CONCERNING STRANGE DEVICES FROM THE DISTANT WEST
Pound your fist here.
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CALENDAR

Unless otherwise noted, all pre- and post-show events are for Concerning Strange Devices from the Distant West.

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

FEBRUARY
- 6 Backstage Tours, 9:30am, 10am, 10:30am
- 26 Teen Night, 6:30pm
- 26 First preview, 8pm
- 26 30 Below post-show party, 8pm
- 28 Coming Home final performance, 7pm

MARCH
- 3 Teen Council Meeting, 5pm
- 3 Opening-night dinner, 6pm, Hotel Shattuck Plaza
- 3 Opening Night, 8pm
- 5 Tasting: Angeline’s Louisiana Kitchen, 7pm
- 12 Tasting: Artesa Winery & Vineyards, 7pm
- 13 Tasting: Ale Industries, 7pm
- 18 Post-show discussion, 8pm
- 19 Ghostlight happy hour, 5:30pm
- 19 Tasting: Ale Industries, 7pm
- 20 Tasting: Ale Industries, 7pm
- 21 Sunday Sampler, 1pm
- 21 Tasting: Artesa Winery & Vineyards, 6pm
- 23 Post-show discussion, 8pm
- 26 Tasting: Almare Gelato, 7pm
- 27 Tasting: Artesa Winery & Vineyards, 7pm

APRIL
- 2 Teen One-Acts Festival, 8pm
- 2 Tasting: Ale Industries, 7pm
- 2 Post-show discussion, 8pm
- 3 Tasting: Artesa Winery & Vineyards, 7pm
- 3 Teen One-Acts Festival, 8pm
- 5 School of Theatre spring session begins
- 7 Teen Council Meeting, 5pm
- 9 Teen One-Acts Festival, 8pm
- 9 Girlfriend first preview, 8pm
- 9 Girlfriend 30 Below post-show party, 8pm
- 10 Teen One-Acts Festival, 8pm
- 11 Final performance, 7pm
- 14 Girlfriend opening night dinner, 6pm, Bistro Liaison
- 14 Girlfriend opening night, 8pm
- 15 Girlfriend Night/OUT post-show party, 8pm
- 16 Girlfriend Teen Night, 6:30pm
- 20 American Idiot opens on Broadway
- 24 ONSTAGE! gala, 5:30pm
I have a photograph in my office of myself as a 10-year-old boy. I am holding a fish about half the size of my body, my two-toned cowboy shirt barely tucked into my protruding underpants, which are showing above the waistline of my patchy blue jeans. The shoelaces of my sneakers are undone, and I am wearing the half-smile of someone in a state of utter disbelief that he has caught a fish this large. I love this picture. It is funny and charming and always elicits a great reaction from those who first see it, something along the lines of, “My god, is that you?”

I have the exact same reaction as the new viewers. Every time I look at it. I have no recollection of the picture being taken. But the photo connects me to my vivid memory of struggling with that fish: the enormous weight on the line, my father and my uncle in a state of hysterical excitement, exhorting me, “Hold on! Hold on!” even as my pole bent to an impossible angle, even as I was about to give up. But I didn’t. I held on, reeling in the first and last fish I ever caught in my life.

But there are other reasons for my attachment to the photo. The boy in the photograph looks so innocent, so happily unaware of what he looks like. It reassures me that I was him. That I was that innocent at one point in my life. And from the look on his face you can tell that this innocent kid obviously doesn’t care about anything other than his recent triumph. He is showing off — not to the world, but to his father and his uncle. His father so proud that he wanted to take that picture, to show to the world what his son had accomplished. Even though I am the only one in the frame, we are all in that picture together. My father, my uncle, and me. I see them as clearly as myself.

Naomi Iizuka’s new play, Concerning Strange Devices from the Distant West, delves headlong into the chimerical world of photography. Marshalling the full force of her considerable intellect and imagination, Naomi leads us into the heart of mystery behind every photograph. We travel to 19th-century Japan, where photographers are exploiting the desire of Victorian Westerners to purchase photographs of exotic geishas, as if by doing so their own lives become more exotic. From there we move to modern-day Tokyo, where the same photographs reveal a host of secrets and relationships that raise much larger questions: What is real? What do we imagine as real? What do we need to be real?

Les Waters and Naomi have worked together before. We are the beneficiaries of their deep and continuing collaboration. May you enjoy this, their next adventure.

All the best,

Tony Taccone
When you walk through the doors at Berkeley Rep, we consider you guests in our artistic home, and we always want to know more about our guests. Among our questions are where you come from, why you choose to be here, and what your theatregoing experience means to you.

We recently completed a research project that brought home some deeply gratifying truths—as well as a few satisfying revelations about the 180,000 people who come to Berkeley Rep each year. Not surprisingly, you are very smart people for whom enrichment and entertainment are often synonymous. You have wide-ranging interests and an abundance of curiosity. The people sitting around you here in the Roda Theatre may as easily have come from Carmel or Sacramento as from North Berkeley—it turns out our audiences come from throughout Northern California; they traverse long distances to enjoy these plays. This helps explain why Berkeley Rep has been able to successfully program such eclectic seasons year after year.

One of the pieces of information I was most pleased with is that our audiences overwhelmingly rate Berkeley Rep as an excellent value. With the economy in the doldrums, and with all of you making difficult choices about how to use your resources, it is heartening that we’ve struck the right balance. We were ahead of the curve in 2007 when, for our 40th birthday season, we lowered prices by as much as 33 percent in both theatres. For the coming 2010–11 season, you can sit in a great seat for less than you paid in 1997!

We hope Berkeley Rep beckons you not only with its shows, but also with a superior experience that sets us apart from the rest by showing how much we appreciate you. It’s your support that makes it possible for all of us to share experiences like the one you’re enjoying tonight.

Very soon, you’ll have an opportunity to purchase tickets for next season. Tony and the artistic team are planning another year of thought-provoking, entertaining productions. As you think about whether to see all seven shows, or whether to select a package with fewer productions, I want to remind you that there is no way to get a better value on your Berkeley Rep experience than to purchase a subscription.

If you would like to see more than one Berkeley Rep production per year, you’ll always get the best value by purchasing one of our ticket packages. See a few of these shows—or all seven—and you, too, will see why so many of our audience members consider Berkeley Rep a great value. Among the many benefits of signing up for multiple plays are the special discounts you can share with friends and family, the priority notice you’ll get to special events like American Idiot and An Evening With David Sedaris, and the free (and easy) ticket-exchange privileges. In addition to all that, you’ll get our very deep gratitude!

Sign up for the season and enjoy the ride.

Warmly,

Susie Medak
Learning by doing

Behind the scenes of a different kind of educational institution

BY MEGAN WYGANT

ASK BERKELEY REP FELLOW SILVIE DEUTSCH WHAT she’s planning for the rest of the year, and she’ll tell you: “I want to attach myself to Kitty Muntzel, Berkeley Rep’s master draper, and learn everything I possibly can from her,” she exclaims. Silvie, a recent graduate of Wesleyan College, has spent the 2009–10 season under the tutelage of Berkeley Rep’s costume department—one of 16 different year-long fellowships the Theatre offers each season.

CONTINUED ON NEXT PAGE
REPORT

Since September, Silvie has assisted the backstage wardrobe crew, helped with costume fittings, and gained valuable experience in the costume shop. Now she eagerly anticipates her big project of the year: being fully responsible for measuring, cutting, and ultimately creating one of the elaborate gowns you will see in Concerning Strange Devices from the Distant West.

Look behind the scenes at the Theatre, and you’ll find 16 different Silvies—or, rather, 16 fellows gaining hands-on education in aspects of theatre ranging from costumes and stage management to development and marketing. Berkeley Rep’s fellowship program began more than 30 years ago and has graduated hundreds of professionals now employed at theatres throughout the country and even around the world. Earlier this season, American Express recognized the program’s long-term success with a generous grant, which, along with support from the Koret Foundation, underwrites the cost of providing all fellows with housing and a stipend.

“One of the goals of philanthropy here at American Express is to help develop future leaders in the nonprofit space,” explains Timothy J. Mc clamon, president of the American Express Foundation. “We are proud to support this thoughtful program, designed with the goal of training the next generation of leaders in the arts.”

For many fellows, the year-long experience provides a valuable bridge between college and whatever-comes-next.

As Kashara Robinson has discovered during her time as an education fellow, “it’s a big jump from being a student to being a working adult. This fellowship helps you transition from one to the other while gaining the confidence and assurance you need to move on in a professional situation.”

About half the fellows hope that the focused nature of this one-year experience will offer some clarity regarding their path to graduate school. For others, this year is a stepping-stone to

CONTINUED ON PAGE 13

PREMIER SERVICE FOR A PREMIER AUDIENCE

Lorri Arazi
Leslie Avant
Tertia Britz
Norah Brower
Nacio Brown
Carla Buffington

Cheryl Cahn
Francine Di Palma
Leslie Easterday
Gini Erck
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Concerning strange events in the distant east

BY CHAD JONES

With Green Day’s American Idiot now heading to Broadway, that makes five shows in the last five years that have gone from Berkeley Rep to the Great White Way. And, after Passing Strange, this marks the second time an unconventional musical has made the journey east.

“Experiencing American Idiot on stage in Berkeley was incredible,” says Billie Joe Armstrong, guitarist and lead singer for the Grammy-winning band Green Day. “We’re so proud that the show is coming to Broadway!”

The news that American Idiot, which thrilled audiences and shattered box-office records in Berkeley, would open at the St. James Theatre in Manhattan this March caps an extraordinary period that has seen Berkeley Rep at the forefront of the American theatre scene.

Last fall, Artistic Director Tony Taccone — who made his Broadway debut with Sarah Jones’ Tony Award–winning Bridge & Tunnel in 2006 — headed back to New York as the director of Carrie Fisher’s hugely successful Wishful Drinking. His return prompted Playbill to report that he “may be the most prominent artistic director in America right now.”

Shortly after Wishful Drinking opened at Studio 54, Associate Artistic Director Les Waters made his Broadway debut a few blocks away. His production of In the Next Room (or the vibrator play) opened at the Lyceum Theatre under the auspices of Lincoln Center Theatre. Commissioned by Berkeley Rep, Sarah Ruhl’s provocative and beautiful play earned lovely reviews for its world premiere at Berkeley Rep last season. New York critics were, if anything, even more rapturous.

Charles Isherwood of the New York Times called the play one of the “four best new plays to be produced in New York this year” and described it as “a wonderfully daring, serious-minded sex comedy about the fundamental lack of understanding between men and women in the post-gaslight era (and,
Setting off Fireworks

When the season ends, the sparks continue to fly.

Bestselling author David Sedaris reads from his work in progress, answers audience questions, and signs his books after each performance. All performances are sold out!

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If you are a current subscriber, you should have already received your subscriber renewal packet in the mail. The benefits of subscribing can be summed up pretty easily: you get the best seats at the best prices. To be more specific, you'll enjoy a number of subscriber benefits.

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As our most dedicated audience members, subscribers participate in the Theatre in many ways, from free pre- and post-show events such as docent talks and artisanal tastings, to the exclusive offers they receive in the monthly subscriber newsletter.

When that renewal packet arrives in the mail, think about the value of Berkeley Rep — cultural and economic — and let us know you'll be joining us next season.

The Fireworks festival runs June 14 through July 3. Visit berkeleyrep.org for more information.

To receive the latest news on the 2010–11 Berkeley Rep season, visit berkeleyrep.org and sign up for our email list.
Learning by doing
CONTINUED FROM PAGE 10

a full-fledged job, providing experience that will leap-frog their résumés years ahead of their peers. “In the outside world, with me advocating for myself, I wouldn’t have been able to work on shows at the level I have at Berkeley Rep for years, maybe even decades,” explains Emily Hartman, the stage management fellow.

As Beryl Baker, the sound fellow, puts it, “You’re spending your days with people who you normally wouldn’t have access to. The playground of Berkeley Rep allows you to engage with artists and artisans in a much more open way—not only to work with really advanced people in your own field, but also to understand how the skills you’re developing fit into the bigger network of theatre arts.” The interns live together in housing provided by the Theatre, so even off-hour conversations between roommates often provide an informal education on the Theatre’s inner workings.

Or, according to marketing fellow Elana McKernan, “Basically, we’re a theatre. I mean, there’s still a lot to learn, but as a group, the fellows collectively have access to the skill sets needed to run a huge regional theatre company. We live together and we work together, and to have that kind of relationship with a group of peers who have a shared passion and such a diverse set of skills is an amazing opportunity.”

This access is an important part of American Express’ support of Berkeley Rep’s fellowship program—and one reason why a high percentage of its graduates do continue to develop careers in the arts. In recent years, former fellows could be found curating exhibits at the Guggenheim, managing props for international theatrical tours, and leading programs at nationally-recognized theatres...including this one. At Berkeley Rep, several alumni now lead the departments where they once attached themselves to their predecessors and, to paraphrase Silvie, learned everything they possibly could.

For more information about Berkeley Rep’s fellowship program, visit berkeleyrep.org/fellowships.
It’s the first day of class in spring 2009. We all glance nervously around, trying to spot the theatrical geniuses and sit as far away from them as possible. It’s my first official playwriting class, and I intend to lay low. I see a girl in a beret who is writing in her Moleskine with a calligraphy pen. I bypass beret girl and decide on the chair in between a tall, friendly man and a good-natured, retired doctor instead. I figure that anyone who has spent his whole life exercising the left side of his brain is sure to need some catch-up time before his underutilized right side is up to snuff.

I sit smugly, confident that I won’t look stupid when compared to my seatmate, get kicked out of class, or be eternally banned from stepping within 30 paces of a theatre.

“Welcome to beginning playwriting,” says the tall, friendly man to my right. Shoot. The only thing worse than sitting next to a theatrical genius is sitting next to the teacher. If he ever decides to have us go around in a circle I’ll be the first to be called on, in which case I won’t know how long to talk or how to formulate my answer. Or, even worse, I’ll be last, in which case I’ll be compared to everyone who went before me including any and all theatrical geniuses who may be in the room.

Only three minutes into the first session of my playwriting course at the Berkeley Rep School of Theatre, and I had already experienced every neurosis known to the writing universe. Fortunately, I would soon learn that my fears were entirely misplaced. I was in good company under the tutelage of one of the most knowledgeable, welcoming teachers I have ever encountered: Gary Graves.

A veteran of the School of Theatre and the local arts scene, Gary understands first-day jitters intimately and strives to alleviate these fears by immediately establishing the playwriting class as a positive and welcoming space. “A priority in the class,” Gary says, “is to develop a really constructive and supportive atmosphere rather than a competitive one.” Not only does he encourage his students to support one another, but he also works to accommodate and encourage people at all skill levels. He continues, “I’ve designed the class to encompass a really wide range of experience and interests. Many students have never written a play before and some have written a number of plays.”

For many, however, the prospect of writing an entire play sounds impossible. “I think that everybody has at least one play in them,” responds Gary. “Lots of people have thought about an episode in their lives or a story they have floating around in their minds.” According to him, it’s all about diving in and demystifying the writing process. “I really focus on trying to assist the writers to complete a play and not loading a bunch of other work on them,” he says. “I give them a series of deadlines where they can bring increasingly larger portions of a play into the class to share.” Gary is also quick to note that many students prefer to use their class time to write a couple of
short plays rather than one full-length one. According to him, doing so is an excellent way of coming to understand how to structure a play.

Gary is a fierce advocate for the development of new works, both at Berkeley Rep and elsewhere. He has spent more than a decade as co-director of Central Works, a Berkeley-based theatre company devoted entirely to the development of new plays. His passion for theatre and encouraging new voices in the field fuels each class, most of which he begins by asking, “Have you seen any good plays lately?” He then heads into a discussion on why any given play was good or bad. As my playwriting class evolved, our answers grew more sophisticated, but the constant was that we were always encouraged to voice our opinions and engage in a respectful dialogue with one another.

Though many of my classmates and I began Gary’s course insecure and uneasy, we left it with many things: confidence, a great deal of respect for our own artistic voices and those of our classmates, a hefty body of work, and an itch to keep writing. Says Gary, “Once you begin to delve into the practice and art of playwriting, it’s a very exciting and extremely engaging mental exercise and artistic expression.” It is immensely rewarding for the students to put their thoughts and ideas to paper. It is perhaps equally rewarding for Gary, who delights in the artistic development of his students.

“I always find it amazing and wonderful to ask people what projects they’re working on in the first class and watch those ideas mature over the course of 10 weeks,” he notes. “At the end of that 10-week period you have this fascinating anthology of works. It’s a delight to be a part of that maturity—to see that develop—and to see people discover that within themselves.”

Gary Graves offers two playwriting courses. Playwriting (described above), a 10-week course which is offered throughout the year, welcomes students with all levels of writing experience. The Summer Playwriting Workshop is an intensive, six-week class that culminates in a four-day series of staged readings. For information on this and other courses for youth, teens, and adults, visit berkeleyrep.org/school.
berkeley rep is committed to the creation of new plays and is continually commissioning new work. Among the commissions that have appeared on Berkeley Rep’s stage recently are Naomi Iizuka’s Concerning Strange Devices from the Distant West and Itamar Moses’ Yellowjackets. In the case of Sarah Ruhl’s In the Next Room (or the vibrator play) and Stew and Heidi Rodewald’s Passing Strange, our commissions made it all the way to Broadway.

At the heart of Berkeley Rep’s investment in new work is a desire to strengthen our relationship with playwrights, give them a home to further their artistic growth, and challenge the parameters of their creativity and craft. To keep this essential program going, Berkeley Rep relies on donors who share our belief that the future of American theatre depends on the development of talented playwrights and the production of their works.

Here are some of the artists currently under commission at Berkeley Rep: David Adjmi, Glen Berger, Marcus Gardley, Rinne Groff, Jordan Harrison, Dan LeFranc, Tarell McCraney, Rita Moreno, Dominic Orlando, Dael Orlandersmith, Stew and Heidi Rodewald.

And here are a few other scripts commissioned by Berkeley Rep: Philip Kan Gotanda’s Ballad of Yachiyo, Rinne Groff’s Compulsion, David Edgar’s Continental Divide, Geoff Hoyle’s The Convict’s Return, Laurence Yep’s Dragonwings, Geoff Hoyle’s Geni(us), Neal Bell’s McTeague: A Tale of San Francisco, Rinde Eckert and Steve Mackey’s Ravenshead, and Culture Clash’s Zorro in Hell.

Supporting new work

THE MOSSE ARTISTIC DEVELOPMENT FUND WAS CREATED IN 1999 through a grant from the Mosse Foundation to support the development of new plays at Berkeley Rep. Since then, the Fund has supported the commissioning and development of numerous works such as Continental Divide, In the Next Room (or the vibrator play), and Concerning Strange Devices from the Distant West. Hilde Mosse, whose family fled Germany at the outset of World War II, established the foundation to promote an open and tolerant society through grants to organizations that advance literacy and the arts in their communities. Today, the foundation is led by Hilde’s nephews, who steer the Foundation in their aunt’s spirit: Roger Strauch, former president of Berkeley Rep’s board and current trustee, and his brother Hans.

“My aunt devoted her career to improving the lives of disadvantaged youth though her work as a psychiatrist,” says Roger. “She believed in uplifting the human spirit and serving one’s community. The Mosse Artistic Development Fund honors her legacy by providing theatre artists the means to create new work and helping bring that work to a broad audience.

“I’ve worked in Berkeley for over 25 years as a high-technology entrepreneur and venture capitalist. Berkeley is a bastion of innovation, creativity, new ideas, and new knowledge. It follows that Berkeley Rep should play a leading role in the development of new American plays. In honor of my aunt, I want to support the creation of new work that engages and challenges our senses, our values, our aspirations, and our emotions, inspiring us to be better people and more active contributors to our communities.”

Play your part in the creation of new work. Make a gift to Berkeley Rep’s Annual Fund.

Click berkeleyrep.org/give or call 510 647-2907.

DONORS IN THE SPOTLIGHT

The Mosse Artistic Development Fund

BY LAURA FICHENBERG

THE MOSSE ARTISTIC DEVELOPMENT FUND WAS CREATED IN 1999 through a grant from the Mosse Foundation to support the development of new plays at Berkeley Rep. Since then, the Fund has supported the commissioning and development of numerous works such as Continental Divide, In the Next Room (or the vibrator play), and Concerning Strange Devices from the Distant West. Hilde Mosse, whose family fled Germany at the outset of World War II, established the foundation to promote an open and tolerant society through grants to organizations that advance literacy and the arts in their communities. Today, the foundation is led by Hilde’s nephews, who steer the Foundation in their aunt’s spirit: Roger Strauch, former president of Berkeley Rep’s board and current trustee, and his brother Hans.

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THE STORY OF PHOTOGRAPHY IN JAPAN CANNOT be separated from the history of the country itself. Until the mid-19th century, Japanese life and culture looked very much as it had for hundreds of years, and the nation thrived inside its own borders. Japan had isolated itself from the rest of the world and created a stable, efficient society virtually free from technological progress and industrialization. The opening of the country to foreign trade in the 1850s changed this with unprecedented speed: once Japan caught a glimpse of the world outside, there was no turning back. Among the first technological innovations embraced by this rapidly developing nation was the capturing and reproduction of images. Photography ignited not only the national imagination, but also the global one: the world now had a window into what it perceived to be a supremely mysterious and private culture.

CONTINUED ON NEXT PAGE
Prior to 1854, Japan stood as a nation almost completely shielded from foreign influence. The 1600s had seen an influx of foreign missionaries, and the government responded with alarm to the successful spread of Christianity, worrying that it posed both a cultural and political threat. They outlawed Christianity and closed Japan's borders to foreigners.

For the next 200 years, the government took great pains to ensure that its country’s traditional ways of life remained vibrant and protected and sought to actively deflect calls for participation in the flourishing global economy. In the mid-19th century, however, pressures to engage in foreign commerce began to mount: a Western desire for free international trade had recently gained momentum, and it wasn't long before the world came knocking once again on Japan's door.

American Navy Commodore Matthew Perry arrived, uninvited, at Uraga harbor in 1853, bearing a letter from President Millard Fillmore. The letter requested a trade agreement with Japan and warned that if denied, the United States would invade. Japan acquiesced, and in 1854, a new era dawned: several ports began to allow Western access, and intrepid entrepreneurs from England, Russia, the Netherlands, and the United States flooded in. A strong and sudden push toward Westernization created myriad opportunities for European and American-style industries like clothing, railroads, coal, manufactured goods, and food.

The Meiji period began in 1868 and lasted until 1912. “Meiji” translates to “enlightened rule.” This new chapter welcomed the outside world and viewed technology and industry as essential touchstones of Japan’s future. The rush to adopt all things Western and shake off Japan’s provincial stigma resulted in a rapid disintegration of traditions that had persevered for hundreds of years. As the Japanese people embraced hats and umbrellas and left kimonos and top-knots behind, Westerners arrived curious about “the real Japan,” looking for clues that would shed some light on this enigmatic and reclusive culture. They wanted to glimpse a Japan that didn’t exist any more. Enter photography at the nexus of the Japanese push to modernize and the Western desire to observe a hidden society.

Attitudes toward early photography in Japan included a great deal of suspicion: as in many cultures, it was thought that having your photograph taken stole a little piece of your soul and, as a result, shortened your life span. Japan’s secretive stance on revealing itself to the outside would be difficult to maintain with such physical evidence. And in a culture heavily influenced by Buddhism and the value of impermanence, making an image fixed in time seemed to go against nature.

But by the 1870s these feelings shifted, and photography fell into fashion. The emperor and empress had previously placed severe limitations on the circulation of their portrait, choosing to mirror their country’s reclusive tendencies. But, adopting a complete about-face, they made a decision to welcome progress and set an example for their people by sitting for a photo shoot in 1872 and permitting their image to be duplicated and widely distributed. The public found a huge appetite for these photographs, and this helped squelch the last remnants of resistance to the new technology.

The photographic industry took hold in the port cities, where most Westerners settled. Many studios sprang up in response to the public clamor for photographs, and it proved a profitable business. Photography now came to be seen as a symbol of Japan’s reinvention as a modern nation and its entry onto the global playing field. It particularly caught on in Yokohama (one of the first points of foreign entry, opened in 1859), which became a center for the famous Meiji-era staged photographs.

When the ports first opened, most foreigners came to Japan for purposes of business—it wasn’t until the 1880s that tourists began to arrive. One period scholar notes, “Many came searching for the picturesque life that they encountered in prints, photographs, and teacups, a life which by their very presence Westerners helped to destroy.” Photographers realized that if the real thing didn’t exist or was too hard to find, they could fabricate a likeness that satisfied Western curiosity and provided a unique souvenir to boot. They made painted backdrops of pastoral scenes or recognizable landmarks like Mount Fuji, and in front of this, posed a person in costume. This person might be someone brought in off the street such as a rickshaw driver or a Western tourist dressed up as a geisha. Despite the fact that they could be found all over Japan, these came to be known as Yokohama shashin, or Yokohama photographs, due to the concentration of studios creating them there.

Some debate ensued about whether photography had quickly toppled from an elevated status where art met science to mere commerce. Regardless, there is little question that the booming business of photography ushered in the new Japan, providing both a mirror reflecting the past and a beacon of opportunity for the future.
WESTERN PHOTOGRAPHERS IN YOKOHAMA
BY MADELEINE OLDHAM

Japan was primed for the photographic explosion that took place in the latter half of the 19th century. The 200-year-old art of making woodblock prints had engendered an appreciation for representational scenes. Some of the woodblock techniques such as color and composition carried over into photography, lending a uniquely Japanese feel to Meiji-era images. This was in spite of the fact that a number of significant photographers of this time hailed from Europe.

The three major Western photographers setting up shop in Yokohama all possessed strong personalities and adventurous spirits, though detailed information about them can be sketchy. Italian-born Felice Beato, later a UK citizen, arrived first in 1863. He had already established a name for himself abroad as a talented artist and had no trouble attracting customers. His outgoing and vivacious character contributed to his popularity. Beato’s photographic style was considered to be a somewhat documentary one, and he is often referred to as a pioneer of photojournalism. In Japan he gravitated toward portraits and landscapes and adopted a straightforward tone in his work.

Baron Raimund von Stillfried und Ratenitz, an Austrian military serviceman who later became an officer of the Mexican Army, bought Felice Beato’s business in 1877. In addition to his military career, von Stillfried was also a painter and an interpreter. It remains unclear how he came to the business of photography, but he did distinguish himself as having a talent for it. He employed more posed and less real-life situations than did Beato, which led many to consider him the lesser artist, but he had a keen eye for composition and proved very adept at arranging aesthetically pleasing scenes. Von Stillfried took on many Japanese apprentices, passing on his knowledge and techniques and enabling them to go on to open their own studios.

It is widely believed that von Stillfried’s studio and most of his stock passed into the hands of Adolfo Farsari in 1886 (though no official source can confirm this information beyond doubt). Farsari, born in an area of the Austrian Empire that later became part of Italy, remains a somewhat shadowy figure. He, like von Stillfried, served in the military, and after his stint in the Italian army, he later moved to the United States and fought in the American Civil War. He went to Japan in 1873. It is known that he had his hand in various entrepreneurial pots: during his time in Yokohama he managed a cigar company, sold stationery, imported books, and ran a newspaper before landing on photography.

Farsari, a man of relatively surly and unsociable character, nevertheless established a reputation as a talented artist who demanded quality. He became known for his color work, rendered in exquisite detail. The hand-tinting of photos never quite took off in Europe but caught on like wildfire in Japan. Farsari did not do it all himself, but rather hired a handful of prominent Japanese watercolor artists to work under him. At one point, Farsari’s studio had as many as 33 employees. He left Japan in 1890 and died in Italy eight years later. His studio continued until 1917, and some even believe until 1923. An air of mystery surrounds more than just the photographers themselves. Meiji-era photographs cannot always be attributed to a particular person, largely due to uncertainties of authorship. People quickly started to view photographs as merchandise, no different from a table or a shoe, rather than works of art, and therefore photographers did not always feel the need to make sure their names were on their images. When studios changed hands, the ownership of the studio’s negatives often transferred as well, meaning that two or more photographers might legally claim the same print as their own. Certain stylistic differences may point to one photographer over another, but in many cases, it is extremely difficult to say definitively who took which photos.
THE ART OF JAPANESE TATTOO
BY RACHEL VIOLA

The art of tattoo in Japan is as old as history, rife with secrets and signifiers. Clay figurines from the fifth century BC have been found with facial markings indicative of the earliest tattoos. Mysterious and beautifying, ancient facial tattoos conveyed elevated social status. Yet over the course of several centuries, the Japanese government began to use tattoos as punishment, symbols of crime and misconduct. The Shogun, dynastic military rulers of Japan whose power base was the city of Edo (contemporary Tokyo), upheld this tradition through the 1800s. Modern Japanese tattooing, striking in color, imagery, and scope, would eventually emerge as a response to the Shogun’s practice of marking criminals and the underclass.

Punitive tattooing, or irezumi, gained popularity with the Shogun, and criminals often found their foreheads lettered with a character meaning “bad.” (Previously, Japanese delinquents had suffered amputation of ears or noses as punishment for their offenses.) Outcasts were tattooed as well—not as penalty for anything in particular, but to be easily identified as the lowest of the low. Decorative tattoos existed at this time, but stigmatization sent practitioners underground to develop designs and application techniques in secrecy. Tattoo as an art form joined the ranks of the ukiyo-e or “floating world” of Japanese culture.

Originally a Buddhist term, ukiyo-e referred to “the dark, shifting world of existence” that encompassed Edo’s brothels, teahouses, public baths, and theatres. Ukiyo-e is now most commonly used to describe a technique of woodblock printing thought to have directly influenced modern Japanese tattooing. There are two schools of thought on the connection between tattoo art and printmaking: some historians believe modern tattoo motifs were drawn from the illustrations of the ukiyo-e, while others feel that the woodblock-print images were actually inspired by the tattooed men of Edo’s underworld.

It is agreed, however, that the pivotal moment for both tattooing and woodblock printing came from the overnight
smash success of the *Suikoden*. A literary sensation in its time, the *Suikoden* was a Japanese translation of a classic Chinese novel depicting the exploits of 108 legendary heroes. In the early 18th century, the people of Edo went crazy for these stories, commissioning hundreds of *ukiyo-e* illustrations. An artist named Kuniyoshi famously portrayed at least 15 heroes with full body tattoos comprising animal, floral, and mythical motifs. The prints showed the heroes themselves surrounded by flames, waves, or waterfalls—all common themes and images in 19th-century Edo-period tattoo art.

Despite a barrage of government prohibitions, tattoos became popular and acceptable. For example, the tattooed firefighters of Edo were heroes, not surprising given that the crowded city was built of wood and prone to rampant flames. These men typically had distinct water motifs tattooed across their backs to counterbalance the blazes they fought. Tattoos were prominent in criminal enclaves too, where the forefathers of the *yakuza* (the famous Japanese mafia) defied the Shogun’s ban on decorative tattoos, proudly reclaiming the art by vividly tattooing their entire bodies. Tattoos were indicative of physical strength and a high tolerance for pain, often referred to as *isamihada* or “courage-skin.”

By the end of the Edo period, having a tattoo could signify many other things as well. Samurai warriors were tattooed with prayers to protect them in battle or even with clan crests, should they be stripped of their armor and otherwise unidentifiable in death. Tattoos for lovers were all the rage, with “love dots,” called *irekoburo*, or a name of a significant other inscribed on a hidden area of the body. Another style was also briefly popular, in which white ink was applied, rendering the tattoo almost invisible except for when the skin flushed from excessive drinking or a hot bath.

The Meiji Restoration succeeded the Edo period in the 1850s, when Japan’s ports were opened to Europe and the United States. The Meiji government issued its own strict bans on tattoos, fearful this custom would seem barbaric to the Westerners. Ironically, visiting Americans and Europeans were fascinated by the art. Tattoos remained illegal for the Japanese people, but foreigners were permitted to patronize traditional tattoo parlors, and many tourists returned home with exotic, indelible souvenirs of their time abroad.

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The first attempt at stage tattoo design involved makeup applied to the actors before they put on their costumes. The inks would rub off the skin, staining the elaborate kimono or warrior outﬁts, so another solution was devised. In the 19th century, people were banned from public baths or spas, tattoos are once again highly regarded in other Japanese circles. Modern tattoo culture continues to thrive and terrify, as haunting images on skin reveal secrets of personal affiliation, identity, or love.

**How to Tattoo an Actor**

**BY RACHEL VIOLA**

Japan has a rich tradition of theatrical performance, from the slow, courtly noh drama to the highly-stylized, almost life-size puppetry of bunraku. Somewhere in middle of this dramatic spectrum is the kabuki: a wild, dynamic kind of theater with roots in “pleasure quarters,” which flourished alongside tattoo art in Edo-period Japan. As literature began to depict both heroes and villains covered head to foot in traditional tattoos, so did the kabuki. Plots would unfold around the shocking reveal of a character’s prison tattoo, or the promise tattoos of forbidden lovers. Costumers in the 19th century had to devise beautiful and sophisticated ways to “tattoo” actors for the stage.

The first attempt at stage tattoo design involved makeup applied to the actors before they put on their costumes. The inks would rub off the skin, staining the elaborate kimono or warrior outfits, so another solution was devised. *Niku-juban*, or body stockings, were painted with tattoo images and worn under the rest of a kabuki actor’s costume for quicker changes and less damage.

Berkeley Rep joins the tradition of creating stage tattoos for the actors in *Concerning Strange Devices from the Distant West*. According to Costume Director Maggi Yule, tattoos are still tricky business: this show requires two separate styles of tattoo, each with different application methods. To create the first set of tattoos, Annie Smart, the show’s costume designer, chose gorgeous images drawn from her historical research. These images were combined into a collage, forming an interlocking lovers’ tattoo. This design was finalized by Amanda Gonzales of Sacred Rose Tattoo in Berkeley, and then it was returned to the costume shop for transition into printable, wearable, temporary tattoos.

For a character whose whole body is meant to be tattooed, a different approach was taken. A Los Angeles company called Tinsley Studios specializing in film effects, took art research generated by Berkeley Rep, and used the expertise of their own designers to collaborate on a two-piece, full-body suit. This body stocking is made of light, flexible material and the Meiji-era tattoo designs are printed directly on it.
A CONVERSATION WITH

BY MADELEINE OLDHAM

Madeleine Oldham: Where did you find the title for Concerning Strange Devices from the Distant West?
Naomi Iizuka: I came across it in a footnote in a book about photography in 19th-century Japan. It’s the title of a manuscript written by a Dutch trader. It covers various inventions of the period, not only the camera, but it was the first detailed treatise on photography that made it to the shores of Japan.

Was this early published work the impetus for the play, or did you stumble upon it later?
Yes. For me, the initial idea for the play was sparked by seeing these old Meiji-era photographs that I had come across purely by chance.

Are you able to articulate what it was about Meiji-era photography that captured your imagination?
I came across these photographs from 19th-century Japan and I was captivated by them. It was like getting this tantalizing peek into this magical, faraway world. They were these extraordinary pictures of geisha and samurai, but also beggars, condemned criminals, street vendors, and little children working in rice fields. As I kept looking, I began to wonder about the people in these photographs. I think like pretty much everyone, I wonder about people I see in photographs, particularly people I don’t know. I wonder about their lives after the photograph was taken. Like that famous Diane Arbus photograph of the boy with the toy grenade? I always wonder whatever happened to that little boy. I guess part of it is just the mystery of their lives and speculating about that. Also, with the 19th-century photographs, everybody in them is dead, and I think about that, too. There’s something about being able to see these strangers frozen in this moment in time that brings up a mix of emotions for me — curiosity, empathy, anxiety, wonder — and I wanted to explore that further.

The script has passed through a number of incarnations with whole sections appearing and then going away. Will you describe for us how the play came to be in its current form?
When I start to write, I generally have an idea of where a play is going, but there’s a lot I don’t know that I discover along the way. I make those discoveries by writing a lot of different versions of what could happen, going down a lot of different paths, some of which are dead ends, and that takes time. I arrive at what a play will eventually be through trial and error — writing scenes and monologues that don’t make it into the final draft, finding one kernel of an idea or an image, even a line of dialogue that feels right, and then circling around that until I intuit what comes next. For me, that’s how I write.
Did anything surprise you as you were writing the play?

The ending surprised me completely. For months, I kept writing different endings and I wasn’t satisfied with any of them. I wrote the current ending at the end of an intensive weeklong workshop of the play up in Portland this past summer. I remember sitting down at night, starting to write, and the scene just came out of nowhere. I remember I took the new pages in the next day, and we were all sitting around the table. Nobody had seen the ending yet, and the actors started to read, and the feeling in the room was palpable: “Yes! She found the ending!” I think everybody was relieved. I know I was relieved.

How did you discover the play wanted to be in three parts? Or did you decide that ahead of time?

I had a sense that the play would go back and forth in time, starting in the past, then moving into the present, and then going back in time. I think the triptych structure emerged because of the way time works in the play.

At what point in the process did you start thinking of it as a puzzle?

From very early on, I had an intuition that the story would be a kind of puzzle. I think my experience of looking at the photographs, trying to figure out who the subjects were, what the context was, and who was behind the camera was so much like trying to solve a puzzle. I wanted to reflect that experience in the story and the play’s structure. I also love puzzles. As an audience member, I like to put a story together, to feel like I’m figuring something out in an active way. For me, that kind of puzzle structure lets an audience do that.

How did the commission with Berkeley Rep come about?

Les [Waters, associate artistic director] asked me if I wanted to write a play for Berkeley Rep, and I was delighted and honored to. My play 36 Views premiered at Berkeley a few years ago, and that was an amazing experience. I love the Theatre and the community. I consider it an artistic home. I’m really happy to be coming back.

Can you talk a little bit about your own relationship with Japan?

I was born there and spent time there growing up. My father is Japanese.

You grew up moving around a lot, living in different places around the world. What influence, if any, did this have on your writing?

That’s a great question. I’m not sure. I think I had to learn to adapt to different places and the different ways people do things in different places. For me, that meant watching and listening carefully to what was going on, trying to figure out the lay of the land, the social dynamics, the spoken and unspoken rules and expectations. I think that’s probably good training for a playwright.

Certain imagery and motifs that appear in this play, like photography and tattoos, have also appeared in some of your previous work. What appeals to you about returning to an idea over the course of your body of work?

I don’t think it’s really a conscious choice. I gravitate to what intrigues me, and that shows up in my writing. I have always loved photography for reasons I can articulate and other reasons that are harder to put into words. I’d say I’m compelled by some of the philosophical questions that photography raises about how we perceive ourselves in the world. I wonder a lot about how we see and recall a person or an event, the distance between what we think we see and what actually is, and how photography figures into that experience.

Do you see connections among your plays?

Yes and no. I find myself thinking about the ways in which an event that happened in the past—whether it’s the distant historical past or your own personal past—how that event has an impact on the present. And how unpredictable and far-reaching that impact can be. I’m obsessed by how one small decision can completely change the course of your life. I think a lot of my plays circle back to that idea. I would say a lot of my plays explore the question of how we remember, the things we hold on to, and also the things we miss or get wrong. Also, there seem to be a lot of ghosts in my plays. I’m obsessed with ghosts and ghost stories.

Your plays really make use of their medium. You write stories that need to be told on the stage and rely heavily on what the theatre can offer that film or screen cannot. Did you always feel that writing for the stage was a natural fit for you?

I came to theatre relatively late, but once I did it was a eureka moment. I knew that I wanted to write plays and that’s what I wanted to do. There’s something about theatre that’s magical. That sounds corny, but it’s true. The simple fact of live actors pretending to be somebody else in front of an audience who’s pretending along with them is magical to me. It was magical to me when I was a kid, and it’s still magical. I’m also fascinated by all the different ways you can tell a story on stage. I love stage magic in the most literal sense. I love a surprising exit or entrance. I love when the space transforms or an actor transforms right in front of your eyes. The virtuosity of live theatre at its best is like nothing else.
I didn’t think I’d “nd you perfect in so many ways.

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遠西奇器述
CONCERNING STRANGE DEVICES
FROM THE DISTANT WEST

WRITTEN BY
NAOMI IIZUKA

DIRECTED BY
LES WATERS

FEBRUARY 26–APRIL 11, 2010
RODA THEATRE · MAIN SEASON

THE PLAY IS PERFORMED
WITHOUT AN INTERMISSION

This production is made possible thanks to the support of

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The Edgerton Foundation
The Mosse Artistic Development Fund
The Bernard Osher Foundation New Play Development Fund

CAST
(IN ORDER OF APPEARANCE)
Isabel Hewlett
Kate Eastwood Norris
Hiro / Tattooed Man / Insect Peddler / Blind Monk
Johnny Wu
Andrew Farsari / Dmitri Mendelssohn
Bruce McKenzie
Kiku / Woman in a Kimono / Servant Girl
Teresa Avia Lim
Edmund Hewlett
Danny Wolohan

PRODUCTION STAFF
Scenic Design
Mimi Lien
Costume Design
Annie Smart
Lighting Design
Alexander V. Nichols
Sound Design
Bray Poor
Video & Projection Design
Leah Gelpe
Dramaturg
Madeleine Oldham
Stage Manager
Karen Szpaller
Casting
Amy Potozkin
Janet Foster

SEASON SPONSORS

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.

Concerning Strange Devices from the Distant West is the recipient of the 2009 Edgerton Foundation New American Plays Award.

遠西奇器述 (translation: Concerning Strange Devices From the Distant West) was workshopped at JAW: A Playwrights Festival produced by Portland Center Stage.
Glenn Donaldson, who lives here and plays in The newest band is called Beggars, with times, and released records in five countries. Bands he has toured Europe twice, Japan three and a solo incarnation, Peckinpah (blissed-unit), Maquiladora (sweet, tweaked acid-folk), Buzz Or Howl (free-form psychedelic noise ever see. He plays music in several outfits: Did a couple of films recently that no one will see. He was last seen at Berkeley Rep with this beautiful play. Some of Kate's favorite regional credits include two summers in California at Shakespeare Santa Cruz and numerous productions in DC at The Folger Shakespeare Theatre, where she received a Helen Hayes Award for Puck in A Midsummer Night's Dream. She has also worked with Round House Theatre, Source Theatre, and Woolly Mammoth Theatre, where she is a company member and Helen Hayes Award recipient for Kay/Jane in She Stoops to Comedy. Her other regional credits include Arden Theatre Company, Portland Center Stage, and the Wilma Theatre, where she received a Barrymore Award for Eleanor/Esmé in Rock 'n' Roll. Kate teaches clown and Shakespeare to students of all ages and is working on her one-woman Hamlet. Visit Kate at kateeastwoodnorris.com.

Kate Eastwood Norris
Isabel Hewlett

Kate is very happy to be making her debut at Berkeley Rep with this beautiful play. Some of Kate's favorite regional credits include two summers in California at Shakespeare Santa Cruz and numerous productions in DC at The Folger Shakespeare Theatre, where she received a Helen Hayes Award for Puck in A Midsummer Night's Dream. She has also worked with Round House Theatre, Source Theatre, and Woolly Mammoth Theatre, where she is a company member and Helen Hayes Award recipient for Kay/Jane in She Stoops to Comedy. Her other regional credits include Arden Theatre Company, Portland Center Stage, and the Wilma Theatre, where she received a Barrymore Award for Eleanor/Esmé in Rock 'n' Roll. Kate teaches clown and Shakespeare to students of all ages and is working on her one-woman Hamlet. Visit Kate at kateeastwoodnorris.com.

Teresa Avia Lim
Kiku / Woman in a Kimono / Servant Girl

With the Shakespeare Theatre Company in Washington, DC, Teresa appeared in Lady Windermere's Fan, directed by Keith Baxter; Lorenzaccio, directed by Michael Kahn; Macbeth, directed by Michael Kahn; Pericles, directed by Michael Kahn; and The Tempest, directed by Kate Whoriskey. She also played Jennifer Marcus in The Intelligent Design of Jenny Chow at Wellfleet Harbor Actors Theater. On television, Teresa can be seen in Law and Order: Criminal Intent. She is a recent graduate of Yale School of Drama and a proud member of Leviathan Theatre Company.

Bruce McKenzie
Andrew Farsari / Dmitri Mendelssohn

Bruce has been here before. He performed in Big Love, Fêtes de la Nuit, and Homebody/Kabul. Other Bay Area work includes Angelo in Measure for Measure and Iago in Othello at California Shakespeare Theater. He’s worked at regional theatres across the country. In New York, he played Stanley in Ivo van Hove’s A Streetcar Named Desire at New York Theatre Workshop, did The Farnsworth Invention on Broadway, and performed in BAM’s Next Wave Festival. He co-founded Sledgehammer Theatre in San Diego, now comatose after a long illness. He did a couple of films recently that no one will ever see. He plays music in several outfits: Buzz Or Howl (free-form psychedelic noise unit), Maquiladora (sweet, tweaked acid-folk), and a solo incarnation, Peckinpah (blissed-out dronedolfolkambientamericana). With these bands he has toured Europe twice, Japan three times, and released records in five countries. The newest band is called Beggars, with Glenn Donaldson, who lives here and plays in Skygreen Leopards, among others.

Johnny Wu
Hiro / Tattooed Man / Insect Peddler / Blind Monk

This is Johnny’s debut production here at Berkeley Rep. Aside from the workshop of Concerning Strange Devices at Portland Center Stage, Johnny’s last stage appearance was as Mullins in Disney’s Peter and the Starcatchers at La Jolla Playhouse, directed by Roger Rees and Alex Timbers. Johnny recently graduated with his MFA in Acting from the University of California, San Diego, where his credits included B1/2/Michael in A Number, Guildenstern in Rosencrantz and Guildenstern are Dead, Jason in Medea, and Orestes in Good Breeding. On film he can be seen in Tie a Yellow Ribbon and on TV in 24 and Cold Case. Johnny received additional training at Binghamton University and Stuyvesant High School in New York City. Please visit johnnywu.tv.

Naomi Iizuka
Playwright

Naomi Iizuka’s plays include 17 Reasons Why; 36 Views; After a Hundred Years; Aloha, Say the Pretty Girls; Anon(ymous); At the Vanishing Point; Citizen 15559; Ghostwritten; Hamlet: Blood in the Brain (a collaboration with Cal Shakes and Campo Santo + Intersection for the Arts); Language of Angels; Polaroid Stories; Skin; Strike-Slip; Tattoo Girl; and War of the Worlds (a collaboration with Anne Bogart and SITI Company). Her work has been produced by Actors Theatre of Louisville, Berkeley Rep, the BAM’s Next Wave Festival, the Children’s Theatre Company, Dallas Theatre Center, the Edinburgh Festival, Geva Theatre Center, the Goodman Theatre, the Guthrie Theatre, the Huntington Theatre Company, Kennedy Center, Portland Center Stage, The Public Theatre, and Soho Rep. Naomi is currently working on commissions from Cornerstone Theater Company, the Huntington, Intiman Theatre, La Jolla Playhouse, and Yale Repertory Theatre. She is an alumna of New Dramatists and the recipient of an Alpert Award, a Jerome Fellowship, a Joyce Foundation Award, a McKnight Fellowship, an NEA/TCG Artist-in-Residence grant, a PEN Center USA West Award for Drama, a PEN/Laura Pels Award, Princeton University’s Hodder Fellowship, a Rockefeller Foundation Multi-Arts Production grant, a Stavis Award from the National Theatre Conference, and a Whiting Writers’ Award. She heads the MFA Playwriting program at UCSD.

Les Waters
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, New York Times, Time Out New York, Time Magazine, 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. Last 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 UCSD and is an associate artist of The Civilians, a theatre group in New York.

Mimi Lien
**SCENIC DESIGN**

Mimi is a designer of sets/environments for theatre, dance, and opera. Her theatre work includes Communist Dracula Pageant at American Repertory Theatre, In the Red and Brown Water at the Alliance Theatre, Welcome to Yuba City with Pig Iron Theatre Company/Live Arts, Queens Boulevard at Signature Theatre Company, and Becky Shaw, Eurydice, and Outrage at the Wilma. Her work has also been presented at The Public, PlayMakers Repertory Company, Williamstown Theatre Festival, and Berkshire Theater Festival, among others. Her dance projects include Camina Burana with Pennsylvania Ballet and dumb dumb bunny at The Kitchen, and she is resident designer for Ballet Tech at the Joyce Theater. Her work has been recognized by a Barrymore Award, two Barrymore nominations, and an American Theatre Wing Hewes Design Award nomination. She was a semifinalist in the Ring Award competition for opera design in Graz, Austria, and a participant in the 2007–2009 NEA/TCG Career Development Program. She received a BA in architecture at Yale and an MFA in design from New York University.

Annie Smart
**COSTUME DESIGN**

Annie designed sets and costumes for the premieres of Caryl Churchill's Fen, Ice Cream and Hot Fudge, and A Mouthful of Birds. Her other London design credits include the National Theatre productions of The Father, Man Beast and Virtue, Black Snow, The Mountain Giants, and Churchill's The Skriker. Her California credits include A Doll's House, Night and Day, and The Threepenny Opera at American Conservatory Theater; An Ideal Husband, Man and Superman, Othello, Private Lives, and The Tempest at Cal Shakes; Going to St. Ives, The Importance of Being Earnest, Norah, Sheridan, and Winter-time at La Jolla Playhouse; the Theater Artaud production and national tour of The History and Mystery of the Universe; and Big Love, Fêtes de la Nuit, Finn in the Underworld, Heartbreak House, Honour, In the Next Room (or the vibrator play), Irma Vep, Passing Strange, Suddenly Last Summer, Taking Over, Tiny Kushner, To the Lighthouse, Yellowjackets, and Yellowman for Berkeley Rep.

Alexander V. Nichols
**LIGHTING DESIGN**

Alexander’s theatre credits include the Broadway production of Carrie Fisher’s Wishful Drinking, originally presented at Berkeley Rep, and the off-Broadway productions of
BERKELEY REP PRESENTS

PROFILES

Rinde Eckert’s Horizon, Marga Gomez’s Los Big Names, Danny Hoch’s Taking Over, and Sarah Jones’ Bridge and Tunnel. Alexander has created production designs for a.c.t., Berkeley Rep, the Mark Taper Forum, Oregon Shakespeare Festival, Arena Stage, the Huntington, La Jolla Playhouse, and Seattle Repertory Theatre. His dance credits include several seasons as the resident designer for American Repertory Ballet, Hartford Ballet, and Pennsylvania Ballet. Alex was the lighting designer for American Ballet Theatre at the Metropolitan Opera House and elsewhere and is the resident visual designer for Margaret Jenkins Dance Company. His designs are in the permanent repertory of Alvin Ailey American Dance Theater, Boston Ballet, the Hong Kong Ballet, Hubbard Street Dance Chicago, ODC/SF, the Royal Winnipeg Ballet, San Francisco Ballet, and the Singapore Dance Theatre. His recent designs include Circle of Memory, in collaboration with Theatre Striking 12 at TheatreWorks; and Urinetown: The Musical at San Jose Stage. Karen is the production coordinator at TheatreWorks in Menlo Park.

Tony Taccone
ARTISTIC DIRECTOR

Tony is artistic director of Berkeley Rep, where he has staged more than 35 shows—including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, and Itamar Moses. Tony made his Broadway debut with Bridge & Tunnel, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. In 2009, 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 Taper, 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 OsF, 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 Rep, and Yale Rep.

Susie Medak
MANAGING DIRECTOR

Susie has served as Berkeley Rep’s managing director since 1995, 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 directors for the League of American Orchestras and currently sits on the board of directors for New Music San Francisco and the board of advisors of Berkeley Youth Advocates, a local non-profit serving young people in the city of Berkeley.

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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.

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 Scriptworks, Crowded Fire Theatre Company, Geva Theatre Center, the Kennedy Center, the Neo-Futurists, and Portland Center Stage.

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 has overseen 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.

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 Playwright’s Festival, Dallas Theatre Company,
BERKELEY REP PRESENTS

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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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Jack & Betty Schafer
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Betty and Jack are proud to support Berkeley Rep. Jack, one of the Theatre’s board members, also sits on the boards of the Jewish Community Endowment, San Francisco Opera, and the Straus Historical Society. He is co-chair of the Oxbow School in Napa and is an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty, a retired transitions coach, has resumed her earlier career as a nonfiction writer and poet. She serves on the boards of Earthjustice and JVS and represents the Jewish Community Foundation on a national allocation committee.

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 UC San Francisco and UC 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 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 boards 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 UC Berkeley. At Cal, he is also an executive member of the board of trustees for the Mathematical Sciences Research Institute (msri) 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.

Thalia Dorwick
PRODUCER
Thalia became involved with the theatre when, at age 12, she wrote, produced, and starred in a Girl Scout play. Fortunately, she has been only a spectator since then. She serves on Berkeley Rep’s board and on the board of trustees of Case Western Reserve University. She has a

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Luc Tuymans, The Secretary of State, 2005; Collection The Museum of Modern Art, New York, promised gift of David and Monica Zwirner; courtesy David Zwirner, New York; © Luc Tuymans

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PhD in Spanish, taught at the university level for many years, and is the co-author of a number of Spanish textbooks. She retired as editor-in-chief of McGraw-Hill Higher Education’s humanities, social sciences, and languages group five years ago.

**Joan Sarnat & David Hoffman PRODUCERS**

David is a consulting professor of mathematics at Stanford and a Berkeley Rep sustaining trustee. He was an associate director of the Mathematical Sciences Research Institute (MSRI) in Berkeley and has been involved in producing museum shows about mathematics in the USA, France, and China. Joan is a psychologist and psychoanalyst with a practice in Berkeley. They have two sons: Jascha, a journalist and songwriter who lives in San Francisco, and Michael, a graduate student in philosophy who lives in Pittsburgh with his wife, China.

**The Mosse Artistic Development Fund CO-SPONSOR**

For over 20 years, The Mosse Foundation has been promoting an open and tolerant society through grants to organizations that advance literacy and the arts in their communities. Named after Hilde Mosse, whose family fled Germany during World War I, the Mosse Foundation honors Hilde’s belief in human compassion and tolerance by supporting community-based organizations that strive to engage all members of their community and encourage vibrant dialogue and social action. Today, the Mosse Foundation is overseen by Hilde’s nephews, Berkeley Rep Board Member Roger Strauch and his brother Hans, who steer the Foundation in their aunt’s spirit. Through a grant made to Berkeley Rep, the Mosse Artistic Development Fund was established to support the development of new plays. The Foundation is proud to support the world premiere of Naomi Iizuka’s *Concerning Strange Devices from the Distant West*.

**The Bernard Osher Foundation CO-SPONSOR**

The Bernard Osher Foundation was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides scholarship funding nationally to selected colleges and universities and funds integrative medicine centers at Harvard University, UCSF, and the Karolinska Institute in Stockholm. It also supports a growing network of lifelong learning institutes for seasoned adults located at 122 colleges and universities from Maine to Hawaii and Alaska. Arts and humanities grants are made to nonprofit organizations, principally in the San Francisco Bay Area and the state of Maine. The Honorable Barbro Osher, consul general of Sweden in San Francisco, chairs the Foundation’s board of directors. With a generous gift to Berkeley Rep, the Foundation established the Bernard Osher New Play Development Fund to support the commission and development of new plays.
If you’d like to donate any of these items, please contact the Theatre at 510 647-2901.

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In memory of Amelia Pearlman.
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For more information on becoming a member, visit our website at berkeleyrep.org or contact Daria Hepps at 510-647-2904 or dhepps@berkeleyrep.org.
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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.
### About Berkeley Rep

#### Staff and Affiliations

<table>
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<tr>
<th><strong>Artistic Director</strong></th>
<th>Tony Taccone</th>
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<tr>
<td><strong>Managing Director</strong></td>
<td>Susie Medak</td>
</tr>
<tr>
<td><strong>General Manager</strong></td>
<td>Karen Racanelli</td>
</tr>
</tbody>
</table>

#### Artistic

Associate Artistic Director
- Les Waters
- Amy Polaskin

Artistic Associate
- Madeleine Oldham

Artists under Commission
- David Adjmi
- net/berk час
- Karen Szpaller
- Liz Atkinson

School of Theatre
- Tommy Shepherd
- Keith Pinto
- Carla Pantoja
- Marilet Martinez

Outreach Teaching Artists
- Diane Rachel
- Lisa Anne Porter
- Tim Orr

#### Production

Production Manager
- Tom Pearl

Associate Production Manager
- Amanda Williams O’Stein

Company Manager
- Megan Wygant

#### Stage Management

Production Stage Manager
- Michael Suenkel

Stage Managers
- Liz Atkinson
- Karen Szpaller

Production Assistants
- Megan McClinton
- Leslie M. Radin

#### Stage Operations

Stage Supervisor
- Julia Englehorn

#### Properties

Properties Manager
- Ashley Dawn

Assistant Properties Managers
- Greta Grazer
- Jillian A. Green

#### Scene Shop

Technical Director
- Jim Smith

Associate Technical Director
- Ryan O’Stein

Shop Foreman
- Sam McKnight

Master Carpenter
- Colin Babcock

Carpenter
- Stephanie Shipman

#### Scenic Art

Charge Scenic Artist
- Lisa Lazar

#### Costumes

Costume Shop Director
- Maggi Yule

Assistant Costume Designer
- Maggie Whittaker

Draper
- Rikki Munzel

Tailor
- Kathy Kellner Griffith

First Hand
- Janet Conery

Wardrobe Supervisor
- Barbara Blair

#### Electrics

Master Electrician
- Frederick C. Jeffken

Production Electricians
- Christine Cochrane
  - Zollan DeWitt

#### Sound

Sound Supervisor
- Heather Bradley

Sound Engineer
- James Ballen

#### Administration

Controller
- Suzanne Pettigrew

Director of Technology
- Gustav Davila

Executive Assistant
- Andrew Susskind

Human Resources Manager
- Eric Ipsem

Bookkeeper
- Kristin Cato

Human Resources Consultant
- Laurel Leichter

Database Manager
- Diana Amezquita

Management Intern
- David F. Lorenz

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Director of Corporate & Leadership Gifts
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- Margo Chilless

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Institutional Grants Manager
- Amanda Margulies

Development Assistant
- Catrina Sheen

Development Database Coordinator
- Jane Voytek

Gifts Entry Associate
- Siobhan Doherty

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Assistant House Managers
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- Octavia Driscoll

Aleta George

Kiki Poe

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- Beryl Baker
- Michelle R. Baron

A. Ephruses Dahout

Silvie Deutsch

Alexandra Friedman

Elizabeth Guzman

Abigail Hanson

Emily Hartman

Kimberly Jew

Zoe Kalionzes

Devon LaBelle

 Ellen G. Maloney

Elena McKernan

Nora Merciecy

Sarah Nowicki

Viqi Peralta

Jocelyn Thompson

Katherine Wepler

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  - Crystal Chen
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- Terence Keane

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- Cheshire Isaacs

Audience Development & Events Manager
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- Pauline Luppert

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Facilities Director
- Christopher Dawe

Maintenance Technician
- Johnny Van Chang

Facilities Assistants
- Kevin Barry
  - Greg Hall
  - Britney Hooper
  - Lamont Rodriguez

#### Berkeley Rep School of Theatre

Associate General Manager & Director of the School of Theatre
- Rachel L. Finck

Associate Director
- MaryBeth Cavanaugh

Jan & Howard Oringer Outreach Coordinator
- Dave Maier

School Administrator
- Emika Abe

#### School of Theatre Faculty

Grades K–8
- Erica Blue
  - Jon Burnett
  - Rebecca Castelli
  - Laura Derry
  - Nancy Gold
  - Mariel Martinez

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

Adult
- Erica Blue
  - Rebecca Castelli
  - Deborah Eubanks
  - Gary Graves
  - Marvin Greene
  - Ben Johnson
  - Dave Maier
  - Jonathan Moscone
  - Ryan O’Donnell

#### Productions

Company & General Management Fellow
- A. Ephruses Dahout

Graphic Design Fellow
- Nora Merzlisky

Literary/Dramaturgy Fellow
- Rachel Viola

Marketing & Communications Fellow
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Production Management Fellow
- Katherine Wepler

Properties Fellow
- Anna Victoria Peralta

Scenic Art Fellow
- Alexandra Friedman

Scenic Shop Fellow
- Seth Fly

Sound Fellow
- Beryl E. Baker

Stage Management Fellow
- Emily Hartman

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  - Dale Marshall
  - Selma Meyerowitz
  - Dugan Moore
  - Andrew Suskind
  - Barry Walter
  - Megan Wygant

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- Mina Morita

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- Silvie Deutsch

Development Fellow
- Sarah Nowicki

Education Fellows
- Elizabeth Guzman
  - Kashara Robinson

Electrics Fellow
- Matthew Avery

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- Nora Merzlisky

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- Seth Fly

Sound Fellow
- Beryl E. Baker

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#### Affiliations

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

**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.

**2009–10 ticket prices**

<table>
<thead>
<tr>
<th>DATE/TIME</th>
<th>PREM</th>
<th>A</th>
<th>B</th>
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<tr>
<td>PREVIEWS</td>
<td>$39</td>
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<td>TUE 8PM, WED 7PM, THU 2PM*, SAT 2PM</td>
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<td>THU 8PM, SUN 2 &amp; 7PM</td>
<td>57</td>
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<td>FRI 8PM</td>
<td>63</td>
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<tr>
<td>SAT 8PM</td>
<td>71</td>
<td>63</td>
<td>51</td>
</tr>
</tbody>
</table>

*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.
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