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### JANUARY
- **15** Teen Night, 6:30pm
- **15** First preview, 8pm
- **20** Opening-night dinner, 6pm, Bistro Liaison
- **20** Opening night, 8pm
- **22** Tasting: Almare Gelato, 7pm
- **22** Aurélia’s Oratorio post-show discussion, 8pm
- **23** Tasting: Artesa Vineyards & Winery, 7pm
- **24** Tasting: Raymond Vineyards, 6pm
- **24** Aurélia’s Oratorio final performance, 7pm
- **29** Tasting: Bison Brewery, 7pm
- **30** Tasting: Kokomo Wines, 7pm
- **31** Tasting: Ale Industries, 6pm

### FEBRUARY
- **3** Teen Council Meeting, 5pm
- **4** Student matinee, noon
- **4** Post-show discussion, 8pm
- **5** Tasting: Dr. Kracker, 7pm
- **6** Tasting: Bison Brewery, 7pm
- **6** Backstage Tour, 9am
- **9** Post-show discussion, 8pm
- **13** Tasting: Cupkates, 7pm
- **18** Student matinee, noon
- **19** Post-show discussion, 8pm
- **21** Tasting: Ale Industries, 6pm
- **26** Concerning Strange Devices from the Distant West, Teen Night, 6:30pm
- **26** Concerning Strange Devices from the Distant West, first preview, 8pm
- **28** Final performance

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### CALENDAR
Unless otherwise noted, all pre- and post-show events are for Coming Home.

Docent presentations take place one hour before each Tuesday and Thursday performance for the run of the show.
Some playwrights are seers. Through the prism of their watchful eyes they take stock of the world, telling stories that reflect the values of our culture and the trends of our time. If they are especially gifted and resilient, their body of work starts to take on the look of a living history, a three-dimensional pictograph that chronicles our society. Over the course of time we see the arc of our lives: our dreams and behavior and psychology set against the backdrop of larger events, events we can’t entirely understand when they are occurring because of the limitations of our perspective. The playwright/seer widens the lens and enables us to see a larger picture.

South African playwright Athol Fugard is one such artist. His artistic strategy is deceptively simple. He examines the lives of “normal” people who want normal things: a young woman who lives on her grandfather’s farm wants to leave to pursue her dreams in the big city; a brother returns to his boyhood home seeking the comfort of his sibling; two ragged wanderers meet on a riverbank to scavenge for food. These are a few of the situations one finds in a typical Fugard play. The relationships of the central characters are always marked by deep intimacy and the endless yearning of one human heart to connect with another.

But over the course of these seemingly simple narratives, Fugard explores big, complicated issues. The young woman seeks a new, independent identity that is in revolutionary conflict with her grandfather’s old-school views of the world. The returning brother engages in power games with his sibling, which reveals a mountain of repressed racism. The two food scavengers turn out to be husband and wife, seeking to reclaim a shred of their former humanity. Everyday behavior, in Fugard’s plays, is always metaphorically potent, steeped as it is in the traumatic political history of South Africa. It is safe to say that his work has become the most important cultural record of the history of apartheid and the post-revolutionary modern era.

Coming Home is Fugard’s attempt to reconcile the dreams of the Mandela revolution with the violence and corruption that have marred that nation’s progress. A woman returns home with her child. Idealistic dreams have been replaced with sober realities. At stake is the fate of her children. At stake is the fate of a nation. Gordon Edelstein, the artistic director of Long Wharf Theatre and a longtime friend, brings a wealth of experience and talent to this moving and powerful story. He has directed many of Fugard’s plays, and the two have developed a deep and trusting relationship. They first worked on this piece at Long Wharf and have continued to work on the script with these talented actors and this team of designers. We are the lucky beneficiaries of their ongoing collaboration.

Enjoy.

Tony Taccone
THREE HUNDRED AND SEVENTY-FIVE CLASSROOM visits! That is how many times Berkeley Rep’s teaching artists were deployed to classrooms last season. They traveled from San Jose to Napa, from kindergartens to high schools. Demand for these programs has grown every year they have been offered, with new schools making requests each year. And what’s more, in many schools a visit to one classroom leads to requests from other teachers in that same school. Often teachers who ask us to visit one class invite us to return to that same class for follow-up presentations. When we evaluate these programs, repeat participation and increased demand for those programs is certainly an important sign of success.

Numbers, though, are only one indicator of accomplishment. We look at the quality of the classroom experience as well. We want to know that both the children and the teachers are able to learn from these programs. Are our visits enhancing the learning that is necessary for schools to achieve their academic goals? Are these programs contributing to reading comprehension? Are children learning fundamentals of writing: narrative, dialogue, character? Is the active learning improving their ability to internalize meaning? And are teachers being given new tools to enhance their own skills?

To judge from the feedback we get from schools, the answer to all of these questions is a resounding yes. Students adore these programs, and their teachers value them as well. We hear from teachers, “My students loved this program! They were completely engaged…and I saw sides of some of my students I’ve never seen before.” Also, “This was an incredible program. The students were completely engaged and interested the entire time. Their comprehension was deepened with the acting of the play. I learned that I can use some of these strategies in my classroom.” It is no surprise to us that while children learn theatre skills, they also develop a capacity for critical thinking, empathy, collaboration, and the pleasure of being recognized (and applauded) for work well done.

All of this is my way of sharing with you a program that we’ve found enriches the schools. In fact, we’ve found it so valuable that we’ve made the decision, in this time of such economic hardship, to make visits available to public schools at no cost. In addition, a group of very generous funders has made it possible to offer additional workshops and residencies at deeply subsidized rates.

If you are aware of a school that would benefit from this program, please encourage staff or administrators to contact us for a free visit. Or if you’d prefer, contact our School of Theatre and we will follow up with that school on your behalf. See page 11 for more information.

We welcome your help in placing this program in schools, where it can genuinely make a difference.

Sincerely,

Susie Medak
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while we’re in the midst of an extraordinary season at Berkeley Rep, another one is taking shape. Very soon, a new Berkeley Rep season will be announced, with an adventurous variety of shows lined up in enticing succession. Take a look behind that season, and you’ll find an extremely complicated process that continues before, during, and after it is announced.

continued on next page

photos, clockwise from top left: playwright Naomi Iizuka (photo by Siobhan Dixon); Aurélia Thierrée in Aurélia’s Oratorio (photo by Richard Haughton); Lou Ferguson and Roslyn Ruff in Coming Home (photo by T. Charles Erickson); John Gallagher, Jr. and Tony Vincent in American Idiot (photo courtesy of mellopix.com); the cover of Matthew Sweet’s classic album Girlfriend; and J.C. Cutler in Tiny Kushner (photo courtesy of mellopix.com)
Tony Taccone, Berkeley Rep’s artistic director, leads the charge in choosing the shows for each season. He is joined in that effort by his artistic staff, which includes Associate Artistic Director Les Waters, Literary Manager and Dramaturg Madeleine Oldham, and Artistic Associate and Casting Director Amy Potozkin.

“There’s no formula for this, no hard and fast rules. We look for the seven most compelling projects,” Mad- eleine says.

Ideas appear from all over. Some come from long-standing relationships with theatre artists who want to come back to Berkeley Rep, as with Tony Kushner and this season’s Tiny Kushner. Others come from the Theatre’s commissioning program, such as Naomi Iizuka’s Concerning Strange Devices from the Distant West. Still others come from co-productions such as Lisa Kron’s The Wake with Center Theatre Group or shows brought in from other regional theatres such as Coming Home, which had a successful run at Long Wharf Theatre in Connecticut.

“Then there’s the rest of it,” Tony explains. “I’m talking to directors about projects year-round, tracking writers and scripts, and keeping an eye on shows that are successful somewhere else that might be good for our audience.” Les adds, “Things fall into place, things drop out and in, and at times the decisions are completely pragmatic. But our connections and relationships with artists are going deeper and wider than ever before.”

In addition to Berkeley Rep’s own commissioning program, the artistic staff attends festivals for new work across the country such as the Sundance Institute Theatre Lab, Just Add Water (Jaw), the University Playwright Workshop at the Kennedy Center, and the Humana Festival of New Plays in Louisville.

“The season isn’t meant to be a predictable collection,” says Madeleine, who travels to many festivals and workshops. “We look for shows that have energy and life about them. You can tell when something is really special, the kind of show that isn’t just a hit with critics and audiences but is artistically innovative. It’s the whole package. Projects like that tend to rise up. They’re special, and they have a buzz about them.”

Madeleine recalls seeing a 2007 workshop of Girlfriend at TheatreWorks in Mountain View. “I loved how the audience responded to it,” she recalls. “The tone was so appealing in that it was sweet without being saccharine. It was authentically and genuinely charming.” Les is particularly excited to tackle Girlfriend, having never directed a musical before. “Not knowing how to do it may benefit me,” Les muses. “I like the stuff that fright- ens me, the new territory and the things I don’t know how to do keep me on my toes.” The show is another
AS SECRETARY OF THE NATIONAL Endowment for Humanities James Leach recently told the LA Times, “In the Great Depression...we spent far more on the arts and humanities, relative to [national economic output] than we do today... The public coalesced around the notion that it was important to bring perspective to issues of the day.” The former Republican senator continued, “The arts and humanities are fundamental to our society, particularly in difficult times. Nothing is more important to understanding what’s happening in society, particularly in a fast-changing world.”

The Berkeley Rep School of Theatre works with schools in all nine Bay Area counties, which have seen their arts and humanities budgets decimated in recent years. Teaching artists from the School of Theatre work with classroom teachers to integrate theatre arts with curricula in one-, three-, or 10-hour workshops that focus on acting, playwriting, or stage combat. In one such workshop, called performance lab, students create an original play based on a curricular topic or inspiration from a show in the Berkeley Rep season.

The outreach program is designed to develop students’ writing, reading comprehension, empathy, imagination, and collaborative skills. Dave Maier, Berkeley Rep’s outreach coordinator, explains, “We try to get the students to recognize their connection to the wider world and see how the choices we all make affect that outside world, as well as our own daily lives.”

Dave recently taught performance lab with students from Skyline High School using Athol Fugard’s Coming Home as a text. “A lot of the kids didn’t realize how recently apartheid ended in South Africa,” Dave notes. “They guessed it ended in the 1960s, like around the time of the American Civil Rights Movement. Some of them vaguely knew what apartheid was, but they couldn’t believe, for instance, that as recently as the 1980s, black African students simply weren’t allowed—by the government—to study math or science.”

As the students worked their way through the play, Dave led group conversations about the themes and dramatic action. During the Coming Home lab, Dave was surprised that students saw more similarities than differences between their own lives and the life of the main character. “They totally identified with Veronica’s dream of becoming a famous singer, moving away from home, and wanting to be independent,” he recalls. “And they saw the obstacles in her community as similar to theirs: violence, poverty, drugs, and pregnancy.”

After finishing the play, the students got their first writing assignment. Each of them created an original profile that explored a character’s background as well as his or her dreams and motivations. Next, the students broke into
When she left her native bay area in the early ’80s, Kitty Muntzel was an artist and a teacher, with students ranging in age from kindergarten to the golden years. She landed in St. Paul, and while touring the Minnesota Opera, she heard the costume shop was looking for stitchers to help build costumes for Humperdinck’s *Hansel and Gretel*.

“I thought I’d like to give it a try,” Kitty recalls. “As an artist, I had learned to sew working on fiber sculptures, and I had experience in taking something flat and making it three-dimensional.”

Kitty quickly discovered a love for sewing. After a year under the apprenticeship of Gail Bakkom at Minnesota Opera, Kitty began working in costume shops around the country, from the Guthrie Theater in Minneapolis to San Francisco Opera to the Folger Theatre in Washington, DC. With each new experience, her skills grew, as did her title.

In the summer of 1989, Kitty came home to the Bay Area when she became a draper at Berkeley Rep. Now celebrating her 20th anniversary with the Theatre, Kitty can most often be found in the costume shop adjacent to the Thrust Stage.

First comes the costume designer’s sketch, which in this case is for the character of Mrs. Daldry played by Maria Dizzia (who wore this same design during the show’s Broadway run). Kitty’s job is to realize the designer’s vision, and she starts with what lies underneath the garment that will help create the proper silhouette. Using muslin (an inexpensive, workman-like fabric), and employing the actor’s measurements, Kitty begins draping the dress form to create a mock-up for the garment that will then be used for the actor’s first fitting. Once adjusted on the actor, the parts of the muslin garment are traced onto sturdy brown paper, which then become pattern pieces in the costume puzzle.

Beautifully draped

*Kitty Muntzel celebrates 20 years in Berkeley Rep’s costume shop*

*BY CHAD JONES*
Those final pattern pieces are then used by Kitty’s “first hand”—costume speak for “assistant”—and a crew of stitchers to cut the fabric and begin building the actual costume.

During a “build” for a show, there is never an idle moment in the costume shop. Kitty is involved in constant cutting, fitting, stitching, and, most importantly, problem-solving to make sure each costume looks and works exactly as it’s supposed to in terms of the designer’s vision and the actor’s mobility.

“Kitty has an amazing aesthetic and a really great eye,” observes Maggi Yule, Berkeley Rep’s costume shop manager. “She pays a lot of attention to detail, and everything she makes is beautifully done.”

—Maggi Yule, costume shop manager
Young actors shine on the professional stage

BY AMANDA MARGULIES

ON A RAINY FRIDAY AFTERNOON in downtown Berkeley, nine docile boys between the ages of five and 12 sit around a table repeating the word “mommy.” “Mawmy,” intones dialect coach Lynne Soffer. “M-a-w-m-y.” The children repeat in unison, each time sounding more and more like they’ve just been beamed into the Berkeley Rep rehearsal hall from an elementary school in Johannesburg. Amy Potozkin, Berkeley Rep’s casting director, looks on and nods in encouragement. She knows that among the small group are two actors who will eventually play young and old Mannetjie in Berkeley Rep’s production of

Coming Home by Athol Fugard.

For the past 20 seasons, Amy has been casting nearly every production at Berkeley Rep. It’s a role she knows well, and — judging by the enthusiasm with which she greets the boys and their parents — it’s a job she enjoys. Wearing a black velvet blazer with a bright flower pin, Amy observes the workshop, offers helpful suggestions, and passes out snacks and water bottles. “They’ve just come from school. They’re probably hungry,” she whispers while thoughtfully arranging apple slices on a plate as the dialect coach begins introducing the nine finalists to the unique tonalities of a South African accent.

“I want every child who auditions at Berkeley Rep to have a positive experience,” Amy explains. “During the casting process, I reinforce the positive and offer ideas and direction to yield the best of what each child has to offer. After the casting decisions are made, I call every child who auditioned and offer feedback so the child feels good about the process and learns something new in preparation for the next audition — whether it’s at Berkeley Rep or somewhere else.”

“What happens if I forget my accent during the show?” a prospective Mannetjie asks politely. It’s easy to forget that these poised students are children and not adults. The youngest among them is five. Reluctant to leave his mother’s side, he buried his face in her embrace and refused to let go until she agreed to enter the rehearsal hall and sit with him for the first few minutes of the workshop.

Were Glee or Toddlers and Tiaras our only evidence, one would think that all auditions for child performers were filled with overbearing stage parents and perky offspring with disarmingly confident handshakes and flashy smiles. Instead, the parents of these children calmly wait outside the rehearsal hall. While some close their eyes to relax, others engage in small talk. No ostentatious affectations, no bragging about a child’s previous experience or professional work, no loud phone calls to agents. One does not get the impression that these parents possess a master plan to spawn the next sitcom star. In fact, some of the children working on their South African drawl have yet to perform on a stage — let alone take part in an audition. With young actors, it’s not the amount of experience that Amy looks for as much as raw talent and the ability to embody a role.

When Amy casts children for a Berkeley Rep production, she begins by reaching out to agents, schools, and acting students in the Berkeley Rep School of Theatre. While adult actors might travel from as far as New York, the majority of children who audition at Berkeley Rep are from the Bay Area. The first round of auditions for Coming Home brought in nearly 40 children, nine of whom were invited to a callback. The unique demands of the role — to adopt a South African accent (“with a Dutch influence,” clarifies Lynne) — merit a special workshop to help the children prepare for their final audition with Gordon Edelstein, the show’s director. Ultimately four children are cast: one to play the role of the young Mannetjie, one as the
older Mannetjie, and two understudies. Casting two children for each role accommodates school schedules and illness, not to mention the demands that daily rehearsals and eight performances a week for two months can place on top of school and homework. Approximately two weeks of rehearsals precede the first preview performance of the six-week run of a standard Berkeley Rep production. “It can be very demanding,” says Karen Racanelli, Berkeley Rep’s general manager.

Once casting is complete, age and state labor laws will determine the number of hours a child actor can rehearse. On school days, children under the age of eight can work up to 2½ hours, 9-to-15-year-olds can work up to 3½ hours, and 16- and 17-year-olds are permitted to work up to 4½ hours a day. To avoid interfering with regularly scheduled school hours, children are typically called to rehearsal between 4 and 7pm during the week. On non-school days, rehearsals can increase to six, seven, and eight hours for each respective age group.

When not on stage, child actors are usually busy catching up on homework. An experienced studio teacher is present throughout the rehearsal and performance process to ensure that children don’t fall behind in their schoolwork. On the occasional days when children are required to miss school—for technical rehearsals, matinees, and the like—the studio teacher gives lessons to make up for missed classes. “Wranglers” are also on hand to provide additional supervision when parents are not present. And for the precocious ones who finish all their homework, the studio teacher has an endless assortment of games at her fingertips to keep them occupied.

But all of this is still a long way from the rehearsal hall where nine boys attend a dialect workshop.

“Thirsty.”

“Stupid.”

“Remember the liquid u,” coaches Lynne. “S-t-y-o-o-pid.”

The ease with which the children pick up these unique vowel sounds is remarkable. “This time try pursing your lips into an oval shape and say ‘look.’” Once again, the children repeat with eerie accuracy. Do they grasp the concept of dialect? The five-year-old casts a quizzical look each time he is asked to repeat words with the proper dialect inflection. Do they understand the subtle changes in their inflections?

“You’re still doing a British accent,” taunts one aspiring Mannetjie to another, who simply shrugs and looks away. Evidently some do know the difference.
small groups and worked together bringing some or all of the original characters into one unified 15-minute scene or mini-play. At this stage, the students collaboratively wrote dialogue, created choreography, and designed visual elements to enhance their narratives. “This is what’s unique about the benefits of teaching theatrical arts. There are so many modalities—every kid can find a way into the learning,” Dave says.

Jan Hunter, a Skyline High School teacher, is a passionate advocate for arts education and for the program offered by Berkeley Rep’s School of Theatre. She shared one of her early experiences with the program: “About four years ago, one of our first students, a really troubled student, had poor attendance and poor interest in school. He got bitten by the theatre bug, loved theater, and ended up graduating with a 4.0, then went to San Francisco State, finished his degree in theatre, and is now teaching and directing in San Francisco.” Dave remembers this particular student. “We were working with the play Zorro in Hell,” he says. “That project changed his life.” Jan adds that she has a lot of stories like this one, with students now dancing on Broadway and students performing in professional theatres. Two of her students have even been American Idol contestants. Speaking of the performance lab, Jan concludes, “I mean, these are lives being saved.”
DONORS IN THE SPOTLIGHT

Leaving a legacy of artistic excellence

BY DARIA HEPPS

Zandra, Bill, Margaret, and Dorothy are playing a role in the future of American theatre. They are members of the Michael Leibert Society, which honors dedicated supporters who have included Berkeley Rep in their estate plans.

“I believe it is important to support local nonprofits that enrich our community as well as ourselves. Berkeley Rep provides all of us with the opportunity to see live theatre — classics revisited and new and experimental productions. I have provided for Berkeley Rep in my will to honor its important influence on my children as teenage theatergoers, and to help assure that other families and growing children can have similar experiences.”

Dorothy Walker
Michael Leibert Society member
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“We value the power of performing arts to express emotion, articulate points of view, and encourage thought. We gave our children an extensive exposure to the arts as a core element of their upbringing. Berkeley Rep was an integral part of their education. We have included Berkeley Rep in our estate plan so that future generations can enjoy the same opportunities.”

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Michael Leibert Society members
Attending together since 1984

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Zandra Faye LeDuff
Michael Leibert Society member
Attending since 1986

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For tools, tips, and information about estate planning and becoming a member of the Michael Leibert Society, please click berkeleyrep.org/support/leibert, or contact Daria Hepps at 510 647-2904 or dhepps@berkeleyrep.org.
SIFTING THROUGH HISTORY
A LOOK INSIDE SOUTH AFRICA

BY RACHEL VIOLA
Unlike the United States, where settlement by Europeans developed as a response to religious persecution, colonization of South Africa was grounded in economic interest. The Portuguese, who rounded the Cape in the late 15th century, sought a trade route to India. The Dutch followed hot on their heels, implementing slavery, establishing farmland, and engendering conflict with indigenous South African people as their settlements stretched across the land. Over-extended, the Dutch fell prey to the colonial advances of Britain, whose primary interest in South Africa was securing a stronghold against France.

The British made a few adjustments within their new colony. They outlawed the buying and selling of African people, a trade that had been profitable for the Dutch. Britain went so far as to allot citizenship rights to newly freed Africans. (Slaves from India, who were still considered inferior, remained permissible.) With Dutch settlers, Britain seemed generous too, permitting retention of language, customs, and legal systems. The Dutch saw that Britain was willing to make concessions and took the opportunity to push for self-governance in their settlements. Dutch nationalism grew exponentially more fervent with each successive generation. Seeking recognition for independent Dutch states within South Africa, colonists began to refer to themselves as Boers and then, finally, Afrikaners.

For Afrikaners, native-born South Africans with distinct Dutch heritage, politics were firmly grounded in national pride. The impact of British colonialism had reared its head during the South African War in the early 1900s when the Dutch once more advocated for autonomy. Conflicts with Britain devastated Boer settlements, especially when thousands of women and children were sent to concentration camps. Britain had granted land rights to formerly enslaved black South Africans, but not the Boers. In keeping with the racial prejudices of the day, the outraged Dutch claimed Britain deemed them inferior to natives.

The Dutch did ultimately establish “free states,” but a lasting anger would feed the formation of the apartheid regime, as Boer nationalism evolved into Afrikaner culture. The Afrikaners would later align with Fascist and Nazi ideals, as racism and nationalism merged in South African politics. However, mineral-rich Boer land in the eastern part of South Africa would give up findings advantageous enough to distract from these feelings until the next century.

A nation rich in hope and diversity, South Africa’s history is rooted in conflict. The country has been reluctant to acknowledge its combined African and European heritage, responding hesitantly to devastating cultural episodes such as apartheid, diamond and gold mining corruption, and slavery. Though not proud of these troubled moments, South Africans have, in recent years, finally been willing to examine this history. Stories of the people have emerged, charting the fraught trajectory of colonialism and its far-reaching implications.
Diamonds were discovered in 1867. They were unearthed in Kimberley and Johannesburg, two of the largest cities in Dutch territory. Gold was found in the same areas roughly 20 years later. The mining of the world’s most valuable minerals on Dutch-held land drove the British Parliament crazy, and they raced to install Cecil Rhodes, magnate of the notorious De Beers diamond company, as the first prime minister of the Cape Province (see map below). Given Rhodes’ personal investment in South Africa’s mines, he was expected to exert some semblance of control over diamonds and gold coming out of the Boer states. The plan backfired, touching off episodes of Anglo-Boer war as the Dutch defended their right to material wealth.

Though the British had enacted emancipation laws for African slaves, workers were now desperately needed in the mines. Indian slaves were forced into labor. This captured the attention of young Mohandas Gandhi, who arrived in South Africa in 1893 to address the situation. It was here that Satyagraha, Gandhi’s theory of passive resistance, was first put into practice, a response to inhuman mining conditions. Peaceful and violent protest in the Dutch mines prompted the British to re-examine their involvement in Boer states, and from 1908 to 1909 a National Convention met to discuss unification of the independent states comprising South Africa.

All the major parties of contemporary South African politics have their roots in the era of change which swept the country in the 1910s. Louis Botha was appointed as the first prime minister, armed with the intention to preserve ties to the British Empire. In 1912, two parties emerged with similar aims of promoting African independence: the African National Congress (or ANC, with whom Nelson Mandela would later be affiliated) and the National Party (NP). Their paths diverged, and the NP would implement a policy of apartheid when they came to power in 1948.

Much has been written about the horrors and injustices of apartheid, in which the population of South Africa was segregated, and many ethnic groups were severely repressed. Organizations committed to change, equality, and freedom were established, such as Mandela’s modernized ANC, which would initially follow Gandhi’s path of passive resistance. NP government responded quickly to the ANC’s peaceful protest, making civil disobedience punishable by prison sentence. Opposition parties were outlawed too, and then, one by one, all basic rights for black South Africans and Indians were stripped away.

The 1960s started with a whisper of hope from British Prime Minister Harold Macmillan’s famous “wind of change” speech. Macmillan spoke of African nationalism, advocating for political power distributed by merit, not skin color. South African Prime Minister Hendrik Verwoerd immediately rejected this, abolishing representation of Africans in Parliament, withdrawing from Britain’s Commonwealth of Nations, and establishing an independent South African Republic. The majority of the decade was colored in blood: the landmark shooting massacre at Sharpeville resulted in 70 deaths, and the ANC commanded by Mandela abandoned its commitment to peace, driven instead to acts of sabotage and violence. Mandela was sentenced to life imprisonment for treason against the Republic; even Verwoerd himself was not exempt from the carnage and was stabbed to death in 1966.

Rife with protest and rebellion, the 1970s were marked by South Africa’s military occupations of Angola and Namibia, deemed illegal by the International Court of Justice. The United Nations revoked South Africa’s seat and forced an arms embargo against the country. Domestic chaos followed: police opened fire on peacefully marching schoolchildren, thereby instigating the Soweto riots. Cornelius Mulder, then leader of the NP, declared the aim of apartheid policy to be the total elimination of citizenship rights for black South Africans.
Soaring gold prices bolstered the national economy in the 1980s, offering greater financial stability. Political conditions also improved when South Africa accepted a plan for Namibian independence, and the existing NP senate disbanded, replaced by multiracial representatives working toward a new constitution. Parliamentary measures were adopted to ensure a system that invited participation of all citizens in a move toward modern democracy and away from the pre-existing British format.

P.W. Botha (no relation to Louis) was appointed as the first executive state president and, by the end of the decade, he had repealed some of the most heinous legislation of apartheid. People of all races voted in local elections for the first time.

F.W. de Klerk replaced Botha as President in 1989, and in 1990 he released Mandela after 27 years in prison. By 1993, de Klerk and Mandela were jointly presented with the Nobel Peace Prize. Opposition parties were once again legal in South Africa, and the last remaining statutes of apartheid were repealed. ANC candidate Nelson Mandela was inaugurated President of South Africa in 1994, the same year the country rejoined the Commonwealth and reclaimed its seat in the United Nations. Archbishop Desmond Tutu chaired the Truth and Reconciliation Commission in 1996, which branded the apartheid movement a “crime against humanity.”

The ANC retained political power through the next decade, with Thabo Mbeki elected as president for two consecutive terms. South Africa became the fifth nation in the world, and the first in Africa, to acknowledge same-sex unions, and Mbeki stepped up government policy to combat corrupt officials, drug dealers, and sexual predators.

Recent years have seen social setbacks. The current ANC leader, Jacob Zuma, was elected President in May of 2009, just prior to the first economic recession in 17 years. In townships surrounding urban areas, there has been turmoil over job availability and poor living conditions, with episodes of xenophobic violence against immigrants from Zimbabwe, Malawi, and Mozambique. Multiple unions protesting varied concerns have disrupted schools, hospitals, and transportation in the biggest strikes since the end of apartheid. Zuma is trying to solve these problems by creating temporary public work opportunities and urging purchase of nationally manufactured goods. The eyes of the world will be trained toward South Africa for the 2010 World Cup, which seems both a vote of international confidence and a surefire economic stimulus. The stabilizing social effects of these types of events remain to be seen, but South Africans are optimistic the experience will help the country garner support for future decades of political calm, prosperity, and success.

LANGUAGES SPOKEN IN SOUTH AFRICA

South Africa recognizes 11 official national languages. Nomadic peoples brought their dialects south to the tip of the continent early in history, dividing into distinct linguistic groups. Several modern languages widely spoken in South Africa derive from the family of Bantu dialects that evolved through this migration.

English and Afrikaans are the two major languages of European heritage. English, obviously, was spoken by the colonizing British. Afrikaans is a derivative of early Dutch vocabulary and pronunciation, blended with snippets of German, Portuguese, Malay, and varied African languages. As the only official language of South Africa for nearly 50 years, Afrikaans is often associated with apartheid policy, having been aggressively promoted for commerce, government, and science. After the collapse of apartheid, government use of Afrikaans was replaced by English. According to the 2001 National Census, the majority of South Africa’s population speaks Zulu, Xhosa, or Afrikaans at home.

Much has been written about the horrors and injustices of apartheid. After great progress in the past few decades, however, recent years have seen new setbacks: joblessness, poor living conditions, xenophobia, and other problems have roiled the country.
Athol Fugard is a novelist, actor, director, and first and foremost, one of the great playwrights in the world today. His roots in the Karoo, the arid, topographically unique landscape of South Africa, deeply inform his work. Fugard’s compassion for his characters is laced with a rage against the injustice of apartheid, a topic never polemical but always part of his lyrical plays like Blood Knot, “Master Harold”...and the Boys, Sizwe Banzi Is Dead, and Tsotsi, the Oscar-winning film based on his novel. His work, despite threats from the government, eventually helped extend to the world a recognition of South African racist policies and the strengths and failures of the common people living under those policies.

His play Coming Home addresses the newer South African scourge — AIDS. The London Telegraph, in a November 2008 story, estimates that more than 330,000 South Africans have died of AIDS due to the government refusing anti-retroviral drugs. Avert.org claimed that as of 2007, there were 1,000 deaths a day and 5.8 million people living in South Africa with AIDS.

Fugard’s indignation at the wrongs of the world is tempered with a humility and graciousness that is truly striking. After a recent performance of Coming Home, he moved the audience with an impassioned talkback about the failures of his homeland and his love for the theatre. Below is an edited portion of our conversation on the phone, July 29, 2008.

Brad Schreiber: I hope you won’t mind talking a bit about AIDS and the government of South Africa, what has happened there and is happening there now, that influenced you to write this terrific and wonderful play.

Athol Fugard: There is no question about it, that thanks to the unbelievable idiocy, madness...of our former President Thabo Mbeki, and his minister of health, South Africa found itself dealing with a tragedy as great as any served up by the apartheid years...Now some real progress has been made in releasing the anti-retroviral drugs to AIDS sufferers but even so, this battle against our pandemic is far from over. Because you know it’s not just a question of the finances involved, but we’re up against a traditional culture which at some level resists the wisdom of the scientists. It’s a very complex and a very difficult situation. But as I say, it has improved but nowhere near enough yet for us to say we’re on top of it.

I want ask you about a more positive aspect of South Africa and your love of the Karoo. You said at the talkback at the Fountain Theatre that you tend to do your writing when you go back to South Africa.

That is true. More importantly than just doing the writing there, I find my stories there. You know, when I’m among my people, when I’m speaking my mother’s language, because my mother spoke good English but she wasn’t English. She was an Afrikaner, one of the Dutch stock, the regional Dutch stock in the country. Which is also the dominant language of that little village in the Karoo where I’ve got my South African home (New Bethesda), which I will be visiting later this year again. I go back once a year.
I’d like to know more about when you were in Johannesburg and were a clerk at the Native Commissioner’s Court, which is something that Americans are not familiar with. I wonder if you describe a bit what that court did and how the cases that were affected by apartheid influenced you.

I think it was one of the most miserable experiences of my life, in that court, where I was clerk of the court.

Really?

Because I really saw at first hand what the policy of apartheid was doing to innocent people. And basically what that court was dealing with. Well, let me start by saying during apartheid, all adult men and women were forced to carry something called the passbook... stamps that the official stamped in that book determined... where you could live, whether you could have your family with you. It controlled your life.

Right.

It controlled your life. And the first thing a white policeman always did when he saw a black man that he didn’t like or that was acting in his opinion suspiciously was to say, “Your book, please.” The court cases that came before the court where I was working dealt with offenses in terms of that book, characters who were in Johannesburg who didn’t have permission, as defined by a stamp... It was something only Kafka could have written about, because we disposed of a human being every two or three minutes. It was like... a lunatic, nightmare GM assembly line, where the accused lined up outside the door to the courtroom, in the prison yard and then let in one at a time. And dispatched for times ranging from two weeks, three weeks, two months, and also, you know, thrown out of Johannesburg, sent back after they had served their sentences, into the country where there was no work, no chance of earning a living, where their families were hungry and their children starving. Uh, man, I’m telling you, it was a nightmare. I saw how my country worked.

When you were doing Blood Knot, with Zakes (Mokae, Tony Award winner for Master Harold), was that the first time you had performed in your work? And what was the sensation of saying your own words onstage?

(Laughs.)

That’s rather different for playwrights.

“It’s so long, man. The monologues.” Fortunately, I went on to make sure that they were edited and properly cut.

(Laughs.)

I was a young writer. It sounded like from the typical young writer’s drawer or whatever. It was hideously overwritten... I mean, you so enjoy your language. Any little thing that comes up in the course of writing the play and you go up to write a couple of pages about it, you know...And that happened with me.

Did it change the way you wrote?

Doing it with Zakes you see, I never fancied myself as an actor. I’ve never fancied myself as a director. I think I’ve said this. My essential identity is that of a writer. But the plays I was writing, the stories I wanted to tell, nobody else in South Africa would touch with a bloody march pole. It was an incredibly jingoistic society. If it didn’t look like George Bernard Shaw or didn’t make you laugh like Oscar Wilde, it wasn’t set for the South African stage. And other playwrights of that time were writing plays like that, that had nothing, nothing to do with the urgent and terrifying reality of the millions of black people alive in that country at the same time. But they weren’t interested. “Good God, the black man and the white man together on the stage at the same time, living in a shack? What sort of story is that? Disgusting. That’s kitchen-sink drama. Worse than kitchen-sink because there’s no kitchen sink!”

I understand that, regarding Boesman and Lena, an early production, if not the first production in South Africa, had whites playing black characters. Is that true? And what was the reaction?

I played Boesman because there were no actors available for roles of that dimension at the time. A great, not extraordinary, a great South African actress called Yvonne Bryceland,
A SCOURGE OF PANDEMIC PROPORTIONS
HIV/AIDS IN SOUTH AFRICA

BY MADELEINE OLDHAM

HIV AND AIDS RAVAGED SOCIETIES AROUND THE GLOBE in the 1990s, but nowhere did it hit harder than South Africa. Today, South Africa is thought to have the highest number of people living with HIV of any country in the world. Some of the staggering infection rates from statistics gathered in 2007 include:

- 12% of the total population
- 600,000 AIDS orphans
- 30% of pregnant women
- 33% of gay men
- 1 in 4 people ages 15–49

Researchers attribute South Africa’s dire situation to a number of factors. The disease feeds on poverty (which is why the numbers are so much higher in Africa in general), and the country’s extreme wealth disparity has created a large segment of the population that must scratch and claw to meet the most basic human needs. In underprivileged communities, a lack of education contributes heavily to the spread of misinformation, or no information at all. Psychologists note that the high rates of sexually transmitted diseases in low-income areas are likely influenced by a worldview that does not include planning for the future because present realities are so cruel. Barriers to treatment options, both perceived and real, mean that testing rates are very low — why find out if nothing can be done about it? And the stigma and social ostracism attached to the disease is so strong that many would rather simply not know.

But South Africa boasts a nefarious distinction in its response to this devastating epidemic. The government repeatedly refused to confront facts, adopted scientifically unsound positions, and espoused dangerously erroneous advice. The country was also so distracted by ending apartheid and the resulting period of adjustment and uncertainty that they failed to pay the necessary attention to HIV’s steeply increasing infection rates. The policies of apartheid added some racial overtones to the AIDS debate: one member of Parliament, for example, welcomed the virus as a tool to eradicate black people.

The first recorded case emerged in South Africa in 1982, but AIDS was dismissed early on as a “gay disease,” so the government felt no need to respond. Infection rates rose steadily and rapidly in subsequent years, quickly traveling beyond the confines of the gay community. The early ’90s saw a global galvanization to stem the tide of this seemingly unstoppable disease. Public dialogue raised awareness, the research community stepped up its efforts, conferences were held and strategies developed to combat transmission through extensive drug trials and educational campaigns.

While the world banded together, South Africa dragged its feet and became mired in controversy. In a 1996 attempt at an education initiative, the government poured money into creating a musical called Sarafina II (a sequel to the original musical about the Soweto riots) that aimed to educate the public about AIDS prevention. Contention erupted amid questions about where the facts being communicated were obtained, content was hotly debated, and scandal ensued about a portion of the funding that disappeared. Ultimately, the government was forced to abandon the project, which went down in history as a dismal failure.

Another attempt at addressing the situation in the late ’90s crashed and burned when South Africa tried to bolster its own research efforts to develop anti-AIDS drugs. The lead scientist who created Virodene, a homegrown contribution to the antiretroviral movement, was found to have falsified her credentials, as well as conducted unauthorized and unethical drug trials on human beings. Then-President Thabo Mbeki’s support of this project and its investors has come under recent scrutiny.

The South African government continued to make mistakes. In a series of statements made in 2000, President Mbeki dismissed established scientific evidence that inextricably
linked HIV with AIDS. He proffered the thoroughly unsupported viewpoint that AIDS might be contracted by many different means and publicly sought the advice of what have come to be known as “AIDS denialists.” He encouraged people to consider causes other than HIV, arguing that if other causes were found, other solutions could be found. Mbeki’s health minister notoriously urged South Africans to follow a diet of garlic, lemon, and beets and take nutritional supplements to combat HIV. A deputy health minister who believed in the established research was dismissed on charges of corruption, but rumors abounded that she was let go due to her unwillingness to play along with the government’s questioning of the link between HIV and AIDS.

International drug companies tried to address the situation by sending low-cost or free antiretroviral medication, but the government expended little effort to distribute it. Governmental figures made arguments against the antiretroviral drugs, calling them “toxic” and pointing to side effects as evidence of this.

Current President Jacob Zuma attracted global attention to South Africa’s mishandling of the AIDS epidemic during his 2006 trial. Accused of raping an HIV-positive woman (he was acquitted), Zuma said in court that after what he described as consensual sex, he took a shower to “minimize the risk of contracting the disease.” After years of hope that the South African government was finally beginning to take the scientific research seriously, this statement was perceived as a major setback.

However, some positive actions have transpired recently. On December 1, 2009 President Zuma announced a new policy that all pregnant women and babies would have access to antiretroviral treatments. He also declared that he himself would get tested. These efforts signify a new willingness to comply with established scientific research, and a new seriousness on the part of the South African government to tackle what have become calamitous conditions for its people.

**Did you actually rewrite The Island while it was in production based on audience reactions?**

No...There was a final edited version in the rehearsal room. They would improvise. I would go home after the rehearsal and I would—because improvisation has got to be very severely disciplined or it just runs away with itself—would do that disciplining and come back the next day with a scene I typed out for John (Kani) and Winston (Ntshona) and that’s then how we went to work.

**I read that in the beginning, they had some sort of blanket or towel and they kept making it smaller and smaller to give the sense of being in prison on Robben Island (where Nelson Mandela was imprisoned).**

That’s right.

**And it’s my understanding that the government could not shut down the play because there was no existing manuscript.**

Of course not. I hid the text away. There was very distantly an existing manuscript. But in much the same way that poetry of the great Russian poets during the Stalin era was on secret bits of paper, or committed to memory so that censorship could not get hold of him and so that Stalin couldn’t get hold of him, we learned that lesson from them. And we just made sure — oh yeah, there were copies of the play all right, but they were in places and with people the Special Branch would never find.

**Did the government attend any of the performances?**

Oh, every one. (Laughs.) Oh, yeah, the Special Branch was the enforcement. You got to know them. You’d greet them. “You chaps pay for your tickets tonight? Or do you want freebies?” (Laughs.)

(Laughs.) That’s fascinating. And yet, they did not close down that production, despite their fear?

They threatened us...But we made very certain of our circumstances. There were loopholes in the law. And we had lawyers, very good, courageous lawyers — as was the case with the civil rights battles in the South — who knew the law and knew what loopholes were there. We exploited those loopholes, making the performance allegedly private...Invited friends and family, you know what I mean?
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Girlfriend
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Music and lyrics by Matthew Sweet
Directed by Les Waters
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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.

MAY 14–JUNE 27

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.

For tickets and subscription information, call 510 647-2949 or click berkeleyrep.org.
Berkeley Repertory Theatre presents

COMING HOME

WRITTEN BY
ATHOL FUGARD

DIRECTED BY
GORDON EDELSTEIN

JANUARY 15–FEBRUARY 28, 2010
THRUST STAGE · MAIN SEASON

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SEASON SPONSORS

CAST
Veronica Jonkers Roslyn Ruff*
Mannetjie Jonkers Kohle T. Bolton (Younger)
Jaden Malik Wiggins (Older)
Alfred Witbooi Thomas Silcott*
Oupa Jonkers Lou Ferguson*

PRODUCTION STAFF
Scenic Design Eugene Lee
Costume Design Jessica Ford
Lighting and Projection Design Stephen Strawbridge
Sound Design Corrine K. Livingston
Original Compositions John Gromada
Voice and Speech Consultant Lynne Soffer
Stage Manager Michael Suenkel*

This production of Coming Home was originally produced at the Long Wharf Theatre in New Haven, CT.

Coming Home is presented by arrangement with Dramatists Play Service, Inc., in New York.

*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.

SEASON SPONSORS
Kohle T. Bolton
MANNETJIE JONKERS (YOUNGER)

Kohle Thomas Bolton is 5 years old. This is his stage debut, and he is excited to be on the boards at Berkeley Rep. He and his sister, Kashan, currently have recurring roles on the NBC television series Trauma. His previous work includes ads for Gap.com, Melaleuca, and Shutterfly. Kohle loves to act, and his favorite star is Michael Jackson. Kohle would like to thank his mom, Shelly; his dad, Andre; his sister, Kashan; and his Grandi — love you!

Lou Ferguson
OUPA JONKERS

Lou has appeared everywhere from television to film, regional theatre to Broadway. His regional credits include The Bluest Eye, Drowning Crow, Everyman, The Hasty Heart, Les Blancs, The Night of the Iguana, Oedipus the King, and Playland. His Broadway credits include The Playboy of the Western World, Seven Guitars, and Two Trains Running. On television, Lou has been seen in Another World, Attica, General Hospital, Jonny Zero, Law & Order, and Third Watch. His film credits include I Like It Like That, The Interpreter, Maid in Manhattan, No Place to Hide, Radical Jack, and Stone Mansion. He dedicates his performance to the memory of Lloyd Richards.

Roslyn Ruff
VERONICA JONKERS

Roslyn was last seen in the Bay Area in Gem of the Ocean at American Conservatory Theater, a co-production with McCarter Theatre Center. She has appeared off Broadway in the New York premieres of The Heart Is a Lonely Hunter and Intimate Apparel at the Alliance Theatre; the world premiere of Gee’s Bend at the Alabama Shakespeare Festival; The Piano Lesson at Indiana Repertory Theatre and Geva Theatre Center; August Wilson’s 20th Century Cycle at the Kennedy Center; the world premiere of Coming Home at Long Wharf Theatre; Two Trains Running at The Globe; In the Blood, Nathan The Wise, Once in a Lifetime, and A Panto: Sleeping Beauty at the People’s Light & Theatre Company; The Oedipus Plays with the Shakespeare Theatre Company at the 2003 Athens Festival; and King Lear at Yale Repertory Theatre. On television, Roslyn has been seen in The Jury and The Sopranos, and her film credits include In the Blood, Life During Wartime, Rachel Getting Married, and the 2010 release Salt. She received her MFA from the American Repertory Theatre/Institute for Advanced Theater Training at Harvard University. Roslyn received an Obie Award for Seven Guitars and a Barrymore Award for In the Blood.

Thomas Silcott
ALFRED WITBOOI

In New York, Thomas appeared in Broken Jug at Lincoln Center and The Color of Justice at the New Victory Theater. He performed in Coming Home at the Fountain Theatre and in the national and international tours of Bring in ‘da Noise, Bring in ‘da Funk. His other regional credits include “Master Harold”...and the Boys at the Colony Theatre Company, Paint Your Wagon at the Geffen Playhouse, and To Kill a Mockingbird at the Alliance. His films include The Boxer, Brothets, Gods and Generals, and Mercy Street, and his television appearances include Desert Housewives, Dirt, Entourage, and Girlfriends.

Jaden Malik Wiggins
MANNETJIE JONKERS (OLDER)

Jaden, a sixth-grade student at Oakland School for the Arts, is making his Berkeley Rep debut. The 11-year-old studied guitar last summer in UC Berkeley’s Young Musicians Program. He plays bass guitar for the Poplyfe Band and, with his family, he is developing a TV show called The Poplyfe Project.

Athol Fugard
PLAYWRIGHT

Born in 1932 in Middleburg, in the Karoo desert region of South Africa, Athol battled to bring the stories of all South Africans to the world, even under the darkest years of apartheid, the abusive system that had one set of laws for whites and another for people of color. A recipient of many awards and honorary degrees, in 2005 he was given South Africa’s highest honor, the Ikhamanga Medal. The New York Times and others have called him “the greatest playwright writing in English since Shakespeare.” His best-known plays include Blood Knot (1961), Boesman and Lena (1969), Sizwe Bansi is Dead (1972), The Island (1973), “Master Harold”...and the Boys (1982), and My Children! My Africa! (1989). His latest plays performed in South Africa are Booitjie and the Oubaas and Victory, which was also performed in England and the US. His published work includes journals, novels, short stories, and screenplays. In 2006, the film Tsotsi, based on his 1961 novel, won the Academy Award and top awards at various film festivals. His latest plays, all stories of his country, are Exits and Entrances (2004), Booitjie and the Oubaas (2006), Victory (2007), Visions and Dreams (2007), and Coming Home (2008), which can be considered a sequel to Valley Song (1995). His plays are now part of the international canon, constantly performed and taught in schools. A prose work, Karoo and Other Stories, was published in 2005.
countless plays and workshops for Long Wharf Theatre including the world premieres of bfe, which transferred to Playwrights Horizons; A Dance Lesson; The Day the Bronx Died, which transferred to New York and London; and The Times. Some of his other directing credits include Anna Christie, The Front Page, A Moon for the Misbegotten, A New War, Mourning Becomes Electra (starring Jane Alexander), and We Won’t Pay! We Won’t Pay! Prior to assuming artistic leadership of Long Wharf Theatre, Gordon helmed Seattle’s A Contemporary Theatre for five years. He received a Bachelor of Arts degree with honors in history and religious studies from Grinnell College in 1976 and was awarded an honorary doctorate of fine arts from Grinnell in 2003.

Eugene Lee
SCENIC DESIGNER
Eugene is represented in San Francisco and on Broadway by the musical Wicked. His recent work includes Coming Home at Long Wharf Theatre, Wallace Shawn’s Grasses of a Thousand Colors at the Royal Court Theatre in London, and Will Ferrell’s You’re Welcome, America: A Final Night with George W. Bush on Broadway. His current projects include Compulsion at Yale Rep, The Fantasticks at both Long Wharf Theatre and Arena Stage, the world premiere of Athol Fugard’s Have You Seen Us? at Long Wharf, Hughie and Krapp’s Last Tape at the Goodman Theater, The Long Red Road at the Goodman, and Twelfth Night at Trinity Repertory Company. Eugene has been the production designer of NBC’s Saturday Night Live since 1974. He has received the Tony Award, the American Theatre Wing’s Design Award, the Outer Critics’ Circle Award, the Drama Desk Award, the Lucille Lortel Award, the Elliott Norton Prize for Sustained Achievement, and the Pell Award. Eugene was recently inducted into the Theatre Hall of Fame. His film work includes Francis Ford Coppola’s Hammett, John Huston’s Mr. North, and Louis Malle’s Vanya on 42nd Street. Eugene holds BFA degrees from the Art Institute of Chicago and Carnegie Mellon University, an MFA from Yale, and three honorary doctorates. He lives with his wife, Brooke, and their dog, George, in Providence, where they raised their two sons.

Jessica Ford
COSTUME DESIGNER
Jessica is delighted to be making her Berkeley Rep debut. In New York, she has worked with The Pearl Theatre Company, The Play Company, Rattlestick Playwrights Theatre, Second Stage Theatre, and the Summer Play Festival. Her regional credits include Actors Theatre of Louisville, Arena Stage, Barrington Stage Company, Centerstage, the Hangar Theatre, Long Wharf Theatre, Milwaukee Shakespeare, Portland Center Stage, Shakespeare & Company, Syracuse Stage, Two River Theater Company, and Yale Rep. Jessica received her MFA from...
Yale School of Drama and is a recipient of the 2007–09 fellowship for early career designers from the National Endowment for the Arts/Theatre Communications Group.

**Stephen Strawbridge**  
**LIGHTING DESIGNER**

Stephen designed *Crime and Punishment* and *The Illusion* at Berkeley Rep. His work has been seen on and off Broadway, at most leading regional theatre and opera companies across the US and internationally in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Munich, Naples, Sao Paulo, Stockholm, and Vienna. His recent work includes *At Home at the Zoo* for A.C.T. in San Francisco; *Have You Seen Us?* at Long Wharf Theatre; *Having Our Say* for the McCarter; *The Glorious Ones* and *The House of Bernarda Alba* for Lincoln Center Theater; *Death of a Salesman*, *Passion Play*, and *The Evildoers* for Yale Rep; *Prayer for My Enemy* at Playwrights Horizons; *Shipwrecked* at Primary Stages; and *Souls of Naples* at Theatre for a New Audience and the Mercadante in Naples, Italy. He has been nominated for or won American Theatre Wing, Bay Area Theatre Critics Circle, Dallas–Fort Worth Theater Critics Forum, Helen Hayes, and Lucille Lortel Awards. He is co-chair of the design department at Yale School of Drama and resident lighting designer at Yale Rep.

**Corrine K. Livingston**  
**SOUND DESIGNER**

Corrine was the sound designer for Long Wharf Theatre’s *Bad Dates, Black Nativity, Coming Home, Have You Seen Us?, The Price, Rocket to the Moon, and Underneath the Lintel*. She is Long Wharf Theatre’s resident audio supervisor and has also designed many shows at New York Stage and Film, including the world premiere of Christopher Durang’s musical *Adrift in Macao*, *Exposed, The New Americans*, and *Roulette*. She has assisted on numerous shows including *Aphrodisiac* and *A New War* at Long Wharf Theatre and *The Betty Show, In Case You Forget*, and Largo with Cyndi Lauper at NYSF. Corrine has worked at Long Wharf Theatre for the last seven seasons.

**John Gromada**  
**ORIGINAL COMPOSITIONS**

John is a composer and sound designer for theatre, film, television, and dance. Best known for his music for plays, he has written scores for many critically acclaimed, award-winning Broadway productions including *A Bronx Tale, A Few Good Men, Prelude to a Kiss, Proof, Rabbit Hole, Sight Unseen*, and *Twelve Angry Men*, among others. His many off-Broadway and regional theatre scores are distinctive for their blend of original music and abstract sound design and have been a part of productions at leading theatres in the US and abroad. Last April, a reading of his music-theatre piece based on Michael Pollan’s *Botany of Desire* was presented by the University of California, Berkeley Arts Research Council. He also scored A.C.T.’s most recent production of *Hedda Gabler*. His theme and score for the new Granada USA television series, *The Interrogators*, can be heard on the Biography Channel. John is the recipient of the Drama Desk, Lucille Lortel, Obie, Drama-Logue, Eddy, and Connecticut Critics Circle Awards and has received grants from the National Endowment for the Arts, New Jersey State Council on the Arts, and Meet the Composer.

**Lynne Soffer**  
**VOICE AND SPEECH CONSULTANT**

Lynne has served as dialect or text coach for 26 other Berkeley Rep productions, including *The Laramie Project*, which made its world premiere at the Denver Center Theatre Company before transferring to New York and Berkeley. An experienced teacher of acting, speech, and text work, Lynne has served as dialect or text coach on over 160 theatrical productions around the country. Her local credits include work at A.C.T., Aurora Theatre Company, Campo Santo, Magic Theatre, Sacramento Theatre Company, and San Francisco Opera. Lynne’s regional credits include Alaska Repertory Theatre, Arcadia Repertory Theatre of Maine, Arizona Theatre Company, Encore Theatre Company, and the Sherwood Shakespeare Festival. In New York, she has worked with the 29th Street Project and Direct Theatre.

**Michael Suenkel**  
**PRODUCTION STAGE MANAGER**

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

**Tony Taccone**  
**ARTISTIC DIRECTOR**

Tony is artistic director of Berkeley Rep, where he has staged more than 33 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 returned 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, Hartford Stage, the Huntington, The Public, San Jose Repertory Theatre, Seattle Repertory Theatre, 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. 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. In the last five years, his shows have ranked among the year’s best in the New Yorker, the New York Times, the San Francisco Chronicle, Time magazine, Time Out New York, and USA Today. 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 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 Euridice; 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 Julia 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 Contemporary Theatre (ACT/Seattle), Austin Scriptwriters, Crowded Fire Theatre Company, Geva Theatre Center, the Kennedy Center, the Neo-Futurists, and Portland Center Stage.

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, the Aurora, Arizona Theatre Company, B Street Theatre, Bay Area Playwrights 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 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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Berkeley Rep presents profiles

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**Bill Falik and 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 Sacramento 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.

**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 Sirtspeed. 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.

**Mary Ann and Lou Peoples Producers**

Mary Ann and Lou have supported the arts for many years. They attended their first production at Berkeley Rep in the 1980s. Mary Ann has served on Berkeley Rep’s board of trustees since 2003 and helped initiate the docent program. Both Lou and Mary Ann serve as trustees of the Boyd Family Foundation whose goal is to help create a more educated population.
example of the many ways in which Berkeley Rep curates a season. There are abundant ways of finding the right show, and our artistic department is invested in all of them.

“Between now and March is where the intensity increases,” Tony says. “We don’t have a set time period for deciding the new season, but we have a deadline for announcing it, and as that date looms, a certain level of panic and urgency sets in. A lot of people are involved in this choice. I have the final say.”

Tony has been working with Berkeley Rep audiences for 23 years and has an intuitive sense of what patrons will respond to and what will be challenging. Les calls the season “an ongoing dialogue with the local audience.”

“It’s a long conversation,” he adds. “I don’t think the idea of challenging the audience is necessarily at the forefront of a choice, but it is important to push the envelope and have a conversation with the audience about the form and content of our work.”

All through the process of building a season, Tony is in constant consultation with the Berkeley Rep team: technical staff to deal with the logistics of each candidate, administrative staff to deal with financial and contractual issues, box-office staff to deal with scheduling, and communications staff to strategize about marketing the season.

“While the artistic staff is making plans, the administrative staff is busy researching the history of potential shows, building production calendars, scheduling artist availability, and any number of logistical details that will help the new season come together,” says Managing Director Susie Medak.

“Now is the time when things have to become real—real numbers, a real sense of projected revenue versus what the shows will cost,” Tony concludes. “It’s an interesting game. My strategy has always been to try to err on the side of excitement as opposed to caution. One of the signatures of our seasons is eclecticism in the spectrum of work we offer in content and form. That becomes a guiding principle.”

For Kitty, the greatest reward of her job is watching a show come together and then experiencing the audience’s response on opening night. “That is such a wonderful feeling of accomplishment and pride,” she says.

Having worked for many different companies, including the Old Globe Theatre in San Diego and the Oregon Shakespeare Festival, Kitty maintains that there is no place like Berkeley Rep.

“This theatre has everything—subscribers who are smart and supportive and a season that is always challenging and interesting,” she says. “And we get to work with the highest-caliber designers from around the country. I love how varied our seasons are. Already this season, we’ve gone from a huge musical to tiny one-acts. There’s so much flexibility here, and that’s why the costume shop itself is a seasoned shop and why designers look forward to coming here. We know what we’re doing. We bring a lot of skill and experience to the support we provide.”

On a personal note, one advantage of Kitty’s tenure at Berkeley Rep was meeting her husband, Paul Feinberg, at the Theatre when he was the properties manager. The couple lives in Alameda, where Kitty is active with East Bay Heritage Quilters making quilts for children in hospitals and homeless shelters.

Coming from a family with a keen eye for design—her father was an architect and her mother designed stationery—Kitty is actively involved with the Oakland Museum of California’s Council on Architecture and is a tremendous fan of landscaping and architecture.

“Costuming is a bit like both of those arts,” Kitty muses. “Everything has to support everything else.”

Constantly striving to learn new skills (last summer she taught herself how to “felt,” or turn raw wool into cloth), Kitty is still excited to come to work every day—even after 20 years.

“I love my work,” Kitty concludes. “I learn something new and grow with every show.”
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Computers (working Pentium III or higher PC systems)
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LCD monitors

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Letter-folder
Portable desktop multimedia projector
Portable audiovisual screen
Slide scanner

**Scene Shop**
Electro-pounce machine
Electromagnetic drill press
Clean lumber

**Prop Shop**
Cargo van
Antique furniture (in good condition)
Bedazzler
Small vintage items (in good condition)
Unused lumber
New hand/power tools:
· 14v Dewalt cordless drills
· Pneumatic pop-riveter
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**Costumes**
Clothes dryer

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

**Education**
Video projector
iPod docking stations
Digital video camera (hard drive-based)
Tripod
Portable speakers
Large dance mirrors
Gymnastic mats
Circus/clown props (scarves, rings, low wire, rolla bolla, Chinese yoyos, devil sticks, peacock feathers, trapeze)

**General**
Automatic transmission passenger vehicle or pick-up truck (in good condition)
Good condition hand tools
Working flashlights (batteries not required)
Desk chairs
Pro bono auto mechanic work
Reference books for literary department
Two-, three-, and four-drawer lateral file cabinets
Stereo headphones (for the hearing-impaired description service)
Dry-erase board (24” x 36” or smaller)
Dry-erase year-at-a-glance wall calendar
General office help—filing/database

*If we don’t ask for it, we probably won’t get it!*
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To learn more about the 40th Anniversary Campaign or Club40, contact Lynn Eve Komaromi, Director of Development, at 510 647-2903 or lynneve@berkeleyrep.org.
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To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email patron@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Hotmail, Yahoo, or other online email accounts, please authorize berkeleyrep@berkeleyrep.pmail.us.

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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.

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.
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