took up residence in the Nevo Education Center, a historical building erected in 1905 that once housed the Golden Sheaf Bakery. Thanks to the generous support of the community, during the summer of 2009 Berkeley Rep purchased the building, providing a permanent home for the School.

Want to know more about our history? Be sure to check out the history display located upstairs in the Roda Theatre.
Reaching out
Berkeley Rep’s School of Theatre brings art to area schools

BY ELANA McKERNAN

Jesus of Suburbia, a Ritalin-popping character in Green Day’s American Idiot, has more in common with the kid in the back of detention hall than he does with the traditional images of crucifixes and halos. He skips class, thwarts authority, and swears more than Paris Hilton. At a time when adults and teenagers alike are feeling more isolated and unacknowledged than ever before, it seems that our society is exceptionally good at selling things to teens, telling them what to do, and discussing how to mold them into productive members of society. But rarely—from the home to the classroom to the streets—do we invite them to speak. Green Day has sold millions of records by giving voice to a generation of disillusioned youth. At the Berkeley Rep School of Theatre, we train, engage, and listen to our students in the hope that they will learn to channel their experiences into a creative outlet such as theatre.

Meet Brian, a sophomore at Hayward’s Mt. Eden High School. According to Julie Boe, his drama teacher, Brian “frequently cut classes and was not excelling in school.” Julie introduced Brian’s class to The People’s Temple, a collaborative piece developed and performed at Berkeley Rep that explored the political, social, and religious events that contributed to the rise of the Reverend Jim Jones and the deaths of 918 people at Jonestown in 1978. With the support of the School of Theatre, which sent faculty member Gary Graves out into the classroom, Julie encouraged her students to develop their own interpretation of events. Though Julie’s entire class embraced the project, Brian in particular led the creative charge. Under his leadership, many students visited the gravesite in Oakland that houses the re-
mains of many who died at Jonestown. Students interviewed passersby about the San Francisco temple.

“These interviews provided amazing material for our script,” Julie says. “This was a kid who was considered a failure by many, but in drama he was the student everyone wanted to be.” Much like Green Day’s Jesus of Suburbia, Brian openly eschewed the more traditional kind of success that those around him had embraced. With the help of Julie, her drama class, and the School of Theatre, however, he was given the opportunity to show his intelligence, creativity, and passion. According to Julie, not only did his work inspire the class to work at a higher level, but it also “amazed” some of Julie’s colleagues that Brian was “producing A-quality work.”

Though Julie’s experiences with Brian are unique, they are by no means isolated. Jordan Winer, drama teacher at Berkeley High School, says that thanks largely to the professional development of students in the School of Theatre’s Summer Intensive and the outstanding arts community of Berkeley, he is now “in the strange position of…fielding calls from producers about (his) students.”

Because Berkeley Rep’s School of Theatre offers such a rigorous training program for students of all backgrounds and abilities, teachers are able to “put the means of production into the hands of the students” and marvel at what can be done when students marry their unique perspective with a high degree of professionalism. In collaboration with the School, Jordan has witnessed slackers who learn to parry like pros in stage-combat classes and creative masterminds who develop and produce plays that sell out more performances than the occasional Berkeley Rep show.

By inhabiting the mind and body of a postmodern antihero, the Jesus of Suburbia, Green Day has given voice to thousands of disillusioned young Americans who have come of age in a fractured cocoon of television, cookie-cutter homes, and terror alerts. In a culture accustomed to laying down the law and teaching to standardized tests, the School of Theatre provides students the support needed to find their creative voices and share them with a warm, welcoming community.

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**HOTEL SHATTUCK PLAZA**
REPORT

Giving matters

Angelos Kottas & Phyra McCandless
Attending together since 2000, donors since 2002

“We both have a real appreciation for the arts in our community. When budgets are tight, it’s easy for the arts to be the first to go. That’s why we’ve increased our support. We don’t want to see these kinds of things go away.”

Rosalind and Sung-Hou Kim
Audience members and donors since the 1990s

“We really enjoy the backstage tours and special donor events like Page to Stage. It gives you more of a connection to know how things work, especially when it’s so different from what we do in our day-to-day lives.”

This past year has been tough, so I knew there was a need for support. I wanted to give something back to an organization that gives something to me.”

David Nefouse
Audience member since 2007, donor since 2009

Make a gift to the Annual Fund and join a community of theatre lovers dedicated to bringing theatre and arts education to the Bay Area. Click berkeleyrep.org/give or call 510 647-2907 today.
American Idiot and the road to Berkeley Rep

By Pauline Luppert

For Director Michael Mayer and producer Tom Hulce, there was only one place to debut their new show.

The world premiere of American Idiot, based on Green Day’s seminal rock album of the same name, was destined to be at Berkeley Rep.

“In our minds, this show had to start here,” says Michael, sitting outside the American Idiot rehearsal hall in Berkeley. “Other theatres came to us expressing interest, but for us there was no question.”

Michael and Tom discussed how to begin the work. “We knew we needed to find a good home for the creation of a first production—one place with a history of taking on adventurous work and with an audience that was similarly excited by new and potentially unconventional work,” Tom says. “Another part of the challenge was to find a place where we felt the artistic and support staff would be both superb and a comfortable fit, and that there would be a common aesthetic language.”

Berkeley Rep’s artistic director, Tony Taccone, first became familiar with Michael’s work in the 1993 New York University production of Angels in America. Taccone asked playwright Tony Kushner who the director was, and he responded, “It’s this really, really talented kid named Michael Mayer.”

Speaking to the cast and crew of American Idiot on their first day of rehearsal in Berkeley, Tony recalled when Michael and Tom—who, along with producing partner Ira Pittelman, had worked together on the Tony Award–winning musical Spring Awakening—approached him about joining forces for American Idiot. Tony heard the words “Green Day’s American Idiot” and he jumped in and exclaimed, “Yes! We’re doing that.”

“I personally had wanted to work at Berkeley Rep ever since Tony took over,” Michael says, “but it never worked out time-wise or play-wise. Until now.”

Part of Michael’s attraction to Berkeley Rep was the Roda Theatre itself, which he and Tom visited for the first time more than a year ago when they were in San Francisco kicking off the national tour of Spring Awakening.

“Tony let us into the theatre on a Saturday morning, and I have to say, it was a revelation,” Michael recalls. “We will never find a better space for this show. It’s modern, and the dimensions are perfect—the audience’s relationship with the stage is fabulous.”

Tom agrees: “The rightness of Berkeley Rep and Tony’s leadership, and the cement, steel, and wood container of the Roda all confirmed our instincts to make Berkeley Rep our first conversation.”

To make Berkeley Rep even more appealing, the members of Green Day—Billie Joe Armstrong, Mike Dirnt, and Tré Cool—grew up and still live in the Bay Area.

Tom says it was important to work in a location that was accessible to Billie Joe, Mike, and Tré. “The possibility that they could live at home and enjoy
their daily routines while joining us in rehearsal for significant periods of time on a regular basis was an irresistible prospect and a luxury for us," Tom says.

When the band’s current tour ends, Michael adds, “I expect they’ll be spending a lot of time with us, right at the crucial moment when the show is fully staged, and they can get the whole picture of it.”

The journey from album to stage began simply. A longtime Green Day fan, Michael immediately loved the album *American Idiot*, which he calls “a masterpiece...an opera, ready to be staged.” After he and Tom met with the band and their people in LA to talk about turning the album into a piece of rock theatre, Michael recalls asking Billie Joe, “Let me have this for six months to develop the story.”

As Tom remembers, “It only took about six weeks.” Michael’s vision followed Green Day’s Jesus of Suburbia—now named Johnny—and his two friends, Will and Tunny, who all embark on separate journeys that eventually lead them home.

Throughout the process, the band members have continued to be incredibly supportive.

Enthusiasm for this production has been infectious. *American Idiot* has drawn together a formidable artistic team including Steven Hoggett (choreography), Tom Kitt (orchestrations, arrangements, and music supervision), Christine Jones (sets), Andrea Lauer (costumes), Kevin Adams (lights), Brian Ronan (sound), and Darrel Maloney (video and projection). The result of their collaboration may be the most technically sophisticated production ever presented in the Roda Theatre.

While this might be a more technologically complex show than you’ve seen at Berkeley Rep, Michael adds, “At its core, *American Idiot* is not about the special effects. This is truly an actor-driven production.”

Michael's friends who worked at Berkeley Rep on *Passing Strange* told him their experience creating a musical that wrote its own rules was “fantastic.” “I’m finding that to be true,” Michael says. “The energy and enthusiasm of the Theatre and the community is incredible. All roads lead to Berkeley.”
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GREEN DAY

BY MADELEINE OLDHAM

homegrown heroes
Every kid grows up dreaming of making his or her mark on the world. Some end up altering those dreams to suit reality. Others alter reality to suit their dreams. Billie Joe Armstrong, Green Day’s lead singer/guitarist, along with bass player Mike Dirnt and drummer Tré Cool, doggedly pursued their musical aspirations in the face of astronomically unlikely odds and have succeeded in achieving heights beyond even their own imaginations, garnering worldwide accolades and acclaim previously unheard of for a trio of punk kids.

Born in 1972, the youngest of six children, Billie Joe Armstrong spent his childhood in the small industrial town of Rodeo, California. His father drove a truck to pay the bills, occasionally finding work as a part-time jazz drummer, and his mother waited tables at Rod’s Hickory Pit. Armstrong’s father died when Armstrong was 10, and he retreated into the one thing that made him feel better: music.

His talent for singing had been discovered by his family at the age of five, and he started taking music lessons and entertaining people in retirement homes and hospitals. Even at such a young age, his effortless charisma charmed his audiences, and it was immediately apparent that he had a natural gift for showmanship. As he got older, Armstrong began to look past the Broadway tunes and standards he’d learned as a small child, and toward the expansive frontier of rock and roll.

An ever-evolving genre, rock and roll repeatedly propels itself into the future with constant reinvention. The long jams of the early ’70s soon gave way to shorter, punchier songwriting. Punk rock burst onto the scene in 1977, blasting its way through the first part of the decade’s meandering guitar solos with power chords and attitude to spare. New Wave and its love affair with the synthesizer rose up in the early ’80s as a different answer to the offerings of the previous decade.

And then the revolution was televised: mtv made its debut on August 1, 1981, introducing a new dimension to the world of music. Young people across America were riveted to their television sets, devouring this opportunity to see the songs they heard on the radio interpreted visually. Some artists acted out storylines that accompanied their music; others filmed high-octane live performances. Videos forever changed the relationship between musicians and their audiences. Now any fan, not just those who lived near big cities and could afford concert ticket prices, could see a band play and study the image that band wanted to project.

While he began to dream about what he would look and sound like as a rock star, 11-year-old Billie Joe Armstrong met Mike Pritchard, a middle-school classmate seeking solace from his foster parents’ fighting and financial struggles. The two formed an immediate bond and started playing guitar together for hours on end, planting the seeds of stardom in otherwise unremarkable suburban bedrooms. Music provided the outlet both needed for their energy and their emotions, and the two grew increasingly serious about it over the next few years. A rotating cast of friends joined them for jam sessions, ultimately resulting in the formation of their first band: Sweet Children.

Named after an early Armstrong composition, Sweet Children started slowly, with the boys’ constant recruiting of friends to watch them play in living rooms and at school. They practiced diligently and quickly established themselves as far more serious than your average high-school dabblers. Though their music was loud and upbeat, few people classified it as punk rock—the songs embraced a heavy pop influence and were considered too soft to fall under punk auspices. Armstrong and Pritchard, however, began to gravitate toward punk ideology and soon embedded themselves deeply in the burgeoning Bay Area punk scene.

That scene galvanized itself when 924 Gilman Street opened on December 31, 1986 (see “The punk rock aesthetic and the 924 Gilman Street Project,” p. 20). Armstrong and Pritchard, after years of feeling like outsiders, finally found a community of like-minded musicians, activists, and artists who welcomed them into their fold with open arms. Gilman, however, did not endorse their music right away. Deemed not punk enough, Sweet Children failed to persuade the booking people to give them a slot at one of the club’s shows. That changed when prominent scenester John Kiffmeyer joined the band as its drummer. Pritchard switched from guitar to bass, thereafter becoming known as Mike Dirnt (see “What’s in a (nick)name?” p. 21). The rotating friends ptered out, and the lineup cemented with Armstrong, Dirnt, and Kiffmeyer. Kiffmeyer added a necessary ingredient of age and experience, lending Sweet Children a punk credibility they previously lacked. The band played its Gilman debut in November 1988.

No one had ever loved the name Sweet Children. It had served its purpose, but in preparing to make their first
megastardom. As it did at the first Woodstock, rain pelted the anniversary festival. This event marked their transformation and the band received an invitation to play Woodstock's 30th-anniversary concert. Their response was to turn the outdoor venue into a giant pit of mud. When Green Day took the stage, they began with their hit song “Welcome to Paradise.” This ignited some audience members’ ironic sensibilities, and they proceeded to throw mud at the band. Armstrong egged them on, turning the whole affair into a full-on mud fight. The wildfire publicity gained the band a national reputation as chaos-loving, devil-may-care, play-by-their-own-rules rock-and-rollers. The band managed to stay true to its punk-rooted respect for anarchy and its grassroots values of audience engagement at an event with hundreds of thousands of people in attendance. The band realized it did not have to water down its style, either in personality or performance, and that it just might be possible to balance punk rock with the public eye.

Subsequent years saw the band’s success ebb and flow, and eventually the trio grew creatively restless. Once an artist has a body of work, expectations arise among admirers and fans. Even the most independent-minded person can’t help but feel increased pressure when the public is so eagerly anticipating his or her next move. Green Day got stuck in 2003, but the missing master tapes for their new album provided an unexpected catalyst for recalibration. The band is rumored to have formed a mysterious side project called The Network (their aliases believed to be Fink, Van Gogh, and The Snoo) which, despite the band’s public denial that they are The Network, seemed to infuse a long-lost sense of mischief. Songwriting became fun again, and the band’s creative juices overflowed, generating one of the most beloved albums in recent memory: 2004’s American Idiot. The record netted them that year’s Grammy Award for Best Rock Album.

With American Idiot, they also found a political voice previously unexpressed in their songwriting, one that carried over into their 2009 release and second rock opera, 21st Century Breakdown. Looking back over their 20-year career, the kernels of this voice can be traced to their punk-rock foundation. Instilled in them early on were values of speaking one’s mind, of fighting for what one believes to be justice, of turning fear into something productive, of battling against the insidiousness of apathy, and of staying true to one’s roots. Most of those values are embedded within both rock operas. Green Day have proven their ability to mature as a band over time, without losing sight of where they started. This ability to challenge themselves while preserving their authentic voices has earned them their well-deserved reputation as one of the greatest rock bands of our time.
It only took about 10 years or so after the birth of rock and roll for the first rock opera to appear. While a record only needs a loose unifying theme to qualify as a concept album, a true rock opera requires a narrative component. Pete Townshend's nine-minute suite of songs called "A Quick One While He's Away" is widely considered to be the original foray into this territory, appearing in 1966 on The Who's sophomore release, *A Quick One*. The Pretty Things' 1968 album *S.F. Sorrow* claimed the title of first full-length rock opera. Both of these pieces heavily influenced The Who's 1969 seminal *Tommy*.

The 1970s celebrated the heyday of the rock opera. The Kinks, Lou Reed, David Bowie, Jefferson Airplane's Paul Kantner, Queen, and Genesis offered their own spins on the idea. The genre easily complemented the popularity of progressive rock at the time—a term used to describe the popular penchant for experimentation and desire to strive for a morearty and less formulaic vibe. The decade built to the 1979 release of Pink Floyd's revolutionary album *The Wall*.

Full-album storylines fell out of fashion in the 1980s, undergoing a relatively quiet period until recently. Green Day's revolutionary releases, 2004's *American Idiot* and 2009's *21st Century Breakdown*, mark both a triumphant return and a new chapter for the genre. These two albums stake their claims as the first punk rock operas, and have brought a fresh perspective to a time-honored legacy of rock-and-roll storytelling.

Green Day cites the following records as having a significant impact on the creation of their own brand of rock opera:

- The Who—"A Quick One While He's Away" (1966), *Tommy* (1969), and *Quadrophenia* (1973)
- David Bowie—*The Rise and Fall of Ziggy Stardust and the Spiders from Mars* (1970)
- Meatloaf—*Bat Out of Hell* (1977)
- *The Rocky Horror Picture Show* motion picture soundtrack (1975)
- Andrew Lloyd Webber & Tim Rice—*Jesus Christ Superstar* (1970) (Lloyd Webber and Rice released it as an album before turning it into a stage production)
The punk rock aesthetic and the 924 Gilman Street Project

By Madeleine Oldham

“It’s a proven fact that music can change people.”

– Billie Joe Armstrong

Welcome back to paradise: Green Day performed a surprise show at Gilman in 2001, just after 9/11 (photo by Frank Chan).

A haven and the people who make it what it is: Berkeley photographer Larry Wofley (the black and white photos on this spread) has documented life at Gilman since the mid-1990s.

How to: Takeover Gilman in Less Than A Year...

1. Volunteer. A lot. Offer to do ANYTHING.
2. Tell them you feel you want to do it and you think it’s time you started.
3. Learn how to do one or more of the following jobs:
   - Coordinator
   - Shop Manager
   - Bookkeeper
   - Store Manager
   - Graffiti Coordinator
4. Work your ass off. Work your job, and whatever else is needed.
   (When you don’t have a job, return to Less Than A Year without a little more work, did you?)
5. Hopefully, you’re doing this for a while. You get your prize! (Key to Gilman!)

* You’re now an official member of the Gilman elite. Just don’t lose your key too quickly!

A address that lives in infamy: The street numbers at 924 Gilman (photo by Shawn McClung).

An address that lives in infamy: The street numbers at 924 Gilman (photo by Shawn McClung).
Punk rock was born in the late '70s out of a reaction against the status quo, and in that way shares similar roots to the hippie movement of the '60s. But while the hippies chose peace as their primary tool, the punks chose the expression of anger. To many onlookers, this translated as nothing more than an excuse to behave badly. Punk’s flamboyant side made an impression on the world that to this day still overshadows the depth and richness of the movement. Public opinion tends to focus on the obnoxious antics, the righteous anger, or the questionable fashion, and dismisses punk as antisocial and unproductive behavior.

But for those it touches, punk rock offers an antidote to a world that seems unbalanced and unacceptable. It quite literally saves lives when lonely, ostracized teenagers find others who share their sense of outrage at the world’s injustices, who understand that rebellion can be healthy and necessary, and who know that anger can be channeled to affect positive change. Punk champions the DIY, or do-it-yourself, approach. It rewards participation and frowns on lethargy. Punk believes in equality for all — anyone can start a band, anyone can run a business, anyone can enter politics — and despises elitism of any sort. This value system has shaped many a young mind, famously including those of Billie Joe Armstrong, Mike Dirnt, and Tré Cool. Green Day spent their teenage years as active members of punk mecca 924 Gilman Street.

Gilman opened its doors in Berkeley on New Year’s Eve 1986, providing a lifeline to kindred spirits everywhere. An all-ages, volunteer-run, alcohol- and drug-free, independent music venue and community-gathering space, Gilman quickly became a magnet for young punks searching for a place to call their own. Punks all over the world knew about Gilman. The club operated as a collective, and held weekly membership meetings for volunteers, requiring active contribution from everyone.

The club encouraged activism and served as the gateway for thousands and thousands of young people to seize participatory roles in their own lives. This could take the form of playing in bands, organizing benefit shows for particular causes, holding political meetings, gathering signatures, educating other members about issues, or connecting with punks in other cities and countries. Punk taught people to get involved, to take responsibility for something.

Gilman adhered to an incredibly strict set of regulations for volunteer conduct, which could at times seem antithetical to a subculture that embraced anarchy and chaos. But the rules worked. They were designed to engender and ensure a respect for others and demanded nothing less. Despite frequent feelings of frustration with the constraints these regulations created, no one can argue that the system didn’t succeed. After 22 years, the club is still going strong and still run by a volunteer collective.

Gilman has also remained true to one of its more controversial original tenets: it continues to refuse support to bands on major labels. Five years after their first show at Gilman, Green Day heard the door slam behind them in a bittersweet irony: the place that had nurtured them and set them on the road to fame and fortune had to make a clean break once that fame and fortune was achieved.

What’s in a (nick)name? It’s common in the world of punk rock to adopt a nickname. A moniker might be ironic (Tré Cool), literal (Mike Dirnt—named for the sound his bass made when he used to play it without amplification), or even a pun. (Original Green Day drummer John Kiffmeyer went by the name of Al Sobrante, a play on the town he came from, El Sobrante.) Often these sobriquets used derogatory or negative adjectives as surnames — the most famous examples being Sid Vicious and Johnny Rotten — in order to convey a proud refusal to conform to polite societal conventions. Other well-known aliases include Fat Mike, Poly Styrene, Joey Shithead, Richard Hell, Darby Crash, Cinder Block, and Dave Insurgent.
Billie Joe Armstrong and director Michael Mayer reveal the Broadway bonding behind the punk-rock opera

BY DAVID FRICKE

...During the interviews for Rolling Stone’s recent Green Day cover, singer-guitarist-songwriter Billie Joe Armstrong chatted about the impending production — and the shock of hearing someone else sing those songs. A week later, Mayer spoke to Rolling Stone about the theatrical Idiot, Green Day’s influence on Spring Awakening, and Armstrong’s instant recall of old Broadway showstoppers.

Billie Joe Armstrong

**When did the notion of doing American Idiot as a musical first come up?**

*American Idiot* is a rock opera. But I was very self-conscious about it. I didn’t want it to come across as pretentious. Someone said, “What is the influence?” I said, “This record has more in common with Rocky Horror than Leonard Cohen.” [Laughs]

The idea was, “Wouldn’t it be great to make a film out of it?” Then the film idea fell through the cracks, which was a bummer. The enthusiasm got lost. Then the guy from *Spring Awakening*, Michael Mayer—he was doing an interview. Someone asked him what he wanted to do next, and he said he’d love to do the musical of *American Idiot*. One of the kids from the fan sites put that up. And a year and a half later, lo and behold, we get a call from him.

**What did you think of Spring Awakening once you saw it?**

I was floored. It was so uncharacteristic of what I thought theater was supposed to be. I had no idea what to expect and how unconventional Michael was, in the way he directed this old German play from the turn of the century.

When I saw the show, I kept thinking that a couple of the songs — “Totally Fucked” and “The Bitch of Living” — sounded a lot like Green Day hits. They had that sound and emotional resonance.

“Totally Fucked” — I remember seeing that and going, “Did I write that?” It reminds me of “St. Jimmy” [on *American Idiot*]. You forget how talented those people are, these theater kids. They are completely, mind and body, involved in the theater, just as much as I lived punk rock. They embody the whole thing. Then
I went to a workshop [for American Idiot], and I couldn’t fucking believe it. It’s incredible—all those voices singing your songs at you.

It is a risky proposition—making a musical out of a record that already succeeds on its own and when you perform it in concert. This takes it out of your hands.

Which is a good thing, especially after seeing what Michael did. There’s no intermission. It’s just blasting straight through for 75 minutes. It’s not a long play. He stuck to the spirit of the record, which is pulverizing.

Like the show I saw you play last night.
Right!

Michael Mayer

It was eerie to discover that you were such a fan of Green Day. When I interviewed Spring Awakening composers Steven Sater and Duncan Sheik, I kept mentioning Green Day whenever the subject of the song “Totally Fucked” came up.

It was the effect I wanted. I was listening to American Idiot a lot when we were putting the final chunk of Spring Awakening together. I was literally like, “Guys, listen to this groove. Listen to that fat guitar lick. Why can’t we have this under here?”

But the American Idiot album is not a complete story, more like songs and a couple of mini-operas.

The people in it are a little older than those in Spring Awakening. It’s not the same adolescent thing. But it is a response to a seriously fucked-up environment, a political and social situation that became untenable.

Why American Idiot instead of another classic punk record? Why not London Calling by the Clash?

American Idiot felt so complete to me. The version we will end up performing will have other songs in it—two B sides from the European release and four from the new album [21st Century Breakdown]. But American Idiot has a huge emotional arc. There was an amazing narrative that was, at times, perplexing and ambiguous, but also so full of possibilities with a multitude of voices. Some of the songs—I heard them as dialogue....

How protective is Billie of his original material?
I am basically doing the libretto. Billie was very much a part of it. I kept calling him and emailing him every different version of my scenario. But the libretto is basically akin to the libretto of The Who’s Tommy—there is no dialogue per se. I am inventing the way in which these songs function as dialogue—as narrative, as emotional maps.

He actually knows a lot about classic musical theater. He grew up with those songs, performing them as a child.

That was the thing that connected us so strongly. After we did the first concert version of the libretto—with these 12 actors and singers, performing the whole thing for the band—we all went out afterwards for dinner. I don’t know why, but at a certain point, Billie and I were sitting across from each other, singing a song together from Gypsy. It was hilarious.

What do you hear in Billie as a songwriter, beyond the punk speed and guitars?
His songs have a richness and emotional pull that you don’t get from other songs in that genre. They are usually one-note rants—terrific, engaging. But there is a purity of humanity deep inside Billie’s songs. And it’s also his voice.

How would you describe it?
It’s unusual—tinged with a real edge, a kind of violence. But inside that shell is a sweet aching yearning that comes through in everything he sings. It seems contradictory. And that contradiction is fascinating.

Do you think he could compose for the theater?
When we were together the other night, he did say, “The next thing, after this, I want to write something completely new for you to direct.”

If you’ve got the gift, who knows where it comes from and why. The great thing is to keep feeding it and take care of it. What is so remarkable to me is to watch him allow that gift to grow and to be unfettered by constraints that people want to put around it. At a certain point, songwriting is more important than image and labels.

He’s not afraid of being uncool.
And you know what? That’s the coolest thing of all.

Green Day’s *American Idiot*

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CASTING
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AND CARRIE GARDNER

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Video and projection equipment by SenovvA
Flying effects provided by ZFX, Inc.
Guitars by Gibson Guitars
CAST
(IN ORDER OF APPEARANCE)

Johnny  John Gallagher, Jr.
Will  Michael Esper
Tunny  Matt Caplan
Heather  Mary Faber
Whatsername  Rebecca Naomi Jones
St. Jimmy  Tony Vincent
The Extraordinary Girl  Christina Sajous
Ensemble  Declan Bennett
           Andrew Call
           Gerard Canonico
           Miguel Cervantes
           Joshua Henry
           Brian Charles Johnson
           Chase Peacock
           Theo Stockman
           Ben Thompson
           Alysha Umphress
           Morgan Weed
           Libby Winters
Swings  Lorin Latarro
        Omar Lopez-Cepero

Time: The Recent Past
Place: Jingletown, USA

American Idiot will be performed
without an intermission.

BAND
Conductor / Keyboard / Accordion  Carmel Dean
Drums / Percussion  Trey Files
Guitar 1  Alec Berlin
Guitar 2  William Evankovich
Bass  K. Joseph Shaughnessy
Violin  Kathy Marshall
Viola  Erin Benim
Cello  Rachel Turner Houk
Associate Conductor  Matt Hohensee
Music Coordinator  Michael Keller
Music Copyist  Colleen Darnall

Developed by Berkeley Repertory Theatre,
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Powerhouse Theater at Vassar July, 2009

VERY SPECIAL THANKS
Pat Magnarella
Chris Bilheimer
Larry Schwarz and Animation Collective
Wayne Hyde
Eric Kulberg
Brandon Dailey of Mudhoney Hair Salon

The Actors and Stage Managers employed in
this production are members of Actors’ Equity
Association, the Union of Professional Actors
and Stage Managers in the United States.

All musicians in this production
are members of Musicians Union Local 6,
American Federation of Musicians.
Green Day,
Congratulations from everyone at PMC!
Pat, John, Tyler, Lorrin, Liz & Roger

Life beats down and crushes the soul, and art reminds you that you have one.
~ Steila Adler

Reprise Records congratulates
GREEN DAY
on the world premiere of
American Idiot
at Berkeley Rep.
Declan Bennett

Declan joins the cast of American Idiot direct from London. He is an independent singer-songwriter with a dedicated following on the London and New York City music scene, Declan released his second solo album, An Innocent Evening of Drinking, in spring 2008, and opened for Boy George on his 31-date UK tour last fall. He is currently working on his third solo project and a film adaptation of his last record. Declan made his Broadway debut in 2007 as Roger in Rent. His other US theatre credits include the 2006–07 national tour of Rent as Roger. In the UK, Declan appeared in Taboo in the West End and on tour, The Kissing Dance at the Edinburgh Festival, and Willy Russell's Our Day Out as Reilly. Check out declanbennett.co.uk.

Andrew Call

Andrew appeared on Broadway in Cry-Baby, Glory Days, and High Fidelity. His off-Broadway credits include Altar Boyz, and regionally he appeared as Marius in Les Misérables, for which he received a Helen Hayes Award nomination.

Gerard Canonico

Gerard is thrilled to be joining Berkeley Repertory Theatre. At eight years old he started his career on Broadway as Gavroche in Les Misérables. He most recently appeared as Moritz in the Tony Award–winning Broadway production of Spring Awakening. His other credits include A Christmas Carol at Madison Square Garden in 2000 with Frank Langella and in 2001 with Tim Curry. Gerard's off-Broadway shows include Children's Letters to God in the role of Brett and The Prince and the Pauper, in which he starred as Tom Canty (the pauper). He toured with Chita Rivera in Casper the Musical and performed at Paper Mill Playhouse in The King and I as Louis. Gerard's music can be heard at myspace.com/takingchancesnj.

Matt Caplan

Matt has performed on Broadway in Rent and the Lincoln Center Theater revival of South Pacific. He also appeared in The Mysteries of Harris Burdick at Barrington Stage Company. He has also been featured in Fox's New Amsterdam and in the films Across the Universe and Painting Abby Long. Matt is a guitarist and has released three independent records, the most recent of which, Odd Evensong, is available from CDBaby.com, iTunes, and mattcaplan.com.

Miguel Cervantes

Miguel is making his Berkeley Rep debut. His past credits include Chip Tolentino on Broadway and in the first national tour of The 25th Annual Putnam County Spelling Bee. Miguel originated the role of Miguel Hernandez in Happiness off Broadway at Lincoln Center. His regional credits include the Bat Boy in Bat Boy: The Musical at SpeakEasy Stage Company in Boston, for which he won an IRNE Award for Best Actor in a Musical; Jack in Into the Woods at New Repertory Theatre in Newton, MA; and Thurio in Two Gentlemen of Verona at Baltimore Centerstage. On All My Children he played Armando, the thug boyfriend holding Susan Lucci hostage.

Michael Esper

Michael made his Broadway debut last fall opposite Frank Langella in Roundabout Theatre Company's A Man for All Seasons. His other New York credits include The Agony and The Agony (Vineyard Theatre). As You Like It (The Public Theater), Big Bill (Lincoln Center Theater), Crazy Mary and Manic Flight Reaction (Playwrights Horizons), The Four of Us (Manhattan Theatre Club), and sub/Urba (Second Stage Theatre). Michael's regional credits include Tony Kushner's The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to The Scriptures at the Guthrie Theatre, Long Day's Journey into Night with the Druid Theatre Company and the Dublin Theatre Festival, and Edward Albee's Me, Myself and I at McCarter Theatre Center. On film and television, Michael's credits include All Good Things, A Beautiful Mind, Bittersweet Place, Bunker Hill, Law and Order: Loggerheads, and Watching TV with the Red Chinese. He won the Clarence Derwent Award from Actors' Equity and received a nomination for Best Supporting Actor for Long Day's Journey Into Night from the Irish Times. Michael trained at the Mason Gross School of the Arts at Rutgers University and is an associate artist of The Civilians.

Mary Faber

Mary made her Broadway debut as Kate Monster and Lucy T. Slut in Avenue Q. Her other New York credits include Clea in Floyd and Clea Under the Western Sky and Hilary Faye in Saved, both at Playwrights Horizons; Junie B. Jones at the Lucille Lortel Theatre; and The Tutor at the York Theatre Company. Regionally, credits include All Good Things, A Beautiful Mind, Bittersweet Place, Bunker Hill, Law and Order: Loggerheads, and Watching TV with the Red Chinese. He won the Clarence Derwent Award from Actors’ Equity and received a nomination for Best Supporting Actor for Long Day's Journey Into Night from the Irish Times. Michael trained at the Mason Gross School of the Arts at Rutgers University and is an associate artist of The Civilians.

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Christopher Maring
Meyer Sound, especially
Michael Creason, John Monitto, and Toddi Meier
Pat, Tom, and everyone at Tiki Tom's
Denis Randall
Abbie Strassler
Troy White, tWHITE Design
Bob Vorlicky
ally, she most recently appeared at the Huntington Theatre Company in *The Corn is Green*. She has also performed in productions at the 5th Avenue Theatre, Goodspeed Opera House, Village Theatre, and Virginia Stage Company. Her television credits include *All My Children* and *Ghost Stories*. Mary frequently performs improv and sketch comedy at Ars Nova, The Second City: nyc, and the Upright Citizens Brigade Theater. She is a graduate of Brandeis University.

**John Gallagher, Jr. JOHNNY**

John has appeared on Broadway in David Lindsay-Abaire’s Pulitzer Prize–winning play *Rabbit Hole* and Duncan Sheik and Steven Sater’s musical *Spring Awakening*, for which he won the 2007 Tony Award for Best Featured Actor in a Musical and was nominated for Drama Desk and Drama League Awards. He has performed at Atlantic Theater Company in the original off-Broadway production of *Spring Awakening* as well as Beau Willimon’s *Farragut North* and Conor McPherson’s *Port Authority*. His other off-Broadway credits include *Current Events* and *Kimberly Akimbo* at Manhattan Theatre Club. John has appeared regionally in *Kimberly Akimbo* at South Coast Repertory and *Fuddy Meers* at the Birmingham Repertory and in London’s West End. His television work includes all three *Law and Orders* and *The West Wing*. John has also appeared in the films *The Good Student*, *Pieces of April*, and Woody Allen’s *Whatever Works*. He will be seen in next summer’s *Jonah Hex* and Kenneth Lonergan’s upcoming *Maggie’s Plan*.

**Joshua Henry**

Joshua is a member of Jaradoa Theater and Actors’ Equity Association. He was most recently seen in the New York City Center 2009 Encores production of *The Wiz*. Joshua was seen on Broadway in *In the Heights*, and his off-Broadway credits include *Serenade* and *In the Heights* (Drama Desk Award). Joshua’s film and TV credits include *Sex and the City* and *Kings*. He is excited to be making his Berkeley Rep debut in this groundbreaking new musical and is thankful for the support of his friends and family, William Morris, and Station 3.

**Brian Charles Johnson**

Brian began his career at New York’s renowned Atlantic Theater Company. He began training at the Atlantic’s acting school and was soon cast in the off-Broadway production of *Spring Awakening* directed by Michael Mayer. *Spring Awakening* quickly graduated to the Broadway stage, and so did Brian. The Broadway production garnered eight Tony Awards, including Best Musical. Brian has participated in a number of workshops in New York City, including Manhattan Theatre Club’s *Dreams of Violence*, Roundabout Theatre Company’s *Six Degrees of Separation*, and *Shrek the Musical*. He is thrilled to be making his Berkeley Rep debut in this groundbreaking production.

**Rebecca Naomi Jones**

Rebecca proudly appeared in the Berkeley Rep production of *Passing Strange*, which she continued with in its off-Broadway run at The Public Theater and then on Broadway at the Belasco. A filmed version directed by Spike Lee arrived in theatres this summer, and will air on PBS’ *Great Performances*. Rebecca played the title role in *Dreamgirls*, which she was nominated for a Drama Desk Award, and appeared in the Berkeley Rep production of *Spring Awakening*. As *George* in Arthur Miller’s *Death of a Salesman*, she made her Broadway debut recently in *Hair* (Principal, Hubert, Tribe) after the off-Broadway Shakespeare in the Park run with *The Public Theater/ Broadway Shakespeare Festival*. Theo played Dionysus in *The Bacchae* in both New York and Poland, for which he received the Best Leading Actor Award at the 2007 International Theatre Festival in Warsaw. Theo has also performed in New York City at LaMama ETC, PS 122, and recently at Joe’s Pub in *The Last Goodbye*, a new fusion of Jeff Buckley’s music with Shakespeare’s *Romeo and Juliet*. His regional credits include *3 Pinter Shorts* at the Williamstown Theatre Festival, and his TV appearances include *Cupid* and 30...
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Rock, Theo trained at the International Theatre Workshop in Amsterdam and the British American Drama Academy; he holds a BFA in drama from NYU’s Tisch School of the Arts. Gabba gabba hey!

Ben Thompson
ENSEMBLE

Ben, making his Berkeley Rep debut, cannot thank this creative team enough for giving him a chance to be a part of this family. His New York credits include Cyrano de Bergerac with Placido Domingo at the Metropolitan Opera, as well as Joe’s Pub and the New York Musical Theatre Festival. He performed in national tours of Deaf West's Big River, Disney's High School Musical, and Joseph and the Amazing Technicolor Dreamcoat. His regional appearances include Atlanta’s Theater of the Stars, Casa Mañana, Ford's Theatre, and Oklahoma’s Lyric Theatre. Ben holds a BFA in theatre from Texas Christian University and is a proud member of Actors’ Equity Association.

Alysha Umphress
ENSEMBLE

Alysha is beyond thrilled to be making her Berkeley Rep debut with American Idiot and to be back in the Bay Area where she was born and raised! In fact, she received a Bay Area Theatre Critics Circle Award for Best Supporting Actress for FAB! at the Alcazar Theatre. Her off-Broadway credits include Make Me a Song, The Music of William Finn, and her other New York appearances include Bare (Nadia) at New World Stages, Funked Up Fairy Tales at MTC, Goodtime Charley (Maria) at the York Theatre Company, and Student Songs at Lincoln Center Theatre. Regionally she has appeared with Barrington Stage, Center Rep, Goospeed Opera, and Woodminster Summer Musicals. On film she can be seen in Across the Universe. She holds a BFA from The Boston Conservatory and she opened for Diana Krall at the Fujitsu Jazz Festival. Alysha is a three-time MAC Award nominee for Best Female Jazz Vocalist, and her live album is available at alyshaumphress.com.

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Singer/songwriter Tony Vincent moved to New York City in 1998, his sights set on landing a mainstream record deal. Instead he booked a role in the hit Broadway musical Rent, which sent him on a string of rock-opera theatrical leads, including Judas in Jesus Christ Superstar on Broadway and Galileo Figaro in We Will Rock You on London’s West End and in Las Vegas. Tony has fronted the rock band Queen on a handful of occasions, including Queen Elizabeth’s Golden Jubilee and Party in the Park. In 2002 he was chosen as one of the first artists to bring the music of Andrew Lloyd Webber to Asia in ALW’s Masterpiece. Tony would like to thank Richard Ashcroft, Paul Draper, Martin Gore, Robert Smith, and Thom York. For more information log on to tonyvincent.com.

Morgan Weed
ENSEMBLE

Morgan is thrilled to make her Berkeley Rep debut and to have the privilege of singing Green Day’s music with this extraordinary team. She has lived in New York, but now calls LA her home. In New York she last appeared as Cassandra in the world premiere of Saved, directed by Gary Griffin at Playwrights Horizons, and as the standby for Natalie in the world premiere of Next to Normal, directed by Michael Greif, at Second Stage Theatre. She appeared regionally as Mary in the world premiere of The Bowery Boys at the Marriott Theatre, directed by David H. Bell, and in three world premieres at the Ethel M. Barber Theater: Dorothy Gael in Was, directed by Tina Landau; Gina Jenner in In the Bubble, directed by Michael Greif; and Shirley in The Boys Are Coming Home, directed by Gary Griffin. Morgan studied theatre and English literature at Northwestern University and voice with Steve Sweetland in New York.
This is Libby’s first production at Berkeley Rep. In New York, she played Lysistrata in *The Women of Athens* (Mayhaps Productions), Ms. Pac-Man in *Songs from the Pac-Man* (The Bureau), Neely in *R-E-S-P-E-C-T* (New York Stage and Film), Percy in *The Spitfire Grill* (Gallery Players), and Eva in *White Noise* (New York Musical Theatre Festival). Libby played Eva in a workshop of *White Noise* for Sibling Theatricals. She has also appeared as Sophie in the Las Vegas production of *Mamma Mia!* and on television as Phoebe McManus in *Champs* (abc, Dreamworks Productions). Libby sings and plays guitar with the band the Fabulous Entourage, which has played Ars Nova, Bowery Ballroom, Joe’s Pub, The Knitting Factory, the Mercury Lounge, and the Viper Room (LA).

**Green Day**

**MUSIC**

Vocalist/guitarist Billie Joe Armstrong, bassist Mike Dirnt, and drummer Tré Cool were loud, snotty, scrappy kids from working-class backgrounds who came of age in the underground punk scene in Berkeley. Even though they had released two records prior (*1,039 / Smoothed Out Slappy Hours* and *Kerplunk!*), they announced their arrival with 1994’s *Dookie*, a dynamic blast of exuberant three-chord punk-pop that spoke to bored teenagers everywhere. The album eventually sold 15 million copies, earned the band its first Grammy Award, and inspired a raft of imitators. Over the years, Green Day continued to top the charts with their subsequent studio albums *Insomniac*, *Nimrod*, and *Warning* while entertaining millions of fans with their frenetic live shows. But it was their landmark 2004 album *American Idiot* that launched Green Day into the stratosphere. “Jesus of Suburbia” set the tone by telling a tale of the choice between self-destruction and redemption that resonated with listeners of all ages, nationalities, and political persuasions.

American Idiot debuted at No. 1 on the Billboard chart. It spawned five hit singles, earned seven Grammy nominations (winning two, including Rock Album of the Year), and raised the bar for modern rock and roll. This year, Green Day released its new album, *21st Century Breakdown*, and launched a world tour. For more information on Green Day, visit greenday.com.

**Michael Mayer**

**BOOK, DIRECTOR**

Michael received the 2007 Tony Award, as well as the Drama Desk and Outer Critics Circle Awards, for the Tony Award–winning Best Musical *Spring Awakening*, which he also directed in London and Vienna. His other Broadway credits include *Side Man*, Tony winner for Best Play; *Thoroughly Modern Millie*, Tony winner for Best Musical; *A View From the Bridge*, Tony winner for Best Revival; *After the Fall; You're a
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PROFILES

Good Man, Charlie Brown; and Triumph of Love.
In addition to Spring Awakening at Atlantic
Theater Company, his off-Broadway credits
include Everyday Rapture, Our House, 10 Million
Miles, Antigone in New York, Baby Anger, The
Credaex Canvas, and Stupid Kids. Michael also
directed the national tours of Spring Awaken-
ing, Thoroughly Modern Millie, and Angels in
America, winner of Jefferson and Carbonell
Awards. His other regional work includes plays
at La Jolla Playhouse, McCarter Theatre, Cen-
terstage, and Yale Rep. He directed the films A
Home at the End of the World and Flicka.

Steven Hoggett
CHOREOGRAPHER

Steven is co-founder and artistic director of
Frantic Assembly, directing and choreograph-
ing all of its productions. His recent Frantic
work includes Dirty Wonderland, Hymns,
Othello, (pool) no water, and Stockholm. Steven
served as associate director and choreog-
rapher for Black Watch with the National
Theatre of Scotland, earning the 2009 Olivier
Award for Best Choreography. The show won
many awards and enjoyed two world tours,
including two runs at St. Ann’s Warehouse in
New York. He worked on several other NTs
productions as well, including 365, The Bacchae,
and The Wolves in the Wall, a co-production
with Improbable Theatre. His credits as a
choreographer and movement director in
his native Britain also include Royal National
Theatre, 2012 at the Royal Opera House, West
Yorkshire Playhouse, the Stephen Joseph The-
atre, Bare Bones Dance Company, and Paines
Plough Theatre Company. In addition, he has
provided choreography for Prada, Radio One,
Selfridges, and the award-winning TV commer-
cial “Harmonious Dance” for Orange Mobile.

Tom Kitt
ORCHESTRATIONS, ARRANGEMENTS,
MUSICAL SUPERVISION

Tom composed the new musical Next to Nor-
mal, for which he received two Tony Awards
(Best Original Score with Brian Yorkey and
Best Orchestration with Michael Starobin), the
Outer Critics Circle Award for Best New Score,
and the 2009 Frederick Loew Award for Dra-
matic Composition. As a composer, his other
credits include High Fidelity on Broadway,
From Up Here at Manhattan Theatre Club, and
The Retributionists at Playwrights Horizons. As
a musical director, conductor, and arranger for
Broadway and off-Broadway shows, his credits
include 13, Debbie Does Dallas, Everyday Rap-
ture, Hair, Laugh Whore, and Urban Cowboy. He
is the proud leader of the Tom Kitt Band, and
his original songs have been featured in film
and on TV.
Christine Jones  
**SCENIC DESIGN**

Christine earned a Tony nomination for *Spring Awakening* and also designed the Broadway production of *The Green Bird*, directed by Julie Taymor. Her off-Broadway credits include *The Book of Longing* at Lincoln Center Festival, based on the poems of Leonard Cohen with music by Philip Glass; *Burn This* at Signature Theatre Company, starring Ed Norton and Dallas Roberts; *Debbie Does Dallas* at Jane Street Theatre; *Much Ado About Nothing* at The Public Theater/New York Shakespeare Festival; and *Nocturne* at New York Theatre Workshop. She has also created scenery for regional theatres across America and for operas, such as *The Elephant Man* at the Minnesota Opera, *Giulio Cesare* at Houston Grand Opera, and *Lucia de Lammermoor* at New York City Opera.

Christine is the artistic director of Theatre for One, a space inspired by peep show booths and confessional, which can be seen at theatreforone.com. She is a member of the adjunct faculty at NYU’s Tisch School of the Arts.

Andrea Lauer  
**COSTUME DESIGN**

Andrea created costumes for *The Butcher of Baraboo* at Second Stage Uptown, *Elephant Dreams* at The Joyce Theatre, and *Status Entropus*, a multimedia dance performance presented in New York City and Thessaloniki, Greece. She also designed New York University’s productions of *Hair* and *Our Lady of 121st Street*, as well as numerous shows for the Alley Theatre including *After the Fall*, *And Then There Were None*, *Black Comedy*, *The Crucible*, *Fully Committed*, *Glengarry Glen Ross*, *Proof*, *Steel Magnolias*, *The Thirteenth Chair*, *The Woman in Black*, *Wait Until Dark*, and *Who’s Afraid of Virginia Woolf?*. Andrea’s upcoming work includes *Or* with Women’s Project and a new ballet for the Trey McIntyre Experience. Her designs have been featured in *Theater* magazine, published by Yale School of Drama, and most recently included in *Fashionable Technology* by Sabine Seymour. She is a recipient of the Baryshnikov Fellowship and holds an MFA from NYU’s Tisch School of the Arts.

Kevin Adams  
**LIGHTING DESIGN**

Kevin designed Berkeley Rep’s production of *Passing Strange*, which moved to Broadway in 2008. He received a Tony Award in 2007 for his work on *Spring Awakening*, another Tony in 2008 for *The 39 Steps*, and two more Tony nominations in 2009 for *Hair* and *Next to Normal*. His other Broadway credits include *An Almost Holy Picture* featuring Kevin Bacon, Eve Ensler’s *The Good Body*, John Leguizamo’s *Sexaholix*, and *Take Me Out*. In 2002, he earned an Obie Award for Sustained Excellence, honoring his designs for off-Broadway shows such as *Magnetic Fields’ 69 Love Songs* and the original production of *Hedwig and the Angry Inch*.

His work has also been seen at the Donmar Warehouse, the Kennedy Center, New York City Opera, Steppenwolf Theatre Company, and in London’s West End, Japan, and Korea. Visit Kevin online at ambermylar.com.
Brian Ronan  
**SOUND DESIGN**


Darrel Maloney  
**VIDEO AND PROJECTION DESIGN**

As the creative director and co-founder of Atmosphere 13, Darrel produced and designed motion graphics for broadcast, commercials, film, and special media. His work has been seen on HBO's *Crank: Made in America*, Scissor Sisters' performance on CBS' *Fashion Rocks*, *MTV's Summer Gig*, and *Martha Stewart's Christmas Special* on CBS, among many others. A select list of other clients includes ABC Networks, CBS, Comedy Central, Discovery Channel, ESPN, Food Network, Sci-Fi Channel, Showtime, and Universal Television. Darrel holds a BA and MFA in set and lighting design from NYU. He has designed projections for *The Elephant Man* at the Minnesota Opera and *Everyday Rapture* at Second Stage, as well as sets and lighting for many New York City, European, and regional theatres, including *Deliverance* at the Institute for Contemporary Arts London, *Four Scenes in a Harsh Life* at Los Angeles Theatre Center, and *Richard III* at the Hartford Stage with sets by Christine Jones.

Carmel Dean  
**MUSICAL DIRECTOR**

On Broadway, Carmel worked on *The 25th Annual Putnam County Spelling Bee* as the vocal arranger and associate musical director. Her off-Broadway credits include *Everyday Rapture*, *Vanities*, *William Finn's Elegies, a Song Cycle*; and Martha Clarke's *Belle Epoque*. Carmel's international productions include *Chicago* in Australia and Hong Kong and the opening and closing ceremonies for the 2000 Olympic Games in Sydney. She is also Chita Rivera's musical director. Carmel came to the US from her native Australia in 2001 on a Fulbright Scholarship, and in 2003 she graduated from NYU's graduate program in musical theatre writing.

Jim Carnahan  
**CASTING**

Jim serves as director of artistic development for Roundabout Theatre Company, where he has cast *No in the Shade*, *12 Angry Men*, *1776*, *After Miss Julie*, *After the Fall*, *Assassins*, *Betrayal*, *Big River*, *Bye Bye Birdie*, *Cabaret*,

Carrie Gardner CASTING
Carrie's Broadway credits include A Man for All Seasons, Les Liaisons Dangereuses, The Philanthropist, and Spring Awakening (including the national tour). Off Broadway she worked on 10 Million Miles at Atlantic Theater Company and Cycling Past the Matterhorn at Theater Row. For Roundabout she worked on Distracted, The Language of Trees, The Marriage of Bette & Dot, Ordinary Days, The Overwhelming, and Speech & Debate. Regionally, Carrie has worked on The Three Musketeers at Chicago Shakespeare Theater and Darwin in Malibu and Viva la Vida, both at Bay Street Theatre.

Lorin Latarro ASSOCIATE CHOREOGRAPHER, SWING
Lorin choreographed Cy Coleman’s The Best Is Yet to Come, directed by David Zippel at Rubicon Theatre Company; Broadway by the Year ’76 and ’85 at The Town Hall; The Cosmopolitan for the National Alliance of Musical Theatre; Damn Yankees at the Clarke Theatre; Erotic Broadway at The Triad; Hansel and Gretel for PBS’ Live from Lincoln Center; Heroes and Smokin’ Lotus for Broadway Bares; How to Succeed... at the White Plains Performing Arts Center; Jerusalem Syndrome for the New York Musical Theatre Festival; Love for Three Oranges and The Magic Flute for Juilliard Opera Company; Lysistrata at Alice Tully Hall; and Nothin’ Like a Dame for New World Stages. Lorin served as associate choreographer for Party Come Here for the Williamstown Theatre Festival and numerous works for Momix Dance Theater. Her television credits include associate choreographer of Clash of the Choirs and Grease: You’re the One That I Want. She had a recurring role on Ed and appeared on Late Show with David Letterman. Lorin performed in 12 Broadway shows, including as Adelaide in Guys and Dolls, Bambi in Curtains, Bianca in Kiss Me Kate, Brenda in Movin’ Out, Cassie and Sheila in A Chorus Line, Fermina in Man of La Mancha, Lady of the Lake in Monty Python’s Spamalot, and Nadijra in Apple Tree, as well as featured dance roles in Fosse, Swing!, and Wonderful Town. Lorin sang and toured in the girl group Pajama Party, which released two albums on Atlantic Records and scored two Top 40 hits. She received a Dancebreak Award, and has a BFA from The Juilliard School.

James Harker STAGE MANAGER
Jim’s Broadway credits include After the Fall, Beauty and the Beast, The Pillowman, Proof, A View from the Bridge, and You’re a Good Man, Charlie Brown. Off-Broadway credits include 10 Million Miles and La Bohème with Linda Ronstadt.

Matt Hohensee KEYBOARDS, ASSOCIATE CONDUCTOR
Matt is a pianist and substitute conductor at Wicked in San Francisco. His past credits as pianist and associate music director include Caroline, or Change; Dessa Rose; Grey Gardens; Harold and Maude; Into the Woods; A Little Princess; and Vanities at TheatreWorks; Beauty and the Beast, A Chorus Line, Flower Drum Song, Guys and Dolls, and Little Shop of Horrors with American Musical Theatre of San Jose; and The 25th Annual Putnam County Spelling Bee, Assassins, Bingo!, Falssettos, The Last 5 Years, Martin Short: Fame Becomes Me, My Fair Lady, Ragtime, and many others. As music director, his credits include Bat Boy, Beehive, Chess, A Chorus Line, Into the Woods, Joseph and the Amazing Technicolor Dreamcoat, Pippin, South Pacific, and Starting Here, Starting Now. Matt is also an orchestrator and arranger for Silva Screen Productions.

Michael Keller MUSIC COORDINATOR
Michael’s music coordination on Broadway includes 9 to 5 the Musical, Avenue Q, Billy Elliot, In the Heights, The Lion King, The Little Mermaid, Mamma Mia!, Next to Normal, Shrek the Musical, West Side Story (2009), Wicked, and Barbra Streisand concerts (1994, 2000, 2006, and 2007). Life is complete with wife Pamela Sousa, son Zachary, and daughter Alexis.

Erin Benim VIOLA
Erin is a founding member of Quartet Rouge. The quartet can be heard in clubs around the Bay Area, as well as performing with artists such as Mary J. Blige, Josh Groban, Diana Krall, Tommy Lee, Smokey Robinson, the Trans-Siberian Orchestra, Neil Young, and Jay Z. She received her Bachelor’s of Music from the San Francisco Conservatory and also studied at the University of North Carolina School of the Arts. As a violinist, Erin has served as concertmaster with the Santa Rosa Symphony and the Fresno Philharmonic, among others, and has been a soloist with the North Carolina Symphony. She performs with several local orchestras, including the New Century Chamber Orchestra.

Alec Berlin GUITAR
Alec couldn’t be happier about his Berkeley Rep debut with American Idiot. His New York credits include Billy Elliot, The Color Purple, Mamma Mia!, Next to Normal, Rent, and Shrek the Musical. He has performed with Lou Christie, Ben Folds, Elton John, John Legend and Stephen Colbert, Little Anthony and the Imperials, the Shirelles, and Rufus Wainwright. He is a graduate of St. John’s College and the New England Conservatory. When he isn’t playing guitar, Alec cooks, eats Japanese food, and dotes on his nephews. He is hard at work on the follow-up to his 2007 album Beauty, Grazing at the Trough. Watch alecberrin.com for details about the 2010 release.

William Evankovich GUITAR
Will started his music career fronting the progressive-punk band Mason Lane, co-billing shows with Green Day in the Bay Area club scene. One of the Bay Area’s most respected guitarists and singer/songwriters, he is a member of the Shaw-Blades acoustic trio, featuring Tommy Shaw and Jack Blades, and has performed on stage with members of Chicago, the Eagles, and kiss. Will is the band leader of the rock group the American Drag with longtime bandmates Joseph Shugahtnessy and John Mader, drummer for the San Francisco production of Wicked.

Trey Files DRUMS
Percussionist Trey Files has performed and/or recorded with Ethos Percussion Group, Manhattan Chamber Orchestra, M’Benga Bangoura, Michael Gordon, New Music Consort, Colorado String Quartet, North/South Consonance, and Pandit Samir Chatterjee. As a drummer and associate conductor he worked on Spring Awakening both off Broadway and on Broadway. Off Broadway, he was also a performer and music supervisor for De La Guarda. A rock drummer at heart, Trey happily spent much of his youth playing with bands in the New York hardcore punk scene.

Rachel Turner Houk CELLO
The founding cellist of Quartet Rouge, Rachel actively contributes to the quartet’s repertoire of original pop and rock arrangements, which can be heard at quartetrouge.com. She has performed in Europe with Ian Anderson, Robin Gibb, Nena, Neue Philharmonie Frankfurt, Northern Sinfonia, Wiener Maskentheater, and others. She also toured Germany and Austria with the award-winning Rilke Projekt Live. In 2005, Rachel founded Synchronicity Strings and performs with the group throughout Northern California. Rachel freelances in the Bay Area and performs with the Monterey Symphony. She has a Bachelor’s of Music from Trinity College of Music in London and a Master’s of Music from Rutgers University.
Kathy Marshall
VIOLIN
Playing violin, baritone violin, and percussion, Kathy has been instrumental in developing the unique sound of Quartet Rouge since its inception. Kathy has toured Japan with the Percy Faith Orchestra, Brazil with the Women’s Philharmonic, and the US with the San Francisco Mime Troupe. During her five years with the band Dick Bright’s SRO, she performed and toured extensively throughout the US, Canada, Mexico, and Europe. She has also performed with the San Francisco Shakespeare Festival. Kathy is currently a member of the Marin and Santa Rosa Symphonies, and performs with San Francisco Opera. She holds a degree in music performance from the University of California, San Diego and studied Spanish literature at the Universidad de Madrid.

K. Joseph Shaughnessy
BASS
Joseph started out as a bassist in the Bay Area punk scene during the ’80s. He debuts at Berkeley Rep after years of recording and international touring in several groups with his longtime bandmate Will Evankovich. He has also recorded and performed with members of Heart, Pearl Jam, and Soundgarden and is the bassist for the rock group the American Drag with Evankovich and John Mader, drummer for the San Francisco production of Wicked.

SenovvA
SenovvA produces and provides management services in the theatrical, broadcast, and multimedia/live-event industries. Spearheaded by founder K. Lee Harvey and producers Arianna Knapp and Jon Kimbell, the company’s theatrical projects range from Broadway to the Edinburgh Fringe Festival to the Oscars. Their client list includes 20th Century Fox, the Academy of Motion Picture Sciences, Coca-Cola, DreamWorks, Elton John AIDS Foundation, NBC, the Nederlanders Organization, Really Useful Group, and the Shubert Organization, to name just a few. SenovvA is a member of the National Alliance for Musical Theater and mtm:uk. Visit senovva.com.

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ZFX is an industry-leading provider of flying effects with extensive experience on Broadway and in the event industry. For more than 15 years, ZFX has collaborated with clients to create safe and awe-inspiring flying effects for audiences around the globe. With a full staff including choreographers, performers, riggers, and designers, ZFX can not only bring clients’ artistic visions to life, but also conceptualize, create, and implement all of the flying from start to finish. Famed for creativity and choreography, ZFX is also a technical

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Tony Taccone
ARTISTIC DIRECTOR
Tony is artistic director of Berkeley Rep, where he has staged more than 35 shows—including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, and Itamar Moses. Tony made his Broadway debut with Bridge & Tunnel, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. This fall he returns to Broadway to direct Carrie Fisher’s Wishful Drinking, which set box-office records at Berkeley Rep before enjoying a six-city national tour. Tony commissioned Tony Kushner’s legendary Angels in America, co-directed its world premiere at the Mark Taper Forum, and has collaborated with Kushner on seven projects including Brundibar and the premiere of Tiny Kushner. 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 Actors Theatre of Louisville, Arena Stage, Arizona Repertory Theatre, the Eureka Theatre, the Guthrie Theater, Hartford Stage, the Huntington, The Public, San Jose Repertory Theatre, Seattle Rep, and Yale Rep.

Susie Medak
MANAGING DIRECTOR
Susie has served as Berkeley Rep’s managing director since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT), the management association that represents 75 of the nation’s largest nonprofit theatres. Susie has often served on program panels for the National Endowment for the Arts and chaired two panels for the Massachusetts Arts Council as well. She served two terms on the board of Theatre Communications Group, including three years as the organization’s treasurer. Closer to home, Susie chairs the Downtown Berkeley Business Improvement District. She is also a board member 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. Medak serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society. She lives in Berkeley with her husband and son.

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Les Waters  
ASSOCIATE ARTISTIC DIRECTOR

Obie Award–winner Les Waters has served as associate artistic director of Berkeley Rep since 2003. 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, Charles Mee, and Wallace Shawn, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. This fall, he makes his Broadway debut with *In the Next Room (or the vibrator play)*, which began in Berkeley. His other productions at Berkeley Rep 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 Lieutenant of Inishmore*, and *Yellowman*. Les has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at UC San Diego and is an associate artist of The Civilians, a theatre group based in New York.

Karen Racanelli  
GENERAL MANAGER

Karen joined Berkeley Rep in November 1993 as education director. Under her supervision, Berkeley Rep's Programs for Education provided live theatre for more than 20,000 students annually. In November 1995, she became general manager and since then she oversees the day-to-day operations of the Theatre, supervising the box office, company management, and I.T. She has represented the League of Resident Theatres during negotiations with both Actors’ Equity Association and the Union of Stage Directors and Choreographers. Prior to her tenure at Berkeley Rep, Karen worked as executive director for a small San Francisco-based theatre company and was sponsorship manager for the San Francisco Fair. She also worked for Theatre Bay Area as director of theatre services. As an independent producer, Karen produced plays and events for Climate Theater, Intersection for the Arts, Life on the Water, Overtone Theatre Company, and San Jose Stage Company. She has served on the boards of Climate Theater, Overtone Theatre Company, and Park Day School and is currently on the board of the Julia Morgan Center.

Madeleine Oldham  
RESIDENT DRAMATURG

Madeleine is Berkeley Rep’s literary manager and resident dramaturg. Karen Racanelli

Michael Suenkel  
BERKELEY REP PRODUCTION STAGE MANAGER

Michael began his association with Berkeley Rep as the stage management intern for the 1984–85 season and is now in his 16th year as production stage manager. Some of his favorite shows include *36 Views*, *Endgame*, *Eurydice*, *Hydriotaphia*, and *Mad Forest*. He

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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 Pittsburgh Public Theater, The Public and Second Stage Theatres in New York, and Yale Rep. For Magic Theatre, he stage-managed Albert Takazaucsak's "Breaking the Code" and Sam Shepard's "The Late Henry Moss."

Amy Potozkin
BERKELEY REP CASTING DIRECTOR
Amy is in her 20th 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, 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 "Haku 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.

Tom Hulce
As a producer, Tom's projects include "Spring Awakening," winner of the Tony Award for Best Musical, and Alan Bennett's "Talking Heads," which received an Obie Award, a Drama Desk Award, and the New York Drama Critics Circle Award for Best Play. In 2004, he produced the film of Michael Cunningham's "A Home at the End of the World," also directed by Michael Mayer. Tom's directing credits include John Irving's "The Cider House Rules" at Seattle Repertory Theatre, the Mark Taper Forum, and Atlantic Theater Company. As an actor, he appeared in "Equus" and "A Few Good Men" on Broadway, "The Normal Heart" on London's West End, "Eastern Standard" at Seattle Rep, and "Hamlet" at The Shakespeare Theater in Washington, D.C. His film performances include "Amadeus," "Animal House," "Dominick and Eugene," "Echo Park," "Fearless," "Parenthood," and "Disney's The Hunchback of Notre Dame I and II." He has been nominated for an Academy Award, a Tony Award, four Golden Globes, and an Emmy Award, which he won for "The Heidi Chronicles."

Ira Pittelman
In 2002, Ira won a Tony Award for "Private Lives" starring Alan Rickman and Lindsay Duncan and also co-produced "Topdog/Underdog," which went on to win the Pulitzer Prize for Drama. In 2007, along with co-producer Tom Hulce, he won the Tony Award for Best Musical for "Spring Awakening," which won seven other Tonys as well. His other Broadway credits include the acclaimed revival of "The Iceman Cometh" starring Kevin Spacey, Baz Luhrman's production of "La Bohème," "Stones in His Pockets," and two plays by Neil Simon: "The Dinner Party" starring Henry Winkler and John Ritter and "The Odd Couple" starring Nathan Lane and Matthew Broderick.

Bill Falik & Diana Cohen
EXECUTIVE PRODUCERS
Bill and Diana have been subscribers and supporters of Berkeley Rep since its earliest days on College Avenue. Diana joined the board of trustees in 1991 and served the Theatre for 10 years; she is currently a member of the board of trustees at Cal Performances. As a family therapist, she worked in private practice for 25 years before retiring to focus on her painting. Bill has been a real-estate and land-use lawyer practicing in the San Francisco Bay area for the past 37 years. He currently is the CEO of Live Oak Enterprises and Westpark Community Builders, which creates master-planned communities in the greater Sacra- mento region. He is also a visiting professor at Boalt Hall School of Law and a member of the professional faculty at Haas Business School. Having joined Berkeley Rep's board in 2006, Bill now serves as a vice president. He is actively involved in philanthropic activities throughout Northern California.

John & Helen Meyer
EXECUTIVE PRODUCERS
John and Helen have been Berkeley Rep subscribers for more than 25 years. They own and operate Meyer Sound, a Berkeley-based company that designs and manufactures professional audio equipment and provides electro-acoustical architectural services. Meyer Sound employs over 350 people in its offices in Berkeley, Nashville, Canada, Germany, Mexico, and Australia. Helen has served on Berkeley Rep's board of trustees for the past 10 years and also serves on boards for the Mark Morris Dance Group and the Alameda County Workforce Investment Board. John is a fellow of the Audio Engineering Society and recently received the Silver Award for outstanding technical contributions to his field. He is also the recipient of an R&D 100 Award for measurement technology. The Meyers are delighted to play a part in outstanding theatre here at Berkeley Rep.

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

Roger Strauch is a former president of Berkeley Rep's board of trustees and a current member. He is chairman of The Roda Group (rodagroup.com), a venture-development company based in Berkeley, best known for launching Ask.com, PolyServe, and Sightspeed. Roger serves on the board of directors of Cardstore.com, GameReady, and Ravenflow, all located in the East Bay, and his firm is the lead investor in Solazyme, a renewable-energy company based in South San Francisco. Roger is a member of the engineering dean's college advisory boards of Cornell University and Cal. He is also an executive member of the board of trustees for the Mathematical Sciences Research Institute in Berkeley and a co-founder of the William Saroyan Program in Armenian Studies at Cal. He is also an executive member of the Piedmont Council of the Boy Scouts of America. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children's Hospital. They have three teenage children.

Kerry Francis & John Jimerson
PRODUCERS
Kerry and John are excited to support "American Idiot," as John has been a longtime fan of punk rock and Green Day since his move to California in the mid-90s. John is employed at Chevron's Richmond refinery and has enjoyed the thought-provoking plays produced by Berkeley Rep. Kerry is a member of Berkeley Rep's board of trustees and a real-estate investor and developer. Her husband, Steve, is CEO of Key Curriculum Press, an educational publishing company with a focus on mathematics.

Marjorie Randolph
PRODUCER
Marjorie is president of Berkeley Rep's board of trustees and a longtime supporter of the Theatre. She currently lives in Los Angeles, where she heads up worldwide human resources for Walt Disney Studios, although she still considers Berkeley her home. During

financial law for three decades. He served as secretary of the California Business and Transportation Agency and president of the California Council for Environmental and Economic Balance. He is currently Special Assistant to the Attorney General of California.
more than 50 organizations around the Bay Area, including Berkeley Opera, foolsFURY Theater, Galería de la Raza, The Luggage Store, Natural World Museum, Other Minds, Root Division, and Southern Exposure. In 2007, after choosing to narrow its guidelines, the Foundation supported many organizations that are dedicated to producing cutting-edge visual and performance art. These include Cutting Ball Theater, Del Sol Quartet, Epiphany Dance, and Mission 17. In 2008, the Foundation continued this grant-making by awarding grants to organizations such as 3rd I South Asian Film Festival, Meridian Gallery, New Langton Arts, and the Wattis Institute. To date the Foundation has awarded grants in excess of $5 million. For more information, please visit us at wattisfoundation.org.

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  - 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!*
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Sep 21, 7pm, Roda Theatre
Admission is free
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Stephanie Shipman

#### SCENIC ART
Charge Scenic Artist
Lisa Lázár

#### COSTUMES
Costume Shop Manager
Maggi Yule

Assistant Costume Designer
Maggie Whitaker

Draper
Kitty Muntzel

Tailor
Kathy Kellner Griffith

First Hand
Janet Conery

Wardrobe Supervisor
Barbara Blair

#### ELECTRICS
Master Electrician
Frederick C. Geffken

Production Electricians
Christine Cachane
Zoltán DeWitt

Sound
Sound Supervisor
Heather Bradley
Sound Engineer
James Ballen

#### ADMINISTRATION
Controller
Suzanne Pettigrew

Director of Technology
Gustav Davila

Executive Assistant
Andrew Susskind

Human Resources Manager
Eric Ipsen

Bookkeeper
Kristin Cato

Human Resources Consultant
Laurel Leichter

Database Manager
Diana Amexquita

Receptionist
Barbra Ritchson

#### DEVELOPMENT
Director of Development
Synn Eve Komaromi

Director of Corporate & Leadership Gifts
Daria Hepps

Special Events Manager
Margo Chillies

Individual Giving Manager
Laura Fichtenberg

Institutional Grants Manager
Elisabeth Millican

Development Assistant
Catrina Sheen

Development Database Coordinator
Jane Voytek

Gifts Entry Associate
Sobhan Doherty

#### PATRON SERVICES
Patron Services Manager
John Gay

House Manager
Katrena Jackson

Sub House Managers
Cayley Carroll
Octavia Driscoll
Aleta George
Ellen G. Maloney
Kiki Poe

Concessions
Michelle R. Barron
Euphrates Duhaut
Abigail Hanson
Kimberly Jew
Zoe Kalinowski
Devon LaBelle
Ellen G. Maloney
Elana McKernan
Sarah Nowicki
Jocelyn Thompson

UsHER Coordinators
Nelson & Marilyn Goodman

#### BOX OFFICE
Ticket Services Director
Chad Jones

Subscription Manager & Associate Sales Manager
Laurie Barnes

Box Office Supervisor
Terry Goullette

Box Office Agents
D. Mark Blank
Christina Cone
Leah Kaplan
Michael Woo

#### MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Robert Swibel

Director of Public Relations / Associate Director of Marketing & Communications
Terence Keane

Art Director
Cheshire Isaacs

Audience Development & Events Manager
Elissa Dunn

Marketing & Multimedia Manager
Pauline Luppert

Communications Manager
Chad Jones

Webmaster
Christina Cone

Program Advertising
Ellen Felker

#### OPERATIONS
Director of Operations
Alex Edwards

Facilities Manager
Christopher Dawe

Maintenance Technician
Johnny Van Chang

Facilities Assistants
Kevin Barry
Guy Colwell
Greg Hall
Brittney Hooper
Travis Lavin
Bok Choy Mathewson

#### BERKELEY REP SCHOOL OF THEATRE
Associate General Manager & Director of the School of Theatre
Rachel L. Fink

Associate Director
Mary Beth Cavanaugh

Jan & Howard Oringer Outreach Coordinator
Dave Maier

Education Associate
Gendell Hernández

School Administrator
Emika Abe

#### SCHOOL OF THEATRE FACULTY
Grades K–8
Erica Blue
Jan Burnett
Rebecca Castelli
Laura Derry
Nancy Gold
Gendell Hernández
Marlet Martinez

Grades 9–12
Rebecca Castelli
Deborah Eubanks
Greg Hubbard
Dave Maier
Andy Murray

Adult
Erica Blue
Rebecca Castelli
Deborah Eubanks
Gary Graves
Marvin Greene
Ben Johnson
Dave Maier
Andy Murray
Ryan O’Donnell
Tim Orr
Robert Parsons
Lisa Anne Porter
Diane Rachel
Rebecca Stockley

#### 2009–10 BERKELEY REP FELLOWSHIPS
Bret C. Harte Directing Fellow
Mina Morita

Costume Fellow
Silvia Deutsch

Development Fellow
Sarah Nowicki

Education Fellows
Elizabeth Guzman
Kashara Robinson

Electric Fellow
Matthew Avery

Company and General Management Fellow
A. Euphrates Duhaut

Graphic Design Fellow
Nora Merendecky

Literary/Dramaturgy Fellow
Rachel Viola

Marketing and Communications Fellow
Elana McKernan

Production Fellow
Katherine Wepler

Properties Fellow
Anna Victoria Peralta

Scenic Art Fellow
Alexandra Friedman

Shop Fellow
Seth Fly

Sound Fellow
Beryl E. Baker

Stage Management Fellow
Emily Hartman

The 2009/10 Fellowship Program is generously supported by

## Affiliations

The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

## 2009–10 Berkeley Rep

- **Number 1**
- **The Berkeley Rep Magazine**
- **53**
Latecomers will be seated at the discretion of the house manager.

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

Request information
To request mailings or change your address, write to Berkeley Rep, 2025 Addison St., Berkeley, CA 94704; call 510 647-2949; email patron@berkeleyrep.org; or click berkeleyrep.org/subscribe. If you use Hotmail, Yahoo, or other online mail accounts, please authorize berkeleyrep@berkeleyrep.pmail.us.

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

2009–10 ticket prices*

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<tr>
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*No Thursday matinees for Limited Engagement shows

*American Idiot ticket prices
Single-ticket prices for American Idiot are higher than prices for our other shows to help cover the additional expense of producing a large-scale work with live music.

Premium section tickets range from $54–$86. Section A tickets range from $44–$73. Section B tickets range from $32–$56.

Under 30 discount
Half-price advance tickets for anyone under the age of 30 for most shows, based on availability. Proof of age required. Sorry, we can’t give refunds or offer retroactive discounts.

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 another performance of the same show. 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 510 647-2912 for information about $10 student matinee tickets, classroom visits and teaching artist residencies, teacher training workshops, post-show discussions, teacher study guides, backstage tours, and more. Call 510 647-2949 for information on discount subscriptions for preschool and K–12 educators.

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

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

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

Beepers / phones / recordings
Please make sure your pager, cell phone, or watch alarm will not beep. Doctors may check pagers with the house manager and give seat location for messages. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

Please do not touch the set or props
You are welcome to take a closer look at the set, but please don’t step onto the stage. Some of the props can be fragile, and are placed precisely.

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

Theatre maps

SEATING SECTIONS: ● PREMIUM ○ A ○ B

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AbRi
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Pioneered fetal surgery.

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When complications arose in her pregnancy, Beverly Ray was referred to UCSF, where doctors safely operated on her baby in-utero to correct a life-threatening birth defect. Fetal surgery is just one reason UCSF has an international reputation for quickly translating scientific innovations into lifesaving treatments. Now, we’re building a new hospital complex—including children’s, women’s specialty and cancer hospitals—where our world-class doctors can practice medicine in the most technologically advanced facilities available anywhere. With your help, just imagine the possibilities.

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The Campaign for
UCSF Medical Center

for more about UCSF or Samara’s story:
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