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IN THIS ISSUE

PROLOGUE
A letter from the artistic director PAGE 4
A letter from the managing director PAGE 5

REPORT
It’s alive! Berkeley’s Downtown Arts District flourishes PAGE 7
Unleashing the power of the imagination PAGE 9
Facilities and the art of illusion PAGE 11
Donors in the spotlight PAGE 13
Sponsor profile: Peet’s Coffee & Tea PAGE 14
Giving the gift of Berkeley Rep PAGE 17

FEATURES
Beyond words: nonverbal storytelling on stage PAGE 18
Some questions for Aurélia Thierrée PAGE 20
Beauty and magic for everyman PAGE 22

BERKELEY REP PRESENTS
Aurélia’s Oratorio PAGE 23
Profiles PAGE 25

CONTRIBUTORS
Foundation, corporate, and in-kind sponsors PAGE 30
Individual donors to the Annual Fund PAGE 31
Michael Leibert Society PAGE 32
40th Anniversary Campaign PAGE 34

ABOUT BERKELEY REP
Staff and affiliations PAGE 36
Board of trustees and sustaining trustees PAGE 37

FYI
Everything you need to know about Berkeley Rep’s box office, gift shop, seating policies, and more PAGE 38

CALENDAR
Unless otherwise noted, all pre- and post-show events are for Aurélia’s Oratorio.

Docent presentations take place one hour before each Tuesday and Thursday performance for the run of the show.

DECEMBER
4 Teen Night, 6:30pm •
4 30 Below, pre-show happy hour and post-show party, 7pm •
4 First preview, 8pm •
9 Opening-night dinner, 6pm, Hotel Shattuck Plaza’s FIVE •
9 Opening night, 8pm •
11 Tasting: Parry Cellars, 7pm •
12 Tasting: Ale Industries, 7pm •
13 Tasting: Spanish Table, 6pm •
18 Tasting: Artesa Vineyards & Winery, 7pm •
19 Tasting: Kokomo Wines, 7pm •
20 Tasting: Artesa, 6pm •
24 Special Christmas Eve matinee, 2pm •
25 Christmas Day, no performances •
31 Special New Year’s Eve performance, 8pm •

JANUARY
1 Special New Year’s Day matinee, 2pm •
6 Teen Council Meeting, 5pm •
7 Post-show discussion, 8pm •
8 Tasting: Artesa, 7pm •
9 Tasting: Artesa, 7pm •
10 School of Theatre Sunday Sampler, 1pm •
10 Tasting: Artesa, 6pm •
11 School of Theatre winter session begins •
12 Post-show discussion, 8pm •
15 Coming Home Teen Night, 6:30pm •
15 Coming Home first preview, 8pm •
20 Coming Home opening-night dinner, 6pm, Bistro Liaison •
20 Coming Home opening night, 8pm •
22 Post-show discussion, 8pm •
22 Coming Home tasting: Almare Gelato, 7pm •
23 Coming Home tasting: Artesa, 7pm •
24 Coming Home tasting: Raymond Vineyards, 7pm •
24 Final performance, 7pm •
29 Coming Home tasting: Bison Brewery, 7pm •
30 Coming Home tasting: Kokomo Wines, 7pm •
31 Coming Home tasting: Ale Industries, 6pm •

School of Theatre event •
Donor appreciation event •
for a number of years now, the circus, at least as we know it in America, has been undergoing a radical transformation. Beginning in the Bay Area with the Pickle Family Circus, whose legendary trio of clowns (Geoff Hoyle, Bill Irwin, and Larry Pisoni) was at the forefront of the New Vaudeville movement, to the theatrically explosive productions of Cirque du Soleil, the circus has been experimenting with the number of ways that a story can be told.

Beginning with smaller vignettes and expanding to entire evenings framed by a central idea, clowns, acrobats, jugglers, musicians, and physical specialists of every variety now find themselves in the middle of productions that are unified by concepts and themes. Instead of a collection of entertaining acts that have no relationship to one another, each act is now a show within a show, an element designed to resonate within a larger whole. While most of these productions would never claim to tell a single tale with a beginning, middle, and end, they attempt to create a loose narrative, the frame of a story that uses visual, aural, and physical elements to create a different kind of theatrical magic. Like the best of all performance art, the audience is charged with connecting the dots, with making up or completing the story. The results can be spectacular and exhilarating, validating our own imagination along with that of the creators.

Aurélia's Oratorio is part of this new movement. Using age-old acrobatic techniques married to a host of nonverbal narrative elements, the piece is a poetic exploration of what the world is and what it can become. Some would call its relentless spirit of surprise surreal or dream-like. But the magic it employs is intended not only to astonish us, but also to have an emotional impact as well. It is not a cop-out to say that the dreamscape of Aurélia invents its own rules, because the rules it invents are not arbitrary; they have a singular logic connected to Aurélia's imagination.

It is not common for us to present this type of work, work that does not adhere to all of Aristotle’s dramatic requirements, within the body of our regular season. But at Berkeley Rep we love to expand the definition of what is commonly considered “regular.” From the writers we commission, to the directors we hire, to the performers we employ, the artists we are interested in challenge us to think differently about theatrical possibilities. Additionally, the Roda Theatre, with its fly lines, trap doors, and state-of-the-art technical equipment, has allowed us to dream in different ways.

We thank you for dreaming along with us.

All the best,

Tony Taccone
I recently attended a dinner for members of our Michael Leibert Society. Named for Berkeley Rep’s founder, the Society is that very special group of people who have included the Theatre in their estate plans. In other words, they’ve made gifts that will benefit Berkeley Rep after they are gone, ensuring that their children and their children’s children can enjoy the Theatre for generations to come. I was struck by the forward-thinking nature of these generous people and by how their long-term view mirrors the long-term vision of the Theatre itself.

At Berkeley Rep we honor our past, and we value our artists and our audience members who have helped us to become an institution of regional and national stature. And yet, we are keenly aware that our real legacy, and the legacy of those who know and love us, will be our capacity to encourage new generations of artists, audiences, and theatre practitioners. That legacy involves producing and enjoying work that is meaningful, compelling, and relevant long into the future.

As we come to the end of 2009, I hope you will give some thought to helping Berkeley Rep secure its legacy. You can do so by supporting our Annual Fund and our Michael Leibert Society. With your help, we will continue to educate the youth of our community at the Berkeley Rep School of Theatre, train future leaders of the American theatre in our fellowship program, and encourage the great writers of tomorrow by commissioning and developing their work today.

With warm wishes to all of you for the New Year,

Susie Medak
It’s alive!
Downtown Berkeley’s Arts District flourishes
Crowds are flocking to experience theatre, hear music, and savor the food

BY CHAD JONES

On a busy night in the Downtown Berkeley Arts District—with people heading to a show at Berkeley Rep, a concert at Freight & Salvage, or one of the many other dining or entertainment options—there’s no question that what used to be known as Auto Body Row has become one of the liveliest downtowns in the country.

CONTINUED ON NEXT PAGE
An arts district like the one that is generating so much excitement here in Berkeley doesn’t just happen. It takes years of dedicated planning, coalition-building, political know-how, and unflagging enthusiasm to turn a good idea into civic reality.

Berkeley Rep’s managing director, Susie Medak, has been deeply involved in the creation of the Arts District, a plan that came to fruition during the terms of three different mayors, through several bond measures, and from countless hours of hard work.

“On nights when there are performances going on in all the theatres, I can’t stay away,” Susie says. “I stand in the street and direct traffic — it gives me an excuse to be here. It’s so much fun to see people of all sizes, shapes, colors, and inclinations walking past each other to a different event, to see kids in the streets carrying instruments and going to rehearsals. To see so many people with so many reasons to be down here is wonderful.”

Susie points out that Berkeley Rep served as the anchor for the district, and when the Roda Theatre opened in 2001 (on a lot that used to house a parking garage), the arts district began to take shape in a serious way.

“This city, with the university population and a citizenry that is curious, smart, and interested in the world of ideas, has been a great home for Berkeley Rep,” Susie says. “I’m sure that we would be a different company if we were located in another community, and I’d like to think that Berkeley is different because of our presence.”

Soon after the Roda opened, Addison Street became home to another stage, the much-admired Aurora Theatre Company as well as the East Bay Media Center, the Berkeley Rep School of Theatre, and the Jazzschool. With the opening of the Freight & Salvage Coffeehouse last August (in what also used to be a garage), the buzz became even more palpable. And that buzz is likely to keep growing with the announcement that the old UC Theatre movie house will become a music venue run by the folks who have a hand in San Francisco’s Hardly Strictly Bluegrass Festival and Great American Music Hall.

CONTINUED ON PAGE 35
WHAT WOULD A WORLD WITHOUT imagination look like?

According to Merriam Webster, imagination is defined as “the act or power of forming a mental image of something not present to the senses or never before wholly perceived in reality” or as “creative ability” or “the ability to confront and deal with a problem.” By these definitions, imagination is responsible for the wheel, the microchip, sliced bread, the National Parks system, a symphony, a sonnet, and the Fed’s response to the recession. In short, a world without imagination starts to look pretty grim.

Berkeley Rep’s School of Theatre stimulates the imagination of its students, from young children to adults seeking continuing education. Not surprisingly, younger students often have an easier time freeing their imaginative and creative selves. “By the end of middle school, kids start to become really self-conscious,” says MaryBeth Cavanaugh, the School’s associate director. “It’s incredibly important to start early, so that kids have a point of reference for continued creativity as they get older.”

School of Theatre classes for young children are based on play and fantasy. This fall, kindergarten and first-grade students are imagining and dramatizing intergalactic exploration in the School’s Outer Space Adventure class, and second- and third-grade students are traveling through history in The Time Machine. Both classes use play to introduce complex notions of space and time. For instance, in dealing with time, kids might start by learning about tempo. Is something fast or slow? From there they can move to rhythm and its variations.

“Through play, it’s easy for kids to absorb an idea because they absorb it into their bodies,” MaryBeth explains. “They learn kinesthetically. Later on they can absorb the ideas intellectually.”

By fourth and fifth grade, students are ready to experiment with more advanced dramatic structures such as locating the beginning, middle, and end of a scene, using that understanding to bring the scenes to life. For example, in the current session of Playmakers, children are learning to create a dramatic arc for their own creative work by studying the structure of Sandra Cisneros’ book The House on Mango Street.

Classes like these help prepare students for more sophisticated creative explorations. “Some of the most creative work we see is done in early middle school,” MaryBeth adds. “It’s harder as the kids get older, but we just keep challenging their creativity through the middle- and high-school years and recognizing the risk-takers. We don’t expect most of our students to be future theatre professionals, but the work that they do here can impact their future lives in so many positive ways.” Tapping into that sense of play and imagination outside the realm of theatre can help students build confidence and spontaneity and help them overcome fears of public speaking.

“I also think students who’ve been through theatre training have a more open-minded view of the world,” MaryBeth adds. “Because they’ve had to think outside themselves and imagine what it’s like to be in someone else’s shoes, they tend to be more accepting of other people’s lifestyles and cultures.”

Teaching artist and outreach coordinator Gendell Hernández couldn’t agree more. “By the time kids hit high school, it’s like, ‘You want me to do what?’ And it shows in their work. Especially with the older kids, you get a lot of realism without a lot of truth. And truth is what makes you good.” Berkeley Rep’s teaching artists use theatre exercises and games such as miming, free-writing, and “pass the energy” to encourage older students to get at the essence of what they are trying to say.

“It takes experimentation—nothing works every time,” Gendell says. “And sometimes the essence of something is not found in words—maybe it’s best expressed by a sound, or a gesture. We’re helping our students fill their creative toolboxes and giving them a safe space to try out those tools.”
That kind of encouragement for experimentation is becoming harder and harder to find. “The emphasis on standardized tests in schools these days means that teachers have less time to focus on nontraditional learning and creative problem-solving,” says Berkeley Rep’s literary manager and dramaturg, Madeleine Oldham. Madeleine relates the phenomenon of “teaching to the test” to trends she has noticed in her playwriting classes. “Teens especially are very concerned about ‘getting it right.’ But what does getting it right even mean when the exercise is ‘Make my dog a character in your play?’”

“If you are taking it seriously, you are doing it right,” Gendell says. And taking it seriously in this context can mean giving yourself permission to look ridiculous in front of your peers — using fantasy and imagination in the same way younger kids do, without fear. “It has to be OK to fail,” says Madeleine bluntly. “That’s where creativity and imagination begin.”

Leslie Ribovich, former co-director of our Teen Council and a veteran of the School’s playwriting classes, has recent experience of the transition from expressive tween to self-editing teen. Now a junior at Barnard College at Columbia University, Leslie wonders whether we lose our ability to play imaginatively because of everyday pressures crowding out the fun stuff and making us overly self-critical.

“The key trend here is that we feel as though we are keeping a part of ourselves inside when we do not play,” Leslie notes. “The subtext in a teenage or adult improv class might be ‘I’m afraid to let myself go’ or ‘I don’t want to embarrass myself.’ Play and imagination are very personal, and as we get older, we feel the need to draw boundaries around the personal. Sometimes it feels good to skip down the street singing, ‘Oh, What a Beautiful Morning.’ It disrupts order and causes us to think about our own behavior and space, and some would argue that it is avant-garde theatre in itself. But above all — it’s fun.”
IN THE REALM OF MAGIC, BERKELEY REP’S FACILITIES DEPARTMENT would give Harry Houdini a run for his money. Our facilities employees work in the shadows, leap from rooftop to rooftop, and divine — and prevent — problems before they happen. During an hour spent shadowing Facilities Director Christopher Dawe, we climbed through a skylight, crossed a bridge on the roof, checked the settings on a giant machine with the potential to freeze the entire Thrust Stage, and hypnotized a car mechanic into cutting our estimate by 80 percent. Berkeley Rep’s facilities employees do not seek out applause for their work, but for them every day is a series of magic tricks and balancing acts, without which the Theatre as we know it would fall apart.

A facilities craftsman, like a magician, is a master of illusion. He is in charge of managing the chaos behind the scenes so that it is utterly invisible to employees and patrons alike. Our facilities staff accomplishes this by predicting the future. As Christopher says, “The thing about facilities and operations is you never get credit unless it’s broken, and then you’re in trouble because it’s broken. Because of this, it’s important to make sure that you’re one step ahead and trying to guess, imagine, understand, estimate, and forecast the future. And trying to get it right enough so you don’t have a big deal. There’s nothing more satisfying than when you see a big truck coming and avoid it.”

In addition to saving our Theatre from train wrecks, noxious gases, evildoers, and the like, the facilities folks are in charge of general maintenance and upkeep. Every day, two members of our four-person janitorial staff (one on the morning shift and one on the evening shift) follow a detailed schedule that winds, like a treasure map, through our two theatres, the backstage areas, the School of Theatre, and the warren of offices and rehearsal halls housed in our annex on Center Street. The broad scope of Berkeley Rep’s buildings and the variable schedules of our employees make this one of the most complex janitorial jobs that Christopher has ever encountered.

Because of the ever-changing, episodic nature of the work, the daily challenges of Christopher and Facilities Technician Johnny Van Chang—in his 16th year at the Theatre—read more like a detective series than an office report. My morning spent with Christopher could be summed up as a thrilling trilogy: “The Mystery of the...
Roda Lobby Odor,” “The Secret of the Fluctuating HVAC,” and “The Phantom of the Thrust Bathroom.”

After traipsing above, below, and around the Theatre, Christopher put on his best Hardy Boys impression to share the “Case of the Ravenous Fruit Flies.” Last season, The Lieutenant of Inishmore tested both the squeamishness of our patrons and the capacity of our wardrobe and set clean-up crews with over 15 gallons of fake blood spilled in every performance. Little did you know, it also tested the problem-solving capacity of our facilities department.

According to Christopher, “Every place Inishmore has ever been has had insane fruit-fly infestations, to the extent that patrons were complaining. The blood is basically corn syrup and Hershey’s syrup and glycerin.” That recipe proved to be a veritable cocktail for Drosophila melanogaster. Christopher got an anonymous note (OK, an email from the production office) warning him of this phenomenon and he kicked into David Blaine mode. Once he ruled out entombing the fruit flies in a giant block of ice as a viable option, he phoned our pest-control contact and came up with a plan. All it took was “good hygiene, bug monitors, home remedies, and nuclear weaponry” to keep the fruit flies at bay. He may have been kidding about the last remedy, but we may never know — a magician never tells.

The work of our facilities staff may not always be glamorous, but the reveal is enormously gratifying. It’s easy to forget the planning, orchestration, and foresight that goes into keeping our Theatre grounds crisis-free and running smoothly. Just as with any good play, magic trick, or heating system installation, the job of everyone at Berkeley Rep is to help you forget about what happens behind the scenes and give you a space to be entertained, provoked, and delighted.

Be a deputy facilities crewmember!
While you’re at Berkeley Rep, you can assist our intrepid facilities crew by

- Recycling your program after the show — take it home and recycle after reading or put it one of the program racks near the Theatre doors.
- Disposing of your trash properly in one of three bins you’ll find in the lobby: compost, recycling, and trash.
Rebecca Schwartz and Jonathan Berk have been bringing their family to Berkeley Rep for 10 years. They recently sat down with their 12-year-old daughter, Hannah, to share with us why being involved with the arts is important for them as a family.

How are you involved with Berkeley Rep?
Jonathan: We have been subscribers and donors for 10 years, and Hannah was involved in this year’s School of Theatre Summer Intensive.

Hannah, what did you get out of your experience at the School?
Hannah: I learned a lot about theatre. I really enjoyed the variety of classes that the Summer Intensive offers, like sword-fighting and costume design. We wrote plays together. I learned how to be a better actor by projecting my voice.

Is there a particular production that your family enjoyed together?
Rebecca: Yellowjackets. The play directly relates to the Berkeley community, and it provided thought-provoking conversation in our family.

Why is involvement in the arts important?
Rebecca: We enjoy theatre and we encourage our children to follow the interests that they enjoy. The arts bring the community together. We get to socialize with friends at shows and connect more with one another.

How has your interest in the arts brought your family closer?
Rebecca: The productions we have seen give us something to come back and talk about with our family at the dining-room table. Shows like The Laramie Project and The Arabian Nights encouraged discussion, and it’s interesting to see how each play generates different conversations.

Hannah: It was nice to see my family supporting me in the audience when I was acting in the School of Theatre.

Why does your family support Berkeley Rep?
Jonathan: We love theatre, and Berkeley Rep offers some outstanding work. There is at least one show each season that is truly exceptional.
Rebecca: Supporting the arts is important, especially during hard times. We give to Berkeley Rep because of its tremendous contributions to the performing arts in our community.
Window displays, holiday muzak in every store, TV commercials, and billboards—this time of year, every year, we hear a consistent message: “This is the season of giving. Buy our product!” Plutros about the spirit of giving that come from the business world often ring a bit tinny, like a misshapen jingle bell. That’s why we think the holiday giving program at Peet’s Coffee & Tea is cool and unique—not unlike a snowflake.

There are 196 Peet’s stores, and each one raises money for a local nonprofit chosen by the employees at that location. Every November, employees are invited to nominate an organization and present its cause to their baristas. After presentations, the staff votes to select the winning organization.

Berkeley Rep is familiar with the program because the Theatre has enjoyed a long and cozy relationship with Peet’s. Now one of the most renowned experts in the specialty coffee industry, Peet’s roast master emeritus Jim Reynolds recalls, “We’ve been selling Berkeley Rep coffee for their concessions stand for as long as I’ve been in Berkeley—25 years—and it goes back way farther than that.” In 1966, Alfred Peet opened the first Peet’s Coffee and Tea store in Berkeley on Vine Street. Michael Leibert opened Berkeley Rep (then known simply as the Theatre) in a storefront on College Avenue two years later, and Peet’s advertised in the nascent theatre’s earliest playbills, including the 1972 production of The Fantasticks (see image above).

Years later, when Berkeley Rep announced its fundraising campaign to build the Roda Theatre, Peet’s contributed $25,000. Jim explains the donation: “At that time it was the largest cash donation that Peet’s had ever made.” Clearly, both organizations have grown a lot since the 1960s.

To be eligible for Peet’s holiday-giving program, an organization need only meet three simple criteria: it must be a nonprofit, it must be local, and it must serve people in need. Such broad criteria results in an eclectic array of recipients. There have been well-known charitable organizations such as The Children’s Hospital and Research Center Oakland and the Oakland Humane Society. Various shelters for battered women and homeless families have also received donations. Peet’s has supported less conventional organizations as well, including Camp Winnarainbow, the sleep-away circus camp founded by Wavy Gravy that aims to “train noncompetitive leaders in an environment that is loving, harmless”; Bread & Roses, dedicated to uplifting the human spirit by providing free shows to people who live in institutions or who are otherwise isolated from society; and Bananas, a child-care referral and support agency which provides free parenting information, workshops, and referrals in seven different languages.

Erica Hess, Peet’s senior manager of community involvement, feels it’s important that her company’s employees remain directly involved in choosing the organizations the company supports. “When you can give people empowerment, that’s when you get really positive results,” she says.
Whatever organization the stores’ employees select, they work together to encourage their customers to donate whatever they can over the course of a single week. Often, employees elect to contribute a portion of their tips, too, though they’re not required to do so. At the end of the week, all the contributions are counted, and Peet’s matches up to $1,000 in donations per store.

This year’s campaign runs from December 17 to 24.

Last year, Peet’s donated to more than 150 local organizations, with some stores voting to support the same organizations. Erica beams when she talks about the 24-year-old program’s success. “It actually began as an initiative of a single store’s employees,” she explains. “They took it upon themselves to donate their tips to recent hurricane survivors and they invited customers to join them. Peet’s thought it was a great idea, and a tradition was born.” She adds, “Last year, despite the economic environment, we raised $234,000—an increase over the prior year by $30,000. This program is something that our customers and employees truly look forward to because it provides them with an avenue to give back.”

Erica doesn’t think it’s a coincidence that Peet’s employees have been so successful and motivated to contribute to their communities. “When we hire, we look for people with diverse interests, people who are passionate about life and have interests beyond coffee,” she offers with a chuckle. “Bringing your passion to work was an ideal of founder Alfred Peet. He was always an under-the-radar supporter of local nonprofit organizations, including Berkeley Rep.”

Reflecting on historical good will between Berkeley Rep and Peet’s, Erica muses, “You know, so many of our customers are Berkeley Rep patrons. There’s just something about coffee and characters, conversation, and community that fit together. When we engage with our customers and our community, we can really inspire each other and make an impact.”

Berkeley Rep invites you to raise a hot mug and toast Peet’s and decades of giving back to our community.
What do libraries, classrooms, restaurants, living rooms, and dinner tables have in common? They’ve all been venues for talks given by Berkeley Rep’s docents. While the Theatre continues to offer the talks regularly on Tuesdays and Thursdays at 7pm in our lobbies, the volunteer docents—a team of almost two dozen people—have eagerly expanded their reach into the community. Talks for the public are regularly scheduled at the Orinda Library (see sidebar for dates) and special talks for groups are routinely offered at the Albany Adult School, Berkeley City College, Berkeley Rep School of Theatre, and the University of California, Berkeley.

At UC Berkeley, Rondi Gilbert teaches an English class to incoming freshmen and uses Berkeley Rep shows as a starting point for a writing assignment. For American Idiot her three sections of students were treated to docent talks by Megan Wygant. “In the past, students felt intimidated about writing essays on something as alien and formal as a play,” Rondi says. “The docents know what I’ve assigned and set the students up to look for specific themes.”

Unlike most docent talks in art galleries, in museums, or at the opera, Berkeley Rep’s talks are balanced to provide both a core rooted in academia and an experience of shared thought and group interaction. The best part of going to the theatre is the shared experience you can discuss on the ride home. Docents act as a starting point to open up the themes and players in a show to provide you an access point. So, next time you’re throwing a dinner party, planning a special event, or looking for an unusual gift, you should consider inviting one of our docents over—talks are free and can be tailored to your needs.

Bring our docents to you!
If you’re interested in inviting a docent into your workplace, classroom, living room, or anywhere else, please email info@berkeleyrep.org or call us at 510 647-2900 x 2951.

Orinda Library docent talks are on the following Wednesdays at 7pm:
- Aurélia’s Oratorio: December 16
- Coming Home: January 20
- Concerning Strange Devices from the Distant West: March 17
- Girlfriend: April 21
- The Wake: May 19

The Orinda Library is at 26 Orinda Way. Call 925 254-2184 for information.
Giving the gift of Berkeley Rep

During this bountiful time of year, you might feel inclined to turn some of your favorite things into gifts for your favorite people. While you can't exactly put a giant bow on Berkeley Rep, you can share the excitement of your experience here in a number of ways.

**Gift certificates**
Gift certificates to Berkeley Rep are easy to buy and easy to enjoy. You choose the value; they choose the show. And it’s all done with a phone call. Whether you’d like to give a season of Berkeley Rep or a single show, the choice is yours. A pair of tickets to Berkeley Rep starts at just $54—only $27 if they’re for someone under 30! Here are a few favorites...

**They choose the show.**
Any time after receiving the gift certificate, they can choose a show they want to see by calling the box office to reserve seats. It’s that easy. Any remaining balance can be used for a future performance. (Of course, seats are subject to availability.)

**Season ticket packages available.** With a season ticket package, your gift will be valued and remembered for months to come. You can send someone to any three of our upcoming plays for as little as $84. And remember, cut the price in half if you’re giving tickets to someone under 30!

**Plays make a lasting impression (and an ideal business gift!).** When you want someone to remember you, send them to a play. When you want to thank a valued employee or partner, send them here. Whether for one show or more, your generosity will come back to you.

**Gifts to honor your loved ones**
Support Berkeley Rep and the Berkeley Rep School of Theatre with a charitable gift to honor or remember a loved one. There are several ways to give:

- **Make a gift to the Annual Fund and receive benefits based on your giving level.** Your loved one will receive name recognition in this program. Visit berkeleyrep.org/support

- **Immortalize your loved one by inscribing his or her name on a seat in the Thrust Stage or a brick in the courtyard.** Donations begin at $1,500. Visit berkeleyrep.org/nameaseat or call 510 647-2907.

**A fantastic array of merchandise**
There are great stocking stuffers in our gift shop, which is open before and after most performances. You’ll find Berkeley Rep’s clapping hands on:

- a variety of T-shirts and track jackets
- baby clothes
- dog vests
- mugs
- water bottles

You can also plug into the power of Green Day’s *American Idiot*, which rocked its world premiere at Berkeley Rep this fall, with commemorative T-shirts, souvenir photo books, and posters.

**Classes at the Berkeley Rep School of Theatre**
Expand someone’s horizons with the incredibly creative gift of education! Programming for youth, teens, and adults is available through the School of Theatre.

- Introduce elementary and middle-school students to theatre through imaginative play, performance workshops, and musical theatre classes.
- Help teens develop skills with classes in acting and playwriting, or in our Summer Theatre Intensive.
- Bring theatre education to your child’s school with a Berkeley Rep outreach workshop.
- Adult classes involve all levels of acting training and improvisation, as well as clowning, stage combat, music, and playwriting.
- We also offer private coaching and voice lessons for adults and for students in middle through high school.

For information call 510 647-2972 or visit berkeleyrep.org/school.
Beyond words
Nonverbal storytelling on stage

By Madeleine Oldham
Aurélie's Oratorio conjures an undeniably singular world that defies traditional notions of what one might expect to see on stage. The show asks its audience to shake loose any and all preconceived ideas and expectations and approach the experience with minds free and imaginations ready.

Though this might seem an unusual request to ask of contemporary theatregoers, there does exist a long ancestry of nontraditional performance. For example, the foundations of non-Western theatre do not lie in realism and naturalism. From the high stylization of Japanese Noh and Kabuki plays, to the dazzling feats of Peking/Beijing acrobats in China, to Indonesia's intricate Wayang Kulit shadow puppetry, to the exquisite gestural detail of Kathakali dancing in India—the cornerstones of Eastern performance embrace storytelling that goes beyond verbal expression and literal representation.

In the European tradition, however, theatre is generally thought of as a verbally oriented art form, where words comprise the spine of what a production is built around, and scripts are sometimes studied like literature. But a closer look at Western theatrical history reveals a robust stage tradition that uses a non-text-based vocabulary as its primary language. Visual imagery or an actor's physicality might tell a story, while words take a backseat in the narrative's momentum. These other methods of communication serve to showcase the medium of live performance and celebrate what makes theatre unique.

As early as there was theatre in Greek and Roman times, there was mime. In recent years mime seems to have acquired a somewhat negative connotation, but historically it did not carry such a stigma. In Greek theatre, the chorus often incorporated wordless gesture and movement into its storytelling. Mime evolved in Ancient Rome to give birth to the pantomime: a story told primarily by an actor's body using facial expression and dance. (The pantomime evolved much later into the more elaborate version still popular in Britain today.)

The Middle Ages saw the development of masques, or entertainments for court, that emphasized dancing and music, as well as intricate costumes and sets. These proceeded to become fashionable in the English Renaissance. Also during that time, wordless interludes would often be written into the works of Shakespeare and his contemporaries, the most famous appearing in Hamlet (Act II, scene iii where Hamlet stages a play to gauge Claudius' reaction). Such interludes were called dumbshows, and consisted of actors communicating ideas purely by gesticulation.

At the same time in Italy, the commedia dell'arte emerged as a form that prized physicality. Stock characters would improvise much of the dialogue around a familiar story structure, and though a quick verbal wit was essential, the audience also came for the lazzi, or comic routines, which centered on what the performers were able to do with their bodies. For the most part, actors wore masks, so the tool of facial expression was deprived them, and they relied on their physical skills that might involve juggling, slapstick, clowning, or acrobatics. Lazzi required an actor to have detailed command over his or her every movement with astonishing bodily precision. Commedia planted the seeds of the contemporary “new circus” movement, which helped to inspire the development of worldwide sensation Cirque du Soleil.

The 18th and 19th centuries moved away from stage spectacle and more toward naturalism, but the pendulum began to swing back the other way in the 20th century. In the early 1900s, Russian director Vsevolod Meyerhold looked back to commedia and circus arts for inspiration and guidance about how to make theatre more vital. In the 1920s and '30s, he ran his own theatre while developing a philosophy of acting that focused on gesture and movement as a way to find character.

France proved an epicenter for 20th-century theatre that desired to embrace a more visual and less verbal approach. Seminal directors Jacques Copeau and Jacques Lecoq, like Meyerhold, also returned to commedia and physicality as a key to realizing their visions of a play. Lecoq opened a school to teach students his acting method that relied on mask and movement. This school proved highly influential, turning out such visionary and talented artists as Ariane Mnouchkine of Theatre du Soleil, Simon McBurney of Theatre de Complicite, and Broadway and Hollywood director Julie Taymor.

Antonin Artaud was another hugely influential theatre practitioner from France. His Theatre of Cruelty put forth a philosophy that theatre should be more than an intellectual exercise, and it should affect people in a visceral way. He felt this should be accomplished by relying less on the text and focusing more on the language of the production as a whole.

Arguably, the most famous playwright to push beyond the boundaries of words may have been Irish writer Samuel Beckett—who, incidentally, spent a good deal of his life in France and wrote many of his plays in French. Beckett experimented with writing the physical lives of his characters into the texts of his plays, most notably in his short works, Act Without Words I and II, which do not contain any spoken dialogue at all. One of the four main characters in his best-known play, Waiting for Godot, only speaks once, and the two leads have frequently been called “metaphysical clowns.”

The legacy of making highly visual theatre continues today. Theatre de Complicite, now known simply as Complicite, and Theatre du Soleil are still going strong. For American companies like Blue Man Group and Philadelphia's Pig Iron, the creation of any production starts with the physicality of their performers. The Bay Area is home to the San Francisco Mime Troupe and the New Pickle Circus (formerly the Pickle Family Circus), two longstanding ensembles that can trace their roots to nonverbal stage traditions. Aurelia Thierrée, while adding her own unique voice to the canon of visual and physical storytelling, is in good company.
Some Questions for Aurelia Thierrée

You’ve worked in film and theatre. Do you prefer one over the other?
They are two separate languages; they have their own vocabulary. I love both.

How did you learn to do what you do?
I’m still learning. I trained in trapeze, dance, and acting. I like that I don’t fit in any category. I try to serve a language. Victoria’s language is one that requires flexibility of mind and of self. I also have a great partner on stage, namely Jaime Martinez.

You’ve spent much of your life on the road. Do you ever have the urge to stay in one place?
Always. Everywhere I go, I fantasize about staying. When I am on a train, passing different buildings, houses, apartments, landscapes—their mystery appeals. There is an urge to stay and another to go. It remains the big adventure. Opposites can be so close to one another. I was asked where my home was in a previous interview. My home is wherever the people I love are, in moments that I recognize, in details. It is in the chest of drawers, a few minutes before the show starts.

What is it like to be directed by your mother?
I often joke that my mother conceived everything in the show, including me.

If you weren’t a performer, what would you be doing instead?
No idea.

How do you prepare before a performance?
I do a warm up. I remain acutely aware that all can fail, aware of the fragility of it all, but I stay hopeful, excited.

How would you describe your visual aesthetic?
I prefer to hear others describe our show. I’ll say that the primary purpose is to entertain.

Who are some of the performers you admire?
Anyone who makes you a part of something you recognize intrinsically—who transports you, moves you...keeps the legacy alive.

Do you ever get inspiration from the non-artistic world, like from politics or business for example?
Inspiration is a wild animal. It comes from all over. You get inspired first and foremost by the world you live in, by life. It’s an exchange, a mutation of sorts.

In the world upside down: the drawings from the Middle Ages were often political and provided relief, as in inverting a situation. Imagining what the opposite of that situation would be must have been beneficial. The concept was even tried in science.

Do you notice a difference between European and American audiences?
Yes. But further, I notice a difference from one night to the next.

What are you reading right now?
I’ve been reading short stories in view of our next show. Maupassant right now.

What do you find most fulfilling about your job?
That it remains fragile and difficult to explain. It is a collaboration between us, on stage, and the audience. The audience brings a story, their story, and I hope, each and every night, that this story will meet ours, and mine. That it sometimes does. That it also remains, hopefully, entertainment.

Most challenging?
I like the theatre because it is about repetition. I am obsessed with repetition, and yet it is never the same. The elusive pursuit of moments. The infinite possibilities within those moments. The intensity it provides. Suddenly, one night, you realize there is a different way of saying something, of doing a move, and it clicks into something so logical and revelatory that it makes you feel alive and content for a little bit

What haven’t you done yet that you would like to do someday?
Go on living.
Beauty and Magic for Everyman

BY DAVID GOTHARD

A creative explosion of visual theatre in our time has surprising antecedents. Many of them are visual geniuses, to deliberately use that precious word. They would include the likes of Grimaldi, the bridge from Elizabethan clowning, and Little Tich in Music Hall. They are often as surrealist as Spike Mulligan, let us say, yet always of the people. Always, they express beauty. All are assumed to have disappeared with their visual and comedy language to the land of dodo. Federico Fellini, himself, in his final films, recorded the waning of the visual joy in variety and music hall (a quintessential English term despite Paris), for example. Indeed it is as if their relative weakness as great films was born of the elusive nature of the subject matter that Fellini, like his sensitive audience, seemed to believe would never be seen in any recognizable form under the takeover bid of technology as entertainment. For Fellini, the desire to capture for us all and forever the poignancy and transience of this was on par with Tarkovsky’s quest to capture spirituality in film language. We now sadly realize that relationship is a fine one. The issue at the heart of the matter was the impossibility of the magic of performance if technology, particularly television, overexposed the familiarity of the nuance including the edge with the audience. The subtle humanity of the séance, if you like, explodes with the neon.

Ironically, Fellini’s elegiac celebration in his own television film, Clowns, nips in amongst the legendary families over generations of the greatest circus artists, a young couple, Victoria Chaplin and Jean-Baptiste Thierrée, in a successful attempt to add youth and hope to the line-up of matriarchs and patriarchs. His casting and judgment were superbly accurate, of course. The former was from no circus family: gypsy and sad casualty of music hall more like. The latter was a leading classical and film actor adored by Roger Planchon and Alain Resnais, and his Burgundy country folk were not so far from the roots of Genet. A few decades on, like Franca Rame and Dario Fo, their lives are packed with intensive touring in European theatres and beyond to Japan and America in small towns and big cities where they help to keep alive the crucibles and jewels of performance, the very buildings themselves. You have only to imagine the touring opera houses, the 18th-century theatres of Bari, Mantua, Florence, Hamburg, Stockholm, a hundred others, and their modern counterparts. All of them need the oxygen of their touring. Above all, the mystery of the performance remains.

In recent years, they are celebrated as the blessed godparents of what is seen as “new circus” in Europe, but their kingdom of the imagination is far broader. Is it neither “new circus” nor “new vaudeville.” It is not even circus or vaudeville without the “new.” As Fellini understood it, it happens in the moment and purely as live performance that creates beauty and magic for everyman. It is then gone till the next tour. Franca and Dario know just how to keep alive the same secret, night after night, stand-up after stand-up, giving us the closest we shall ever see to what commedia really meant. In them all we are blessed. We never thought to see their likes.

Soon after the appearance of the young couple in that film, two pairs of bandy legs appeared with them through battered suitcases, running around the stage just a couple of times before their father, Jean-Baptiste, picked them up and dumped them in the wings to get on with their homework. Those tiny legs became a Hammersmith institution year after year at Riverside Studios in seasons shared with Kantor, Miro, the Bread and Puppet Company, and a thousand other bastions of the world’s visual performance. A plaque should mark the spot. Thus was born the magnificence of Aurélia and James Thierrée.

David Gothard is the former artistic director of Riverside Studios in Hammersmith, England, where his pioneer work with Tadeusz Kantor, Miro, Shuji Terayama, and many others bridged performance and theatre with contemporary movement and the birth of Dance Umbrella.
Coming Home
Written by Athol Fugard
Directed by Gordon Edelstein
Main Season · Thrust Stage

Meet one of the world’s best playwrights. Time magazine calls Athol Fugard “the greatest active playwright in the English-speaking world.” Now South Africa’s master dramatist returns to Berkeley Rep with a powerful drama about families, secrets, and renewal. In Coming Home, Fugard once again confronts the hard truths of his homeland while celebrating the power of hope.

Concerning Strange Devices from the Distant West
Written by Naomi Iizuka
Directed by Les Waters
Main Season · Roda Theatre
World Premiere

Re-focus your cultural lens. Through beautiful writing and thrilling multimedia, playwright Naomi Iizuka flips back and forth in time between modern day and Yokohama in the 1880s, when this weird technology known as photography began to capture the world in freeze frame. Follow an insatiable appetite for intrigue through three centuries in this intricate new show.

Girlfriend
Book by Todd Almond
Music and lyrics by Matthew Sweet
Directed by Les Waters
Limited Season · Thrust Stage
World Premiere

Tune into a new rock musical. Romance unfolds in a show wound around the songs of Matthew Sweet’s landmark album, Girlfriend, which Rolling Stone calls “a rock ‘n’ roll valentine that delivers subtle wisdom with an exhilarating kick.” When boy meets boy, it’s the eternal story turned upside down, a dual-Romeo duet that’s innocent...and Sweet. Fall in love with the boy next door at Girlfriend.

The Wake
Written by Lisa Kron
Directed by Leigh Silverman
In association with Center Theatre Group
Main Season · Roda Theatre
World Premiere

An idyllic Thanksgiving filled with food, football, family, and friends explodes when a woman discovers how one kiss, one passionate act, can affect everything—her faith in love, her faith in country, her faith in herself. This tale of heartache and hope unfolds amidst the turmoil of American politics in the 21st century. Obie Award-winners Lisa Kron and Leigh Silverman reunite for a searing show that questions American attitudes and illuminates American ideals.

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Pooh Kaye's Excentric Motions. Jaime has Uris/Barr and Dancers, Douglas Wright, and Becker, Pearl Lang, Diane Martell, Ruby Shang, member of Mark Dendy Dance & Performance Ballet, Pennsylvania Ballet, and Roland Petit Norway, Milwaukee Ballet, New York City Ballet National de Nancy, Les Ballets Jazz de distinguished companies as Ballet du Rhin, of the Arts, Southern Methodist University, ncsa, New York University's Tisch School of the arts, as well as a scholarship from the American Dance Machine and American Dance Festival. Jaime was a founding member of the Parsons Dance Company in 1987 and his work with artists for audiences of all ages and exploring the demand and discipline required. In recent years she has worked with a diverse array of film artists, including Jacques Baratier, Milos Forman, and Colline Serreau. For several years, she toured with the Tiger Lillies in The Tiger Lillies Circus. She has also worked in variety shows and cabaret, primarily in Berlin. With Victoria Thierrée Chaplin, Aurélia collaborated to create Aurélia's Oratorio for the stage, inspired by medieval drawings that depict worlds upside down and inside out. Contact Aurélia at info@aureliaoratorio.com or visit aureliaoratorio.com.

Jaime Martínez

A recipient of a 1998 New York Dance and Performance Bessie Award honoring his achievements in dance, Jaime was born in San Juan, Puerto Rico, and was raised in Columbia, South Carolina, where he began his training with Ann Brodie and Naomi Calvert. He furthered his training with Dick Gain, Dick Kuch, and Dianne Markham on a Nancy Reynolds Scholarship at the North Carolina School of the Arts, as well as a scholarship from the American Dance Machine and American Dance Festival. Jamie was a founding member of the Parsons Dance Company in 1987 and has taught more than 400 master classes, including residencies, at The Juilliard School, NCSA, New York University’s Tisch School of the Arts, Southern Methodist University, and SUNY Purchase. Jaime has also staged numerous works by David Parsons for such distinguished companies as Ballet du Rhin, Ballet National de Nancy, Les Ballets Jazz de Montreal, Carte Blanche Dance Company of Norway, Milwaukee Ballet, New York City Ballet, Pennsylvania Ballet, and Roland Petit Ballet National de Marseille. He is a founding member of Mark Dendy Dance & Performance and is also proud to have worked with Robin Becker, Pearl Lang, Diane Martell, Ruby Shang, Ursi/Barr and Dancers, Douglas Wright, and Pooh Kaye’s Excentric Motions. Jaime has been a proud member of Aurélia’s Oratorio since 2003.

Victoria Thierrée Chaplin

DIRECTOR, DESIGNER, CONCEPTION

In 1970, Victoria joined up with actor and director Jean Baptiste Thierrée, who dreamed up a new style of circus and invented Cirque Bonjour. In 1971, Cirque Bonjour was invited to the Festival d’Avignon and toured France, with Victoria’s participation gradually increasing. The couple then moved toward a more personal approach to circus: Cirque Imaginaire was born, with just them, and their two kids, Aurélia and James, on stage. Cirque Imaginaire toured the globe. Cirque Invisible, their next show, was also seen worldwide. Recently, Victoria worked with her son on the design and costumes for his productions Au Revoir Parapluie, Junebug Symphony, and La Vielle des Abysses. And now Aurélia’s Oratorio is Victoria’s creation with her daughter. She designed and directed the show.

Thomas O. Kriegsmann/ArKtype

ArKtype was founded in 2006 under the direction of Thomas O. Kriegsmann toward the long-term development, production, and touring of internationally based performance work and curating. His past work in the US includes projects with Brooklyn Academy of Music (Next Wave Festival), Lincoln Center for the Performing Arts, Performance Space 122 (Fresh Terra...
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profiles

Susie Cil
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. susie 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.

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 ruhi, and anne washburn. this fall, he made 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, the pillowman, 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 it. 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 july morgan center.

madeleine oldham
dramaturg
madeleine is berkeley rep’s literary manager and resident dramaturg. as literary manager and associate dramaturg at baltimore’s centerstage, she produced the first look reading series and headed up its young audience initiative. before moving to baltimore, she was the literary manager at seattle children’s theatre, where she oversaw an extensive commissioning program. she also acted as assistant and interim literary manager at seattle’s intiman theatre. madeleine recently completed four years of service on the executive committee of literary managers and dramaturgs of the americas, and has also worked with a

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Amy Potozkin
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, A Traveling Jewish Theatre, and Charlie Varan’s play Ralph Nader is Missing at The Marsh. Amy cast roles in the films Conceiving Ada, starring Tilda Swinton, and the Josh Kornbluth film Haiku Tunnel. She has been a coach to hundreds of Bay Area actors and led organizational team-building workshops for Biotech Partners and Maxxcomm. Amy received her MFA from Brandeis University, where she was also an artist-in-residence.

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Shirley D. & Philip D. Schild
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Phil and Shirley moved to the Bay Area after retiring in 1985. As a professor of medicine (gastroenterology) at the University of California, San Francisco and the University of California, Davis, Phil volunteered his services at hospitals and clinics in San Francisco and the East Bay for 20 years. Shirley still volunteers as an art librarian at the Oakland Museum of California. Their first cultural experience in the Bay Area was a performance at Berkeley Rep, and they have been ardent supporters ever since. They are also enthusiastic supporters of Cal Performances, Oakland East Bay Symphony, and, of course, the Oakland Museum. They are especially pleased to be involved with Berkeley Rep productions as they have attended almost every performance since 1985 and have introduced family and friends to the Theatre.

The Ira and Leonore Gershwin
Philanthropic Fund / Jean & Michael Strunskey
EXECUTIVE PRODUCERS
Jean and Mike have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide, including the creation of the Library of Congress/Ira Gershwin Gallery at Disney Hall in Los Angeles. He is a board member of the Michael Feinstein Foundation, an officer of the Jewish Home, and has served on the boards of Goodspeed Opera House and the San Francisco Symphony. He retired as a member of Berkeley Rep’s board, but has remained active as a sustaining trustee. Mike and Jean co-manage the Ira and Leonore Gershwin Philanthropic Fund and a second trust for the Library of Congress. Jean has been a trustee of Berkeley Rep for a decade and counting. She also serves on the national council of Theatre Communications Group. As a long-time board member of theirs, she chairs the Employee of the Year Committee to select the winners honored at the annual Strictly Business event.

The Strauch Kulhanjian Family
Executive Producers
Roger Strauch is a former president of Berkeley Rep’s board of trustees and is 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 the University of California, Berkeley. At Cal, he is also an executive member of the board of trustees for the Mathematical Sciences Research Institute and a co-founder of the William Saroyan Program in Armenian Studies. 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.

Julie M. Weinstein
PRODUCER
Julie believes in supporting the arts and arts-education efforts on a local level. Having been a Berkeley Rep subscriber and supporter for over a decade, she has been impressed with the quality and variety of thought-provoking works as well as the learning opportunities offered by the Berkeley Rep School of Theatre, where both her children have enjoyed attending classes. Julie is also an active supporter and former children’s docent at the San Francisco Museum of Modern Art, a local school volunteer, and an artist.

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To learn more about the 40th Anniversary Campaign or Club40, contact Lynn Eve Komaromi, Director of Development, at 510 647-2903 or lynneve@berkeleyrep.org.
Former Berkeley Mayor Loni Hancock, who is now a state senator, recalls the early '70s when conversations about a downtown arts district became something more than just talk.

“Berkeley Rep has long been a cultural treasure here. At the time the City was able to help the Theatre acquire some of the property it needed for its expansion with the Roda Theatre, we also became the first city in California with a population over 50,000 to become part of the Main Street Program for revitalizing downtowns. The Arts District became a core of that vision.”

Former Mayor Shirley Dean, who succeeded Loni, calls the Arts District “the most successful project that the downtown has ever had, and I’ve lived in Berkeley for 50 years. The district was successful from the beginning and continues to be successful.”

During Shirley’s term, she and Susie worked tirelessly with community leaders, volunteers, and voters to help shape the district, which had the potential to become a centerpiece in the revitalization of downtown.

“A downtown area gives a city its identity,” Shirley explains. “In the Bay Area, there are a number of cities, and each one has to somehow define itself and convey what about it is special. The Downtown Berkeley Arts District helps us define ourselves, helps us to become a destination. Not only does the district raise revenue for the city, it provides a sense of pride for the city and contributes to the energy of the city.”

David Mayeri is one of the partners of Berkeley Music Group LLC, which will transform the old UC Theatre into a 1,400-seat music venue complete with a full-service restaurant. He grew up in Berkeley and remembers when downtown was vibrant and exciting. He also remembers when downtown became less so.

“I see downtown definitely back on track,” David says. “It started with Berkeley Rep as the anchor, and now we’re thrilled to join them and the Freight and Anna’s Jazz Island and all the great venues and restaurants. Everyone we’ve dealt with, from the City to the residents to the local businesses, has been so supportive. Berkeley provides an encouraging environment for arts and culture, and the people are gracious and supportive. It’s not like that in every community.”

Michael Caplan, the City of Berkeley’s manager of economic development, has been intensely involved in the creation of the Downtown Arts District from the beginning.

He calls Berkeley Rep “the anchor, the pioneer” that spearheaded the district. Once Addison Street took hold as the center of the Arts District, groups such as the Habitot Children’s Museum, the Judah L. Magnes Museum, and the Berkeley Art Museum and Pacific Film Archive began to find spots in other downtown pockets, expanding and further enlivening the Arts District.

“All of downtown has begun thinking of itself as an Arts District,” Michael observes. “The City of Berkeley has embraced the arts to help affirm its best sense of itself. Whether in the hills or the flats, whether you’re a student or a professional, whether you’ve lived and worked in Berkeley forever or just visit, there’s a way to plug into the art scene here that you couldn’t do anywhere else because there’s such diversity in such concentration.”

One of the keys to the district’s success, Michael believes, is the organic nature of the project. “The district was built on existing strengths,” he explains. “The art was here, the artists were here. Cultural creatives of all stripes live in this town, so I think we built on what was an indigenous resource, one of our own best assets. That also feels good. We didn’t do something artificial and impose something that doesn’t reflect the true nature of the place.”

Michael remembers that he and Susie used to talk about downtown Berkeley as the artistic hub of the East Bay. “I think we accomplished that,” Michael affirms. “Now Berkeley’s Arts District is looked at as a model, and I’m very happy and very proud of the work we did as a team to make it happen. The political leadership and the citizens all embraced it as their own. So many people have their hands in this. It is a great feeling to have been a part of it.”

Susie, who remains involved with the Downtown Berkeley Association, sees 180,000 people coming through the doors of Berkeley Rep every year, and she takes pride in the neighborhood those audience members walk through to get to the Theatre.

“I remember that as soon as we opened a second stage with the Roda and had 1,000 seats where we used to have 400, the restaurants in the neighborhood began to feel that in a positive way,” she says. “We began to see restaurants like Alborz, Bistro Liaison, FIVE, and Venezia, among others, catering to the arts crowd, and I’d like to see that continue with an even greater variety of restaurants downtown.”

From here, the already thriving arts district can only expand and offer even more diversity. And it all started nearly two decades ago with a theatre company, some politicians, and a determined group of citizens.

“It doesn’t happen very often that an arts organization can have such tangible evidence of its role in helping to shape a community,” Susie reflects. “I feel incredibly lucky that all of us here at Berkeley Rep can walk outside our doors every day, look around, and think, ‘We helped make this community better.’”

**What’s ahead for the Downtown Berkeley Arts District**

**The UC Theatre**
University Ave
A music venue and restaurant
Opening fall 2010

**The Arpeggio residences**
Center St
Residences, retail, and rehearsal space for Berkeley Rep
Opening in 2010

**The Judah L. Magnes Museum**
Harold Way

**The Berkeley Art Museum and Pacific Film Archive**
Corner of Oxford and Center Streets

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- Gifts Entry Associate: Siobhan Doherty

#### PATRON SERVICES

- Patron Services Manager: John Gay
- House Manager: Katrena Jackson
- Assistant House Managers: Raye Carroll, Octavia Driscoll
- Aleta George, Kiki Poe
- Concessionaires: Matthew Avery, Beryl Baker, Michelle R. Baron, A. Ephraim Dahout, Silvio Deutsch
- Alexandria Friedman, Elizabeth Guzman, Aigha Hanson, Emily Hartman, Kimberly Jew, Zoe Kalonzi, Devon LaBelle, Ellen G. Maloney, Elana McKernan, Nora Meredick, Sarah Novicki, Viqua Peralta, Jocelyn Thompson, Katherine Wepler
- Usher Coordinators: Nelson & Marilyn Goodman

#### BOX OFFICE

- Ticket Services Director: Christine Bond
- Subscription Manager & Associate Sales Manager: Laurie Barnes
- Box Office Supervisor: Terry Goullette
- Box Office Agents: D. Mark Blank, Crystal Chen, Christina Cone, Leah Kaplan, Tom Toro, Michael Woo

#### MARKETING & COMMUNICATIONS

- Director of Marketing & Communications: Robert Swiebel
- Director of Public Relations: Terence Keane
- Art Director: Cheshire Isaacs
- Audience Development & Events Manager: Elissa Dunn
- Communications Manager: Chad Jones
- Marketing & Multimedia Manager: Pauline Luppert
- Webmaster: Christina Cone

#### SCHOOL OF THEATRE

- Associate General Manager & Director of the School of Theatre: Rachel L. Fink
- Associate Director: Mary Beth Cavanagh
- Jan & Howard Oringer Outreach Coordinator: Dave Maier
- Education Associate: Gendell Hernández
- School Administrator: Emika Abe

#### BOX OFFICE FACULTY

- Grades K–8: Erica Blue, Jon Burnett, Rebecca Castelli, Laura Derry, Nancy Gold, Gendell Hernández, Marlet Martinez
- Grades 9–12: Rebecca Castelli, Deborah Eubanks, Greg Hubbard, Dave Maier
- Adult: Erica Blue, Deborah Eubanks, Gary Graves, Brian Greene, Ben Johnson, Dave Maier, Jonathan Moscone, Ryan O’Donnell
- Tim Orr, Lisa Anne Porter, Diane Rachel, Rebecca Stockley, James Wagner

#### DOCENTS

- Chair of the Docent Committee: Thalia Dorwick
- Docents: Sally Brook, Sandy Curtis, Elizabeth DeLuna, Joanna Harris, Dee Kuri, Joy Lancaster, Charlotte Martinelli, Andrew Susskind

#### 2009–10 BERKELEY REP FELLOWSHIPS

- Bret C. Harte Directing Fellow: Mina Morita
- Costume Fellow: Silvio Deutsch
- Development Fellow: Sara Nowicki
- Education Fellows: Elizabeth Guzman, Kashara Robinson
- Electrics Fellow: Matthew Avery
- Company & General Management Fellow: A. Ephraim Dahout
- Graphic Design Fellow: Nora Meredick
- Literary/Dramaturgy Fellow: Rachel Viola
- Marketing & Communications Fellow: Elana McKernan
- Production Management Fellow: Katherine Wepler
- Properties Fellow: Anna Victoria Peralta
- Scenic Art Fellow: Alexandria Friedman
- Scene Shop Fellow: Seth Fly
- Sound Fellow: Bery E. Baker
- Stage Management Fellow: Emily Hartman

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Founding Director Michael W. Leibert
Latecomers
Latecomers will be seated at the discretion of the house manager.

Visit our website!
Click berkeleyrep.org — you can buy tickets and plan your visit, read our blog, watch video, 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/joinourlist. 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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*No Thursday matinees for Limited Engagement shows

Under 30? Half-price advance tickets!
For anyone under the age of 30 for most shows, based on availability. Proof of age required. Some restrictions apply.

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

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

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
Bring Berkeley Rep to your school! Call the School of Theatre at 510 647-2972 for information about free and low-cost workshops for elementary, middle, and high schools. Call Elissa Dunn at 510 647-2918 for $10 student matinee tickets. Call the box office at 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 and other scents.

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

Phones / beepers / 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.
APPLE STORE  BARE ESCENTUALS  BETSEY JOHNSON  BROOKSTONE  BURBERRY  CARTIER  COACH
CRATE & BARREL  EILEEN FISHER  ERMENEGILDO ZEGNA  FLEMING'S PRIME STEAKHOUSE & WINE BAR
FREE PEOPLE  FRETTE  KATE SPADE  KIEHL'S SINCE 1851  LABELLE DAY SPAS & SALONS  LACOSTE  LOUIS VUITTON
LUCY  MAXMARA  MAX'S OPERA CAFE  MICHAEL KORS  NIKE  POLO BY RALPH LAUREN  SPRINKLES CUPCAKES
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