"I guess I have always felt I pay too much taxes."

"What a Cro-Magnon Pleistocene."

"What a terrible world."

"Darling, I'm sorry. Truly, I am. What a terrible world."

"Having no soul makes a person indiscriminate."

"Perdurable lust-dreams of deposed kings."

DIRECTED BY TONY TACCONE

TINY KUSHNER
5 ONE-ACTS BY TONY KUSHNER
EMG
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TINY KUSHNER

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Benjamin Franklin, the first secretary of state of the United States, was known for his love of letters. He once wrote, “The art of writing is the art of being read.”

CALENDER
Unless otherwise noted, all pre- and post-show events are for Tiny Kushner.

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

OCTOBER
7 Teen Council meeting, 5pm
12 Michael Leibert Society annual dinner
16 Teen Night, 6:30pm
16 First preview, 8pm
21 Tiny Kushner opening-night dinner, 5:30pm, Hotel Shattuck Plaza’s FIVE
21 Opening night, 8pm
23 Tasting: Pey-Marin Vineyards, 7pm
24 Tasting: Waugh Cellars, 7pm
25 Tasting: Dr. Kracker, 6pm

NOVEMBER
1 Tasting: Dr. Kracker, 6pm
4 Teen Council meeting, 5pm
5 Post-show discussion, 8pm
6 Tasting: Meridian Restaurant, 7pm
7 Tasting: Bullion Creek Vineyards, 7pm
8 Tasting: Alderbrook Winery, 6pm
10 Post-show discussion, 8pm
13 Tasting: Tomatina Restaurant, 7pm
15 Tasting: Alderbrook Winery, 6pm
15 American Idiot final performance, 7pm
20 Tasting: Almare Gelato, 7pm
20 Post-show discussion, 8pm
21 Tasting: Bravante Vineyards, 7pm
29 Final performance

DECEMBER
2 Teen Council meeting, 5pm
4 Aurélia’s Oratorio Teen Night, 6:30pm
4 Aurélia’s Oratorio 11 Below, 8pm
4 Aurélia’s Oratorio first preview, 8pm
8 Aurélia’s Oratorio opening-night dinner, 6pm, Hotel Shattuck Plaza’s FIVE
8 Aurélia’s Oratorio opening night, 8pm
31 Aurélia’s Oratorio special New Year’s Eve performance, 8pm

School of Theatre event
Donor appreciation event

THE BERKELEY REP MAGAZINE 2009–10 · ISSUE 2

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The Berkeley Rep Magazine is published seven times per season.

For local advertising inquiries, please contact Ellen Felker at 510 548-0725 or efelker@berkeleyrep.org.
Several years ago I started badgering Tony Kushner about producing an evening comprised of his one-act plays. Over the past 20 years he has written well over a dozen smaller pieces, each of which was inspired by an historical event that arrested his attention. Some were meant to serve as celebrations of people whose lives had gone unnoticed, others as examinations of the state of the body politic. While disparate in theme, all were united by two things: their love of language and their love of entertainment.

We all know Kushner as a man of extraordinary intelligence blessed with great political acumen. He has been rightfully lauded as one of our country’s most important thinkers. But at heart, and he truly does write from the heart, Tony Kushner is a wildly interesting artist. He is not some encrusted intellectual sermonizing to us mere mortals from a distant mount. No. In reality, he is much more like a 200-year-old rabbi trying to write a very good comedy sketch about the state of the universe.

It was Tony’s husband, the eternally supportive Mark Harris, who came up with the clever title and who finally prodded us into action. And it was Joe Dowling from the Guthrie Theater in Minneapolis who came up with the wonderful idea of a Kushner festival, which included this production. It proved to be a great way to first explore these little gems, these flights of excessive linguistic fancy. And what a great way to sustain ourselves, in these, our perilous times. Welcome to our own little version of heaven.

All the best,

Tony Taccone
WELCOME!

This production of Tiny Kushner follows a succession of Tony Kushner’s plays that have received their world or West Coast premieres here in Berkeley. Our ability to bring the work of one of the nation’s most important playwrights to this community comes as a result of a long and fruitful relationship between Tony Kushner and Berkeley Rep, a place that Kushner has described as “the platonic ideal of a regional theatre.” The lineage of that relationship goes back even further, beginning when a young Tony Taccone, then artistic director of the Eureka Theatre, first commissioned an emerging playwright to write a script that turned out to be Angels in America.

Theatre is all about relationships. On our stages, you experience the glorious variety of relationships that are the essence of the stories we tell. Memorable drama can only come from the rich and dynamic variability of characters relating to one another in an incredible array of circumstances.

We enjoy other relationships here at Berkeley Rep, relationships that are profoundly important to us. We’ve had a relationship with many of you, some for as long as 42 years! I’d like to think that we’ve grown together. As Berkeley Rep has matured, and our taste has expanded, we hope that your tastes have evolved with us and your capacity for wonder and surprise has expanded in concert with our own. I’d like to think that we’ve developed a trust between us. I hope that you feel you can count on Berkeley Rep to provide you with a challenging, high-quality, thought-provoking experience. I know that we feel we can count on you to be thoughtful, engaged, and open-minded participants.

Because of these myriad relationships — on stage and off — Berkeley Rep is able to attract many of the best artists of our time, to encourage their best work, and to put that work in front of the best audiences in the country. We’re grateful to you for being part of that equation.

Warmly,

Susie Medak
Berkeley Rep returns to Broadway

BY ELANA MCKERNAN

WE ARE LIKE PROUD PARENTS HERE AT BERKELEY REP, having given birth to two new plays now making their Broadway bows. Artistic Director Tony Taccone opened his wildly popular production of Carrie Fisher’s *Wishful Drinking* to Studio 54 as part of the Roundabout Theatre Company’s season in October, while Les Waters makes his Broadway debut at Lincoln Center Theater with his delightfully saucy production of *In the Next Room (or the vibrator play)* by Sarah Ruhl a few weeks later. That makes 12 plays in 12 years, if you’re keeping track, that have moved from Berkeley Rep to New York.

Though it would be tempting to turn this article into an advertisement (imagine the possible headlines—“Berkeley Rep boffo on B’way,” “Organic free-range yoga cow takes a bite out of the Big Apple!”), there is much to learn about a partnership between the commercial world of Broadway and the nonprofit world of Berkeley Rep.

Berkeley Rep Managing Director Susie Medak explains that while there are obvious differences between the pressurized theatre scene in New York and the less money-driven world of not-for-profit theatre, both Berkeley Rep and commercial houses in Manhattan crave a degree of experimentation. However, because the financial and artistic stakes are so high in New York, CONTINUED ON PAGE 14
short plays can have the impact of a swift punch to the nose or the delight of a tiny but beautifully made pastry, but what role do they have in the classroom? Many playwriting teachers believe that short plays or one-acts teach students how to write.

At the Berkeley Rep School of Theatre, one-acts are commonly the end result of the summer intensive for teens. The concentrated format of a one-act allows young writers to complete a play in only four weeks, and the nature of the form forces students to identify what really matters to them as authors and artists.

With some young writers, there can be a temptation to write superficially. It’s a style that MaryBeth Cavanaugh, associate director of the Berkeley Rep School of Theatre, categorizes as “the after-school special.”

“We do urge students to go beyond the sensationalistic,” MaryBeth explains. “That can be very difficult, but by finding the essence of what they’re writing about, they’re able to go beyond the surface thing that we’re used to in pop culture. The short form helps sharpen the focus on what inspires them, what is really meaningful and important to them.”

Any student of playwriting, teen or adult, can find the art of the one-act useful. “A one-act requires the writer to get rid of anything not absolutely vital or necessary to the story,” MaryBeth says. “The more a writer can focus in, the more the story that wants— or needs—to be told can emerge.”

In a classroom situation, students work with an ensemble to produce the plays. They learn to work with actors in addition to working with playwriting elements such as conflict, dramatic structure, rhythm, and characterization.

Gary Graves, who teaches playwriting at the School of Theatre, believes that short scripts are quickly becoming a popular form of theatre because of TV, more specifically the hour-long dramas and 30-minute sitcoms. “A lot of plays are getting shorter,” Gary says. One key factor about a one-act play in teaching students how to
write is that it is something they can finish. Helping students finish their works is the focus in Gary’s class, where, as he puts it, “Completion is the hardest part.”

Peter Tamaribuchi, who helped middle-school students craft short plays at last summer’s Intensive, finds the form to be perfectly suited to young writers and audiences.

“Students in the YouTube generation find it hard to sit through a full-length play,” Peter says. “But with one-acts they’re riveted and can watch seven or eight. Ultimately I think exposure to writing and performing one-acts can lead them more deeply into theatre and prepare them for full-length plays.”

Melissa Hillman, who teaches playwriting at Cal State East Bay, worked on short plays with high school seniors at the Berkeley Rep School of Theatre’s Summer Intensive. She believes the challenge of a one-act can lead to bigger things: “The process of creating shorter works can be valuable as a pathway to creating longer works and gives students a way to learn about creating dramatic structure, which is a difficult thing to do. When you’re talking about something 10 minutes long, you’re allowed to practice creating narrative form, to learn it.”

Whether a beginning playwright is 16 or 60, dramatic narrative is a language we all speak, whether it’s in the form of a play, film, book, or TV show.

“We’re very sophisticated in the 21st century with dramatic narrative,” Melissa continues. “Some of the teenagers I worked with at Berkeley Rep have an incredible gift for creating sophisticated dramatic narrative and complex characters. Like anything else, writing dramatic narrative takes talent. Some are better than others. That’s why someone is Tony Kushner and someone else is not. But in short work, you can play with the theatrical elements and see what you’ve got.”

Calling all teenage playwrights!
Submit an original one-act for the annual Berkeley Rep Teen Council One-Acts Festival. Winning entries will be produced, directed, designed, and performed by teens during the festival, which opens April 2, 2010. Visit berkeleyrep.org/teencouncil or call 510 647-2972 for more information.
Tony Kushner writes a lot. He’s written award-winning plays (of both the short and long variety). He has written opera librettos, such as Brundibar, seen here at Berkeley Rep in 2005. He received an Academy Award nomination for the screenplay he co-authored, Munich, which was directed by Steven Spielberg. He’s written numerous essays about theatre, about politics, and about politics and theatre. He’s also written quite a few memorable commencement speeches.

In a commencement speech to the class of 2002 at Vassar College (later published in The Nation), Tony self-effacingly wondered aloud why—in such a politically troubled time—he had been invited: “If you meant to invite me, and let’s proceed from that assumption, then you wanted a playwright, and I have to say what a strange choice, what with Gabriel blowing his trumpet and the Book of Revelation unfolding seal by seal and all; it’s as if you’d been warned of years of calamity and famine ahead and in response you anxiously stuffed an after-dinner mint in your pocket.”

Why would the young graduates so want to be addressed by Tony Kushner? Perhaps an anecdote from fellow playwright, Itamar Moses, could illuminate their interest. Last season, Berkeley Rep produced the world premiere of Itamar’s play Yellowjackets. During the production, Associate Artistic Director Les Waters spoke with Itamar at a Page to Stage event. Les opened the discussion simply by asking, “So why theatre? What got you interested in it?”

Itamar answered, “Towards the end of high school, I started going to a lot of theatre here and at a.c.t. Tony Kushner’s play Angels in America was produced at a.c.t. in the ’94-’95 season. It’s true that I went to see that play and I think, literally, started writing my first play the next day. I’d been thinking about an idea for a play before that,
and that actually got me going—seeing *Angels in America* and what he’s accomplished with that. A funny sort of corollary to that story is the fact that many, many years later, after I went to graduate school at NYU, I was back at NYU for a panel discussion with a couple of other playwrights and mostly playwrights of around my age. We were talking to some NYU undergraduates, and the ‘why playwriting?’ question came up, and every single playwright on the panel had an *Angels in America* story. Every single one of us. It was eerie. It’s like he created an entire generation of playwrights.”

Earlier this year, while Tony’s work was being celebrated at the Guthrie Theater, Tony talked with writer Tad Simons of *Mpls/St. Paul Magazine* and addressed the notion of having an influence: “Theatre may not reach huge numbers of people, but it’s the one place where trickle-down actually applies. You can make something happen in the world with a play because the people who see theatre are some of the most intellectually curious, sophisticated, progressive people in the country. When these people come see a play and it gets them thinking, it changes them, which in turn changes the way they behave, which changes the way the engage with politics and the rest of the world. It’s hard to say how much of an effect you have, but I think one can have an important effect.”
In 2001, Berkeley Rep received a call from Wanda Kownacki. She was making a contribution and wanted to know where to send it. Never mind that she had never even stepped foot in the Theatre. We recently talked to Wanda about what inspired her generosity and why she continues to attend and support Berkeley Rep.

Why did you decide to get involved with the Theatre?

Back in 2001, I came across a story in the paper about the possibility of the National Endowment for the Arts retracting their support of Berkeley Rep’s production of *Homebody/Kabul* by Tony Kushner. I am passionate about the arts being uncensored and not letting politics get in the way of the creation of art. It was outrageous to me that the NEA would refuse to fund the work of such an important playwright.

I had never been to Berkeley Rep before. But I wanted to make sure the project happened, so I called the Theatre and made a gift. When I came to see *Homebody/Kabul*, I felt I was being exposed to really great theatre for the first time. Ever since then, I have been coming to Berkeley Rep regularly and started seeing a lot of theatre locally and around the country.

You are an associate producer for Tiny Kushner. What do you find compelling about Kushner’s work?

Kushner is willing to push the envelope. *Angels in America* was so out there—the length, the complexity, the subject matter. He makes you think and he challenges you, sometimes with things that you might not like, that might offend you. But he has thrust playwriting to a new level—that’s what important artists do. I respect work when it feels new and different.

Why do you continue to support Berkeley Rep?

I’m impressed with a lot of things about Berkeley Rep—from the quality of the work onstage and the education programs for youth, to the management of the company under Tony Taccone and Susie Medak’s leadership.

It’s a model for other organizations, in how it communicates with its patrons, how it interacts with its supporters. They do a great job of making their donors feel acknowledged and valued.

I love that the Theatre commissions plays from young playwrights. Through its teen programs and professional theatre fellowship program, Berkeley Rep encourages young people to pursue a career in the arts. As an arts lover and supporter, that’s really important to me.

Editor’s Note: After further review, the NEA approved a grant in support of Berkeley Rep’s production of *Homebody/Kabul* in December 2001.
The benefits of friends
Theatre and the art of lasting relationships

BY CHAD JONES

Faced with the prospect of creating a set for Tony Kushner’s Tiny Kushner, designer Annie Smart had an advantage. From her previous work with director Tony Taccone and lighting/projection designer Alexander V. Nichols, Annie knew the three shared a similar aesthetic.

One of the original concepts for the show’s design was heavy on projections, but as Annie, Tony, and Alex conferred, they realized something.

“Tony Kushner’s language is so vibrant, so interesting that we figured the last thing you need is to distract the audience with images,” Annie explains. “For me, content always dictates what form the design will take, and I think Tony and Alex would agree with me. You never decorate. You design what the script and the actors dictate.”

Annie, who creates sets, costumes, and sometimes both, has worked on more than a dozen shows at Berkeley Rep, including Fêtes de la Nuit, Finn in the Underworld, Heartbreak House, Passing Strange, Suddenly Last Summer, Taking Over, To the Lighthouse, and Yellowjackets. Her connection with the theatre began in 2001 with Big Love, directed by her husband, Les Waters, who stepped into the role of Berkeley Rep’s associate artistic director in 2003.

“When you establish a relationship with a theatre company, it’s a richer experience,” Annie says. “It’s like working with Les—the communication is swifter and more fail-safe. You reach a certain point where you’re spoiled—all the scene and costume people here are top notch. Then you work with another company and you don’t know the system.”

For Tony Taccone, there are many advantages of working with someone over time. “You develop a deeper knowledge of them, a knowledge that creates a kind of shorthand,” Tony says. “You can solve problems quicker and pursue larger, more complex ideas with a sense of trust and confidence. I feel all those things when I’m working with Annie.”

Last season at Berkeley Rep, Annie designed the set for Sarah Ruhl’s In the... CONTINUED ON PAGE 37
many theatres do not have the freedom to take the artistic risks that Berkeley Rep takes on a regular basis.

Tony and Les agree that the national appeal of many of Berkeley Rep’s shows can be traced to the Theatre’s willingness to take smart risks on new work from some of the most esteemed playwrights and directors around, particularly at a time when many theatres are looking nervously at their budgets and choosing to go with the classics, which tend to be considered, perhaps erroneously, safer choices.

Sending plays to New York is great, yet the ultimate objective, according to Tony, Susie, and Les, is to create a rewarding experience for Berkeley Rep’s patrons. In doing so, Tony notes, the Theatre has gained a reputation as a theatrical environment “conducive to smart, conscientious, imaginative investigation of plays that may also have a life afterwards.” With more and more people interested in bringing Berkeley Rep’s work to a wider audience, Tony says, “The Theatre is served at a number of different levels—from having the work seen in different, potentially larger venues to being recognized as playing a significant role in the national dialogue about ‘what is good theatre.’” Susie adds that the Theatre’s bicoastal presence helps us attract a caliber of artists and playwrights that might not otherwise be available to us.

Despite Berkeley Rep’s prominent national reputation, both Tony and Les are adamant that it is crucial to separate the artistic process from any thoughts of how the show will be received. “I try not to think about it,” Tony admits, “because if you start thinking about that before you’ve even done the work, it’s like marketing the lunchboxes before you’ve made the movie.” The bottom line for Tony is whether a show will be artistically stimulating for Berkeley Rep’s audiences. “The point is that we’re not creating work for New York,” he says, “We’re creating work for us, and for our audience here. We’re creating something because it’s exciting. It’s as simple as that.”
EMG
A TALE OF
TWO TONYS

INTERVIEW BY MADELEINE OLDHAM
Madeleine Oldham: How did you meet Tony Kushner?

Tony Taccone: That is a long story. The seminal moment happened when I was the artistic director at the Eureka Theatre in the late ’70s. We were in rehearsal for A Mad World, My Masters with Barrie Keefe, a great English writer. We were in the basement of the Eureka Theatre, and someone ran into the rehearsal room and said, “Somebody just shot Harvey Milk and George Moscone...” So we all went out to the candlelight vigil. Barrie was with us, and he said, “If this had happened in England, people would be bursting with plays about it.” We felt like we needed to do something. We all felt that this was too important and too obvious a subject to ignore. So we spent about two and a half years developing Execution of Justice with Emily Mann, and, because our theatre burned down to the ground and we had no space, we ended up doing it at the Humana Festival.

We asked friends and colleagues for recommendations. Carl Weber, former member of the Berliner Ensemble and a professor at Stanford, said, “There’s this former student of mine, this guy Tony Kushner. You should check him out. He’s in New York somewhere.” So I dispatched Oskar [Eustis, then dramaturg at the Eureka, now artistic director of The Public Theater in New York] to find this guy named Tony Kushner.

Oskar went to New York and found him in a little loft in Manhattan. He had his own small company at the time, but he was completely and utterly unknown. Oskar brought back a play, handed it to me and said, “You have to promise me you’ll read this play tonight.” I did. It was A Bright Room Called Day, and it completely knocked me out. I loved it and wanted to produce it. And we went on to form a great relationship.

Did that great relationship happen right away or did it take a bit of time?

Well, actually, when he got off the plane, Oskar and I took him directly to the Oakland Coliseum to see an A’s game, which I believe is the first and last game that he’s ever seen in his life. I think he was completely stunned and couldn’t figure out why we would be bringing him to a baseball game. But he was too polite to say anything, and he had his first professional production riding on it, so I think he must have thought, “I bet-
ter shut up and not say anything." But we got along really well right from the beginning.

What happened after your production of Bright Room?
We really loved his work, and we hired him to write our next play. He said he didn't know anything about it, other than that it would be a 90-minute chamber piece with three characters in it: Roy Cohn and two Mormons. Just a very short little thing, and we said OK. Five years later: Angels in America.

The interesting thing about Angels is that the first part, Millennium Approaches, just burst out of him. I think it took him four months to write it. And then Perestroika took like four years. It's much easier to write something that has no ending than it is to end something.

I also think he was under a different kind of spotlight when he was writing Angels. People were starting to know who he was. Bright Room had been done in New York by then and got savaged by Frank Rich in the New York Times. I mean savaged—the review was legendarily cruel, which made the redemption of Angels that much sweeter for Tony.

Can you articulate what it is that makes Tony's writing so special?
It's the combination of talents. It's not just that he's got a political mind that is astonishing in its breadth and scope; it's not just that he's really funny, or that he's a really good poet and has a real sense of drama. It's all of it—it's the combination of things that makes him really unique.

He's inspired a generation of people to write. After Angels came out, a bunch of writers were really exhilarated that it was possible to be that ambitious. I think the power of that feeling of possibility was really amazing.

Did you have any inkling of the kind of impact his writing would have on the American theatre?
I think from the very beginning, we as a company were aware that he was a special voice and that he had a lot to offer not just to theatre people, but to progressive people—people who were looking for some somebody to talk about a whole range of things in a bold and new way. And he did. And Angels ended up being like a coming-out party for America.

So you commissioned this small "chamber piece," and then he comes back with this sprawling epic thing. Did you know that you wanted to do it right away?
Yes. When we saw Millennium Approaches, we knew right away. I mean, sure, it was a first draft so some t's were not crossed yet, but the quality of the writing and the empathy of it—the desire for a more full-throated world, if you will—was palpable. And the company was thrilled, absolutely thrilled. It was a really exciting time.

There were a lot of workshops, and by the time it was ready for production, we had all left the Eureka. So from the time we hired him to write it to the time that it ended up being done, the entire company had scattered. It was directed at the Eureka by David Esbjornson. They actually staged Part One, and then Part Two was done as a reading. So the show was half done, and it already got phenomenal response. There have been a handful of shows in my life where the second they're up, you know you're onto something really special. It's way bigger than you, and it just captures some sort of yearning on the part of the audience for this material.

So, when it went up, you knew that it was something special, but the famous story is that everybody rejected it...

Yeah, before it went up at the Eureka, it was submitted to theatres around the country and everybody rejected it: "It's too long, too political, too gay. It's too much, it's just too much." And to be fair, I certainly couldn't remember very many seven-hour plays...

And there was the whole sexual politics issue back then—things that now seem totally passé and not controversial at all, but at the time were anything but. Bright Room got criticized for being this overt, didactic, slanderous play that championed sloganeering of the left. Tony has always said it was much harder to come out as a socialist than as a gay man.

How did you come to co-direct the world premiere of Perestroika?
Well, by this time I had gone to Berkeley Rep and Oskar had gone to the Taper in Los Angeles. Obviously we were both still deeply connected in the evolution of Angels, and the Taper's artistic director at the time, Gordon Davidson, agreed to a production co-directed by Oskar and myself.

How did your relationship continue post-Angels?
I came to Berkeley Rep and did Slavs! Then he sent me the monologue for Homebody/Kabul, and I flipped out of my mind. (I'm happy and honored to say that I'm one of the people he tends to show things to in the first round.) Then he sent me the rest of the play, which was 270 pages, single-spaced! I think it meant a lot to him that I called him and said we were going to do it.
You must have really loved his writing to commit to produce it in such an early stage.

There's a quality about certain writers—they get to you. They worm their way into the fiber of your being and into the deepest part of you. They can make you respond in the most profound way, and Tony's always been that for me. I read his stuff and there's this kind of yearning—like I want the same things for the world and I just love how he says them. But I don't pretend to understand all of it—it takes me about three times to get it when I'm trying to direct his stuff.

It doesn't sound like you're surprised that he got famous, but are you surprised that he got as famous as he did?

Yes and no. Watching Tony's ascendency to the ranks of the great thinkers of the American literati was pretty interesting. When he became famous, we were all pretty young. I mean, we were kids in a lot of ways. Eureka was a small, mid-size house, and we had virtually no national recognition at all. So it's a little strange to turn around one day and one of you has won a Pulitzer. But I think with writers, while their suffering is exponentially greater, the potential acceleration of their recognition is much greater too. It's not so much that way for directors.

Do you have a favorite Tony Kushner rehearsal story?

I have to think about ones I can share!

I've been in more than one Tony Kushner rehearsal where an actor that's new to his work has built up these lingering questions like, "How can my character speak like this?" And you can see Tony anticipate that the question is going to come at some point, and this little smile comes over his face. And finally the actor will say, "I? How? People don't speak like this!" And Tony will just say, "Well, he does."

People always relate to Tony Kushner as the great serious thinker, the man of wildly complicated intellectual ideas that mere mortals can't understand. I think of him as a 200-year-old rabbi who's trying to write really good sketch comedy about the universe.

When Tony first started dating me, I said, "So, who's this guy?" He blushed and said, "You know, he kinda looks like you..." And then I blushed and we've never talked about it since! But when I've been in New York, I've had people mistake me for Mark a number of times. Though Mark has proven to be much better looking as the years have gone on.

There's something about the fact that Tony and I have had such a long relationship, and that it's stood the test of time. We've gone through some times that were really complicated and stressful and filled us with fear, and that challenged our own inner sense of success and what we wanted. But I do think that as you get older you let go of a bunch of stuff. Eventually, you're not worried about the same stuff, you're not worried about your image and success—you're just two guys trying to work on something. And I think we've arrived at that point in our lives, which is pretty amazing.

It sounds a lot like the beginning.

Yeah! But with all the knowledge of where you've come from. So it feels good; it feels more relaxed, more trusting. I get his work. I get what he's trying to do. I certainly get, politically, his worldview, and I understand some of the contradictions he's really interested in making vividly clear. So I think that's a really good marriage—we're just guys getting older trying to encourage each other. I think he is grateful to me for providing an environment of safety over a really long period of time. He knows that he's supported wherever I go, and that I will champion his voice. And I think that means a lot, because we go way back. It's not just somebody who wants him to write the next thing—it's been tested over time.
Where reality meets imagination

By Madeleine Oldham

In his writing, Tony Kushner sometimes bases characters on public figures and then has them interact with fictional characters he invents. In addition to Laura Bush, 
Tiny Kushner features some other notable real-life individuals:

Geraldine, Queen of Albania

Geraldine Apponyi de Nagyappony died in 2002 at the age of 87, four months after finally being allowed to return to her native Albania following many years in exile. The daughter of a Hungarian count and an American heiress, she lived a life from fairytale to hardship and everything in between.

The post-World War I years saw the rapid descent of many of Central and Eastern Europe’s royal families. Geraldine’s father died when she was 9, her family’s crippling debt overtook them, and what riches they had left disappeared. By the time she was 20, Geraldine was reduced to learning how to type and take shorthand and selling postcards in the Budapest National Museum. Fortunately, her natural disposition rendered her resourceful and resilient—far from the helpless stereotype of fallen monarchy forced to make its way in the everyday world.

Despite hard circumstances, Geraldine and her sisters still attended balls, where at a particularly fateful one, Geraldine’s picture was taken. The photo found its way to King Zog of Albania, who had been searching high and low for a bride. They met in person on Christmas 1937 and Zog proposed a week later on New Year’s Day. Upon acceptance of his proposal, Geraldine was made a princess. Among their wedding gifts was a Mercedes given to them by Adolf Hitler.

When Italy invaded Albania in 1939, the king and queen were ousted into exile and a life of instability. Political favor waxed and waned, but never settled down enough for them to return home together. They bounced from place to place and palace to palace over the next decade, finally landing in Paris in 1952. Nine years later, after King Zog died, Geraldine went to live in Spain and South Africa, until at last being invited to return home to Albania.

Lucia Pamela

Famous for her sunnily eccentric personality, entertainer Lucia Pamela died in 2002, aged 98. Pamela frequently blurred the lines between fact and fiction, yet never succumbed to the lure of sensationalism. She moved through the world cheerfully and sincerely no matter how outlandish her stories. Pamela believed wholeheartedly in the mythology she created for herself. Her relentless optimism and refusal to believe that anything was impossible captured the hearts of many an American.

Pamela racked up colorful achievements over the course of her lifetime. She was crowned Miss St. Louis of 1926. She managed an amusement park in Fresno, where she also dressed up as Mother Goose. She had two radio programs: *The Encouragement Hour* and *Gal About Town*. She started an all-girl orchestra that she called Lucia Pamela and the Musical Pirates, as well as a musical duo with her daughter (who went on to own the St. Louis Rams later in life) that she called the Pamela Sisters.

Some of her claims remain unsubstantiated. She said she learned more than 10,000 songs and for doing so, was recognized by *Ripley’s Believe It or Not*. She asserted that she attended a prestigious German music conservatory as a child but was kicked out for being overqualified. She purports to have been the first person to appear on television.

But her pièce de résistance centered around her self-proclaimed trip to the moon and her musical documentation of that adventure: a 1969 cult sensation LP entitled *Into Outer Space with Lucia Pamela*. The album stands as the only recording Pamela made throughout her lively career. Wacky yet charming, and thoroughly unique, the record holds a special place in the hearts of aficionados of musical kitsch. In 1976, she released a coloring book also portraying her moon travels called *Into Outer Space with Lucia Pamela in the Year 2000*. 
Howard Jarvis

Howard Jarvis died in 1986 at the age of 82 following a long career as an influential anti-tax activist and an outspoken critic of government. Appropriating the phrase “I’m mad as hell and I’m not going to take it any more,” Jarvis was instrumental in the passage of California’s controversial Proposition 13 in 1978, which cut property taxes by a whopping 57%. Some current thinking cites this tax cut as one of the origin points of the 2009 California state budget crisis. Jarvis ran for mayor of Los Angeles several times on a strict anti-tax platform. He never won. His scathing remarks about the uselessness of government institutions garnered him a few devoted followers but proved too polarizing to capture any kind of majority support as a serious candidate. In fact, ironically, he eventually found himself in need of one of the very institutions he so ruthlessly derided. He received protection from the Los Angeles Police Department for a period of time due to frequent threatening phone calls from Californians incensed by his inflammatory language about everything from public schools and libraries to the League of Women Voters to fire departments.

Jarvis’ notoriety earned him a cameo appearance in the 1980 film Airplane! as the man who waits in Ted Striker’s taxi for the duration of the film while the meter ticks away.

In 1996, a story broke in New York City about city employees, including a number of police officers, who had managed to avoid having federal income tax withheld from their paychecks for years. The scam began with a set of instructions purchased through a website. The instructions were sold many times over and directed individuals to claim 98 dependents and declare themselves entities separate from any kind of federal oversight. Jarvis had been dead 10 years when the New York City tax scam was uncovered, but his legacy of tax revolt may have paved the way for the widespread evasion scandal.

Dr. Arnold A. Hutschnecker

Dr. Arnold A. Hutschnecker died at the end of the year 2000 at the age of 102. Hutschnecker was the only known therapist to have ever had a president for a patient: he treated Richard Nixon for years. Rumors about the president’s unstable mental condition bubbled up, which Hutschnecker diligently attempted to squelch during Nixon’s lifetime. Publicly, Nixon and Hutschnecker claimed friendship as the reason for their continued conversations. When Nixon died in 1994, Hutschnecker found himself able to be more open about the true nature of their relationship.

Hutschnecker spoke frequently throughout his life about the pressure that high-profile political life can place on people and about the benefits of therapeutic treatment in such situations. It often proved an uphill battle to try and overcome the public stigma of mental illness. Common opinion saw it as a sign of weakness and out of keeping with the confident, unshakeable image a president was supposed to project. Hutschnecker lobbied for a perception shift on that front, arguing that certain levels and types of neuroses do not automatically preclude people from being effective leaders.

No stranger to contention and not shy about asserting his opinions, Hutschnecker was advised to leave Germany for New York in 1936 after publicly calling Hitler a pig. He later proposed that the United States government should require political leaders to obtain a mental-health clearance before being allowed to take office. He found himself embroiled in controversy after the release of a 1970 White House study on crime where he is said to have suggested that seven- and eight-year-old perpetrators of serious crimes be treated in “camps.” He later clarified that he was offering this in the context of his own positive associations with summer camp as a child. He remained active and outspoken on issues where mental health intersected with politics well into his 90s.
Short plays then and now

BY RACHEL VIOLA

WHEN THEATRE WAS BORN IN ANCIENT GREECE, LONG and tragic epics had sidekicks. Infinitely funnier but less highly regarded than the classical dramas were satyr plays: brief skits that poked fun at the heroes and gods of myth. These little burlesques followed the serious trilogies entered in the dramatic competitions of antiquity. In the Middle Ages, these smaller works took on greater responsibility. Brief Bible story reenactments were incorporated into church services and ritualistically performed for festivals. These religious scenes became popular very quickly, and grew up to become the Mystery and Miracle plays of the time. By the 16th century the grand-scale masterpieces of the Elizabethan, Jacobean, and Restoration periods took centerstage in the English-speaking world. Short plays continued to appear as pantomimes within longer works and took the shape of courtly masques. But it wasn’t until roughly the 19th century that they reappeared as their own significant form.

The late 1880s saw the rise of the symbolist movement in Europe, which was quickly followed by other European and American theatrical styles, such as expressionism, naturalism, and absurdism. These new genres were more flexible than the “well-made play” template of earlier centuries and allowed playwrights the artistic freedom to create drama of different forms and lengths. These artistic developments later influenced the work of noted American playwrights such as Eugene O’Neill and Tennessee Williams, both of whom often wrote in one-act and even shorter formats.

A crucial moment in the history of short playwriting occurred in 1977, when the Humana Festival of New American Plays at the Actors Theatre of Louisville popularized the format of the 10-minute play. This opened huge doors for young and unknown dramatists seeking recognition and financing for larger projects, and also for established writers looking to tease out new ideas. Festivals and foundations dedicated to 10-minute plays, one-act plays, and performances of “shorts” sprang up around the country. Organizations such as New Dramatists and Ensemble Studio Theatre in New York followed suit, creating various competitions and homes to foster new work. Educational programs dedicated to playwriting used the format as a teaching device, and actors began to employ short plays as showcasing vehicles. In recent years, festivals and evenings dedicated to shorter works have gained appeal from Boston to the Bay Area.

Though their value has been widely accepted among insiders, short plays haven’t yet found momentum with a mainstream audience. Dominic Orlando, a writer under commission at Berkeley Rep, feels that we may be headed in that direction. He jokes that, “theatre used to be an all-day event, and then it was an all-night event, and now it’s become basically what you might do before you go for a drink.” Yet Dominic senses an increase in audience appetite for shorter forms of storytelling. In the New Play Boot Camp workshops he conducts for the Playwrights Foundation, he actively encourages younger writers to develop one-act plays.

Itamar Moses, whose Yellow Jackets was produced last season at Berkeley Rep, is also known for some of his shorter work and says he enjoys the wide array of options that a performance of collected shorts guarantees. As an audience member, Itamar feels that watching a series of brief plays “gives you the joy of anticipation over and over again in a single evening. If you don’t like the play you’re watching, it will soon be over and maybe you’ll like the next one.” As a playwright, he likes the opportunity to take chances and play with alternative technique and content in his shorter works. He says that playwrights “can take enormous risks with form and subject matter, because the piece doesn’t have to sustain for very long. It can destroy itself. It can make up strange storytelling rules that are collapsing from the very beginning. Also, some ideas are worth writing but aren’t worth a full-length play, and short plays give those ideas a way to exist.”

Though some writers outline a story before any writing commences, others don’t know where a play will take them until they start writing it. In the latter situation, short plays allow writers a certain level of flexibility that full-length work may not offer. According to Dominic, “A true short play is a full-length idea that just stopped sooner than you thought it would. The characters have stopped talking, the conflict or the action or the thread of imagery is—it’s just done.” Instead of having to scrap a story altogether for not going the distance, a writer can preserve strong ideas and impulses within the context of a shorter piece that may otherwise have been lost.

Perhaps this is why he suggests, “The play itself tells you what to do when it comes to length and content, and you fight with the play at your own peril.” He believes that respecting the play as it unfolds preserves integrity, and that whether the story resolves itself in 10 minutes or three hours is irrelevant as long as the message is effective. He states, “I think theatre as an art form should knock you out roughly 93% of the time. It doesn’t matter if it’s short or long. As for the purpose, it’s the same for all plays: entertain, shock, amaze, awe, thrill, inspire, celebrate, grieve—you get the idea.”
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TINY KUSHNER
AN EVENING OF SHORT PLAYS

WRITTEN BY
TONY KUSHNER

DIRECTED BY
TONY TACCONE

OCTOBER 16–NOVEMBER 29
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Dr. Arnold A. Hutcheunter in Paradise
Only We Who Guard the Mystery Shall Be Unhappy

CAST
(IN ORDER OF APPEARANCE)
Jim Lichtscheidl
Valeri Mudek
Kate Eifrig
J.C. Cutler

PRODUCTION STAFF
Scenic Design Annie Smart
Costume Design Anita Yavich
Lighting and Projection Design Alexander V. Nichols
Sound Design Victor Zupanc
Voice and Speech Consultant Lynne Soffer
Movement Marcela Lorca
Stage Manager Kimberly Mark Webb

Produced by special arrangement with Broadway Play Publishing Inc.

Howard Jarvis and Terminating are published in Death and Taxes: Hydriotaphia and Other Plays, which may be purchased from BPPI at www.BroadwayPlayPubl.com.

Terminating was originally produced by The Acting Company in association with the Guthrie Theater in 1998 as part of Love’s Fire, an evening of plays inspired by Shakespeare’s sonnets.

Howard Jarvis was commissioned by Alec Baldwin.

Tiny Kushner was originally produced in Minneapolis by the Guthrie Theater.

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.
EMG
J.C. Cutler

J.C. has appeared in more than 25 shows at the Guthrie Theater since 1993, including A Christmas Carol (five productions), Gross Indecency: The Three Trials of Oscar Wilde, Julius Caesar, King Lear, Macbeth, The Magic Fire, and All My Children. He toured with Triple Espresso around the country and to Dublin. On film, J.C. has been seen in McBased on the novel by David Fbdson, and Shootout in the Streets. He has also worked with Cricket Theatre, Eye on the Arts, and Carleton College.

Kate Eifrig

Regionally, Kate has appeared at the Guthrie in 9 Parts of Desire, The Government Inspector, The Good Gatsby, His Girl Friday, Pericles, and The Ugly One. She also appeared in Love, Janis at the Ordway Center, Recent Tragic Events at the Jungle Theater, and Slither at Eye of the Storm Theatre. With Ten Thousand Things Theater Company, Kate appeared in Antigone, The Good Person of Szechwan, Little Shop of Horrors, Red Noses, Twelfth Night, and The Winter’s Tale. Her work with Park Square Theatre includes An Experiment with an Air Pump, Saint Joan, and The Waiting Room, and at the Fifty Foot Penguin Theater she acted in Escape from Happiness, Loot, and Separation. She was also seen in A Bright Room Called Day and Undeidentified Human Remains... at the Outward Spiral Theatre Company. Kate’s film work includes Grown Men and Twin Cities, and she appeared in the television show Let’s Bowl! Kate was named a McKnight Theater Artist Fellow for 2008-2009, and City Pages awarded her the title of Best Actress in 2006.

Jim Lichtscheid

Jim last appeared at Berkeley Rep with Theatre de la Jeune Lune in The Miser, which also toured to Actors Theater of Louisville, the Alley Theater, and La Jolla Playhouse. He has been seen in more than 20 productions at the Guthrie since 1998, including As You Like It, The Government Inspector, His Girl Friday, Merrily We Roll Along, Nickel and Dime, Peer Gynt (with Mark Rylance), Sideman, and The Two Gentlemen of Verona. His recent credits include Jacob Marley’s Christmas Carol at Park Square Theatre, Richard III with Ten Thousand Things Theater, and Tartuffe with June Lue. He has also worked with Brave New Workshop, Frank Theatre, the Jungle Theater, Theater Latté Da, and Thirst Theater. Jim’s film and television work includes The Confession of Lee Harvey Oswald, Factotum, A Serious Man, Unlocking Rose Red, and With or Without You. Among his awards are the 2006 Ivey Award, Best of the Fringe, and City Pages’ 2005 Best Comedy for his original multimedia creation KNOCK! Jim has taught at the University of Minnesota’s BFA actor training program and at the Brave New Institute.

Valeri Mudek

Valeri has appeared at the Guthrie in A Midsummer Night’s Dream, Tiny Kushner, and The Two Gentlemen of Verona; with Hudson Valley Shakespeare in As You Like It and Richard III; with Minnesota Fringe Festival in Corleone; and with Shakespeare on the Cape in Cloud 9. Valeri holds a BFA from the University of Minnesota/Guthrie Theater actor training program and performed with the program in A Doll’s House, Lizards..., and Macbeth.

Tony Kushner

PLAYWRIGHT

Born in New York City in 1956 and raised in Lake Charles, Louisiana, Tony is best known for his two-part epic, Angels in America: A Gay Fantasia on National Themes. His other plays include A Bright Room Called Day; Homebody/Kabul; Hydriotaphia; Slavst; Caroline, or Change, the musical for which he wrote book and lyrics, with music by composer Jeanine Tesori; and The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures. Kushner has translated and adapted S.Y. Ansky’s The Dybbuk, Pierre Corneille’s The Illusion, Bertolt Brecht’s The Good Person of Sezuan and Mother Courage and Her Children, and the English-language libretto for the children’s opera Brundibar by Hans Krása, for which he wrote a curtain-raiser, But The Giraffe! He wrote the screenplays for Mike Nichols’ film of Angels in America and Steven Spielberg’s Munich. His books include Brundibar, illustrations by Maurice Sendak; The Art of Maurice Sendak; 1980 to the Present; and Wrestling With Zion: Progressive Jewish-American Responses to the Israeli-Palestinian Conflict, co-edited with Alisa Solomon. Tony is the recipient of a Pulitzer Prize for Drama, an Emmy Award, two Tony Awards, three Obie Awards, an Oscar nomination, an Arts Award from the American Academy of Arts and Letters, the PEN/Laura Pels Award for a Mid-Career Playwright, a Spirit of Justice Award from the Gay and Lesbian Advocates and Defenders, and a Cultural Achievement Award from The National Foundation for Jewish Culture, among many others. Caroline, or Change received the Evening Standard Award, the London Drama Critics’ Circle Award and the Olivier Award for Best Musical. In 2008, he became the first recipient of the Harold and Mimi Steinberg Distinguished Playwright Award. He is the subject of a documentary film, Wrestling with Angels: Playwright Tony Kushner, made by the Oscar-winning filmmaker Freida Lee Mock. He is working on a screenplay about Abraham Lincoln. He lives in Manhattan with his husband, Mark Harris. This is Tony’s seventh collaboration with Tony Taccone and his sixth show at Berkeley Rep.

Additional support

Assistant Director
Mina Morita

Scene Shop
Kimberly Jew
Russell Facente
Jesse Rignall
Edward Hazzard
Liza Wakeman

Electric
Andrea J. Schwartz
Audrey Wright
Corinne O’Sullivan
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Tony Taccone
DIRECTOR
Tony is artistic director of Berkeley Rep, where he has staged more than 35 shows—including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, and Itamar Moses. Tony made his Broadway debut with Bridge & Tunnel, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. This fall he 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 Theatre Company, The Public, San Jose Repertory Theatre, Seattle Repertory Theatre, and Yale Repertory Theatre.

Annie Smart
SCENIC DESIGNER
Annie has 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 Black Snow, The Father, Man Beast and Virtue, The Mountain Giants, and Churchill’s The Skriker. Her California credits include A Doll’s House, Night and Day, The Threepenny Opera at American Conservatory Theater; An Ideal Husband, Man and Superman, Othello, The Tempest, and Private Lives at California Shakespeare Theater; Going to St. Ives, The Importance of Being Earnest, Norah, Sheridan, and Wintertime at La Jolla Playhouse; the Theater Artaud and national tour production 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, To the Lighthouse, Yellowjackets, and Yellowman for Berkeley Rep.

Anita Yavich
COSTUME DESIGNER
At Berkeley Rep, Anita’s work has been seen in Civil Sex and The Oresteia. Regionally, she worked on Miracle at Naples with The Huntington; Being Alive with Philadelphia Theatre Company; Henry V, a co-production of the The Acting Company and the Guthrie; Our Town and Paradise Lost with the Oregon Shakespeare Festival; and Cat on a Hot Tin Roof at the Geffen. Anita was the recipient of the Los Angeles Drama Critics Circle Award for her costume design for the Guthrie’s productions of Romeo and Juliet, Othello, Richard III, and The Seasons in the Hollywood Bowl. Anita also designed costumes for the world premieres of Green on Red and The Island at the Oregon Shakespeare Festival. Her other regional credits include The Fantasticks, The Importance of Being Earnest, and The Importance of Being Julia for Actors Theatre of Louisville; The Caucasian Chalk Circle, the world premiere of Becket for the Huntington; and The Matchmaker, Macbeth, and The Caucasian Chalk Circle for Berkeley Rep.

Anita Yavich is a member of Actors Equity and the Stage Directors and Choreographers Society. She is represented by Michael Fischer Talent Agency.
Shakespeare Festival; Peach Blossom Fan at the Walt Disney Concert Hall; and Snow in June at American Repertory Theatre. On Broadway, her work includes Anna in the Tropics, and off-Broadway projects include Coraline the musical, Coriolanus, Iphigenia 2.0, Kit Marlowe, Measure for Pleasure, New Jerusalem, Orphan of Zhao, Pericles, Svejk, The Winter’s Tale, and The Wooden Breeks. With the San Francisco Opera she worked on Arsace II, and with the Metropolitan Opera on Les Troyens and Cyrano, which also toured to La Scala and the Royal Opera House. Her other projects include Osvaldo Golijov’s Ainadamar at Tanglewood, Chanticleer’s Hildegarde: A Measure of Joy, and the international tour of Steve Reich’s Three Tales. She also designed the puppets and costumes for The Sound of Music at the Salzburger Marionetten Theater. In 2006, Anita won an Obie Award for Sustained Excellence in Design.

Alexander V. Nichols
LIGHTING AND PROJECTION DESIGNER
Alex’s theatre credits include the Broadway production of Carrie Fisher’s Wishful Drinking, originally presented at Berkeley Rep, and the off-Broadway productions of Marga Gomez’s Los Big Names, Rinde Eckert’s Horizon, Sarah Jones’ Bridge and Tunnel, and Danny Hoch’s Taking Over. Alex has created production designs for A.C.T., Arena Stage, Berkeley Rep, the Mark Taper Forum, osf, The Huntington, La Jolla Playhouse, and Seattle Rep. 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 Alley American Dance Theater, Boston Ballet, Hong Kong Ballet, Hubbard Street, ODC/SF, Royal Winnipeg Ballet, San Francisco Ballet, and Singapore Dance Theatre. His recent projects include the museum installation Circle of Memory, in collaboration with Eleanor Coppola, presented in Salzburg, and video and visual design for LIFE—A Journey Through Time with photographer Frans Lanting and composer Philip Glass presented at Alice Tully Hall.

Victor Zupanc
SOUND DESIGNER
Victor’s more than 250 productions have taken him to The Acting Company, BAM, The Children’s Theatre Company (where he has worked as music director and composer since 1989), the Jungle Theater, the Kennedy Center, La Jolla Playhouse, Mixed Blood, the New Victory Theater, Playwrights Horizons, and San Diego Repertory Theatre. As a sound designer, composer, or musical contractor at the Guthrie, Victor has worked on more than 25 productions, including Blithe Spirit, Blood Wedding, A Christmas Carol (13 productions since 1996), The Comedy of Errors, The Importance of Being Earnest, The Invention of Love, Martin Guerre, Merrily We Roll Along, The Royal Family, and Sweeney Todd. He has scored
two feature films, including the international release *The Operator*, and several documentaries for PBS, and his original compositions have been performed in Australia, Canada, China, Great Britain, Japan, and New Zealand. Among his awards are the Bush Foundation and McKnight Theater Artist Fellowships and grants from the Fulbright, Jerome, and Otto Bremer Foundations, as well as two Los Angeles Theatre Critics Circle Awards and two Drama-Logue Awards.

**Marcela Lorca**

**MOVEMENT**

For the Guthrie, Marcela directed *Blood Wedding; Caroline, or Change; Confluence;* and *The Secret Fall of Constance Wilde*, among others. Her theater experience includes work at BAM, the Goodman Theater, Grupo del Centro, Jonathan Stone's Dinner, Juilliard, Long Wharf Theatre, the Missouri Repertory Theatre, Mixed Blood, National Opera of the Dominican Republic, New York University, osf, and Shakespeare Theatre Company. Marcela is the head of movement for the University of Minnesota/Guthrie Theater BFA actor training program, and she teaches for A Guthrie Experience for Actors in Training and at Juilliard. Among her awards are a McKnight Theater Fellowship, a McKnight Choreographic Fellowship, and two Hometown Awards.

**Kimberly Mark Webb**

**STAGE MANAGER**

Having joined Berkeley Rep in 1976, Kimberly has stage managed more than 70 productions in the ensuing decades. His other work includes many productions at a.c.t., as well as projects for Aurora Theatre Company, Center Theatre Group in Los Angeles, Boston's Huntington Theatre Company, Kansas City Repertory Theatre, and Theatre Three in Dallas.

**Guthrie Theater**

**CO-PRODUCING THEATRE**

The Guthrie Theater opened on May 7, 1963, with a production of *Hamlet* directed by Sir Tyrone Guthrie, who founded the theatre with Oliver Rea and Peter Zeisler. The Guthrie became a prototype for an important new kind of theatre and symbolized for many the birth of the not-for-profit resident theatre movement. While the Guthrie’s mission and artistic excellence have remained constant, much has changed over the past four decades. Under current Artistic Director Joe Dowling’s leadership, the Guthrie opened a new facility in June 2006 on the banks of the Mississippi River in Minneapolis. Designed by Jean Nouvel, this architectural gem houses three stages—the signature thrust stage, a proscenium stage for the intimate classics of this century, and a studio theatre for developing future artists. The new theatre allows the Guthrie to retain its preeminence among theaters nationally and internationally. Visit guthrietheater.org.

**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. His shows ranked among the Top 10 Plays of 2007 in *Time Magazine*, 2006 in the *New York Times*, and 2005 in *Time Out New York*. Les has a history of collaborating with prominent playwrights like Caryl Churchill, Charles Mee, and Wallace Shawn, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. This fall, he makes his Broadway debut with *In the Next Room (or the vibrator play)*, which began in Berkeley. His other productions at Berkeley Rep include the world premieres of *Fêtes de la Nuit*, *Finn in the Underworld*, and *To the Lighthouse; the American premiere of* Tragedy: a tragedy; *the West Coast premiere of* Eurydice; *and extended runs of* The Glass Menagerie, The Lieutenant of Inishmore, The Pillowman, *and Yellowman*. Les has numerous credits in New York, his native England, and at theaters 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 sponsor 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 Scriptworks, 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 Company, B Street Theatre, Bay Area Playwright’s Festival, Dallas Theatre Company, Marin Theatre Company, San Jose Rep, Social Impact Productions Inc, Traveling Jewish Theatre, and Charlie Varon’s play Ralph Nader is Missing at The Marsh. Amy cast roles in the films Conceiving Ada, starring Tilda Swinton, and the Josh Kornbluth film 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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Roger Strauch is a former president of Berkeley Rep’s board of trustees and is a current member. He is chairman of The Roda Group (rodagroup.com), a venture-development company based in Berkeley, best known for launching Ask.com, PolyServe, and Sightspeed. Roger serves on the board of directors of Cardstore.com, GameReady, and Ravenflow, all located in the East Bay, and his firm is the lead investor in Solazyme, a renewable-energy company based in South San Francisco. Roger is a member of the engineering dean’s college advisory boards of Cornell University and UC 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.

David & Vicki Cox
PRODUCERS

Dave and Vicki have been active in the theatre world for nearly 30 years, first with the Guthrie Theater in Minneapolis, where Dave was one-time chair of the board, and now with Berkeley Rep where Dave is a board member. Vicki, a women’s rights activist, is a past national board member of Planned Parenthood and a current director of the Americans for the UN Population Fund. The retired CEO of Cowles Media, Dave pursues interests in media and environmental causes. He is the past board chair of Earthjustice and Link Media. The Coxes love Berkeley Rep’s dedication to risk-taking and their emphasis on contemporary plays, as well as their commitment to developing theatre works and artists.
LEO P. RUTH & DEBORAH DASHOW RUTH PRODUCERS
Leo and Deborah became subscribers to Berkeley Rep in 1978 and bought a brick for the first “new” Addison Street theatre. After 20 years as an administrator for UC Berkeley Extension, Deborah quit in order to pursue her lifelong dream of becoming a writer. To date, she has had 30 poems published in numerous poetry journals; two were nominated for Pushcart Prizes. She’s a member of the Dramatists Guild; a short play of hers was a semi-finalist in a competition. Leo is retired from the Graduate School of Education at UC Berkeley. He wrote extensively about the teaching of writing, the limitations of standardized testing, and the politics of education. He has served on the boards of various professional educational associations and was also the first vice president of the Berkeley City Club.

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- in-kind gift
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The following individuals have generously provided for Berkeley Rep in their estate plans:

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Members of this society, which is named in honor of Founding Director Michael W. Leibert, have designated Berkeley Rep in their estate plans. Planned gifts sustain Berkeley Rep’s Endowment Fund unless the donor specifies otherwise. The Endowment Fund provides financial stability that enables Berkeley Rep to maintain the highest standards of artistic excellence, support new work, and serve the community with innovative education and outreach programs.

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.
Next Room (or the vibrator play), and if you saw the play you'll recall just how surprising and dazzled Annie's work can be. New York audiences now have a chance to see those designs with the play running on Broadway.

"It's great to continue working on something that you know works," Annie says. "You can refine it and take it to another level."

At the Lyceum Theatre in New York, Annie's set remains mostly the same — with a slightly different scale, but one that still achieves the "dollhouse" effect she was aiming for. The colors on stage are also darker.

"I went with lighter colors here because I was afraid I'd kill the humor of the piece if I went too Victorian," she recalls. "But watching the show, I realized I was wrong. The comedy held its own. Now, with less reflective surfaces, Russell (Champa, the lighting designer) will have an easier time lighting the set atmospherically."

At the start of her career in England, Annie was told that if your work received good reviews, you had done a bad job because you had gone beyond servicing the script and the actors. Such a self-effacing British attitude holds true — somewhat — today, but Annie admits to feeling bolstered by compliments from actors.

"They see a lot of shows, so they really know what they're talking about," she says. "And it means something to them. If they really care what other people think."
We acknowledge the following donors for their generous support of the 40th Anniversary Campaign:

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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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<tr>
<td>Artistic Director</td>
<td>Tony Taccone</td>
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<tr>
<td>Managing Director</td>
<td>Susie Medak</td>
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<tr>
<td>General Manager</td>
<td>Karen Racanelli</td>
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Theatre info

Emergency exits

Please note the nearest exit. In an emergency, walk — do not run — to the nearest exit.

Accessibility

Both theatres offer wheelchair seating and special services for those with vision- or hearing-impairment. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office; please request these materials at least two days in advance.

Ticket exchange

Only subscribers may exchange their tickets for 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.

Tickets/box office

Box office hours: noon–7pm, Tue–Sun
Call 510 647-2949 · toll-free: 888 4-brt-tix
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Groups (10+) call 510 647-2918

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*No Thursday matinees for Limited Engagement shows

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

Premium section tickets range from $67 to $95. Section A tickets range from $55 to $73. Section B tickets range from $38 to $56.

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.

Sorry, we can’t give refunds or offer retroactive discounts.

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<td>FRI 8PM</td>
<td>71</td>
<td>63</td>
<td>51</td>
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*No Thursday matinees for Limited Engagement shows

American Idiot ticket prices

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

Premium section tickets range from $67 to $95. Section A tickets range from $55 to $73. Section B tickets range from $38 to $56.

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.

Sorry, we can’t give refunds or offer retroactive discounts.
EMG
Vibrant People
FLEXIBLE Plans.

The people who live here are well-traveled, well-educated, and engaged with life. The new Life Care and Continuing Care options offer you choices that fit your lifestyle. We’re also located in the thriving and historic Lakeshore District with restaurants, the arts, and the energizing ambiance of metro living. You’ve got it all. And exactly what you expect from the East Bay’s most complete senior living community. For your personal visit, please call Sherry, 510.891.8542.

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