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Box Office: 510 647-2949
Groups (10+): 510 647-2918
Admin: 510 647-2900
School of Theatre: 510 647-2972
Click berkeleyrep.org
Email info@berkeleyrep.org

MAY
13 Corporate Night: A Feast for the Senses ●
14 Teen Night, 6:30pm ■
14 First preview, 8pm
16 Girlfriend final performance, 8pm
19 Opening-night dinner, 6pm, Hotel Shattuck Plaza ●
19 Opening night, 8pm
20 night/out post-show party, 8pm
21 Tasting: paQui Tequila, 7pm
22 Tasting: Artesa Vineyards & Winery, 7pm
23 Tasting: Ale Industries, 6pm
28 Tasting: paQui Tequila, 7pm
29 Tasting: Kokomo Wines, 7pm

JUNE
3 Post-show discussion, 8pm
4 Tasting: Artesa Vineyards & Winery, 7pm
6 Tasting: paQui Tequila, 6pm
8 Post-show discussion, 8pm
11 Tasting: Artesa Vineyards & Winery, 7pm
12 Tasting: Artesa Vineyards & Winery, 7pm
14 Fireworks: David Sedaris opens, 8pm
18 Tasting: Artesa Vineyards & Winery, 7pm
18 Post-show discussion, 8pm
19 Backstage Tour, 9am ●
19 Tasting: Ale Industries, 7pm
20 Tasting: paQui Tequila, 6pm
20 Fireworks: David Sedaris closes, 7pm
21 Summer Intensive Session 1 begins ■
24 Fireworks: The Real Americans, 8pm
25 Fireworks: The Real Americans, 8pm
26 Fireworks: The Real Americans, 8pm
27 In the Wake final performance, 7pm
28 Tasting: paQui Tequila, 7pm
29 Tasting: Kokomo Wines, 7pm
30 Fireworks: Tings Dey Happen, 7pm

JULY
1 Fireworks: Tings Dey Happen, 8pm
2 Fireworks: Crazy Wisdom Saves the World Again, 8pm
3 Fireworks: Crazy Wisdom Saves the World Again, 2pm
6 Summer classes begin ■
19 Summer Intensive Session 2 begins ■
American leftists (or progressives, depending on where you align yourself on the liberal spectrum) have been in a quandary ever since the election of Ronald Reagan in 1980. Combined with the collapse of the Soviet Union and the seeming triumph of capitalism, the political history of the past 30 years has been largely the story of Republican ascendancy. Even the intervening Clinton years were marked more by a sense of compromising the liberal voices within the Democratic party to win over those in favor of a more conservative agenda. And then came George W. Bush...

The Bush presidency catalyzed nothing short of a collective, massive depression among liberal activists. Beginning with the wildly contentious decision of the Supreme Court to uphold the results of his first election, many on the left moved from outrage, to worry, to resignation—a cycle of emotions that would repeat itself many times during the ensuing eight years. It was a cycle that left many feeling dispirited, alone, and exhausted.

But none of us wants to stay depressed. No matter how dire we think the circumstances, we all seek hope, yearn for a future that promises some degree of possibility, security, and happiness. Perhaps it is in our cultural DNA as eternally optimistic Americans, or the fact that as a species, we seek to find meaning in everything. “Things happen for a reason,” we say to ourselves, and if we can simply get back to the essential goodness of life, all will be well.

Which is why Lisa Kron’s new play, In the Wake, is so poignant. Fighting conventional wisdom, she has dared to turn her critical lens onto the liberal left. Armed with a keen understanding of class entitlement and the danger of defining happiness as the fulfillment of one’s desire, Lisa dares not only to ask the question “how bad is it?” (pretty bad, we all know, is the answer), but also “how has the left been complicit?” Moreover, “how has the very nature of our desire to be happy blinded us to real issues?” Lisa’s answers are excruciatingly, thrillingly clear. And complicated. And liberating.

Very few writers have the courage to dissect their own communities. Even fewer can make the connection between our political life and our personal behavior. Lisa Kron has done both in this play. Together with her chief and closest collaborator, director Leigh Silverman, and a host of great designers and actors, she has invited us to take a long, hard look at who we are, who we have become. A play for Berkeley, to be sure. A play for every American. And a great way to end our season.

Thanks for all your support.

Tony Taccone
Rocco Landesman, the Chair of the National Endowment for the Arts (NEA) visited the Bay Area a few weeks ago, championing his theme of “Art Works.” Landesman wants to convince our governmental leaders that investment in the arts makes good economic as well as civic sense, and he argues that a robust dedication to art and culture paid dividends in 1935 when the government committed the extraordinary sum of $7 billion to the Works Progress Administration (WPA) under Franklin Roosevelt. (That would be an astonishing $160 billion dollars today!) The WPA seeded the artistic careers of such giants as Saul Bellow, William deKooning, Zora Neale Hurston, and Mark Rothko. The program also subsidized distinctive public art that graces post offices, schools, and civic structures to this day and provided meaningful work for thousands of artists during a period of bleak economic opportunity.

You may wonder why I hearken back to a 1930s jobs program as we open this marvelous, 21st-century play. There is a connection. While In the Wake is the final play of our subscription season, it is certainly not the end of our programming for the 2009/10 season. Throughout June, our Thrust Stage will be host to the new Fireworks festival, a showcase of pieces by David Sedaris and two distinguished Bay Area artists. Fireworks began as a week of readings by David Sedaris, but through a small but mighty investment in art that was included in the American Recovery and Reinvestment Act of 2009, we were able to expand the festival to include two local performers. Wes “Scoop” Nisker, the well-known radio personality, will command the stage in Crazy Wisdom Saves the World Again, then Dan Hoyle will bring his already lauded production Tings Dey Happen to the East Bay for the first time as well as his fascinating new piece, The Real Americans, based on reflections from his travels across this country.

Last summer, tucked within the $787 million stimulus package, Congress authorized $50 million to be distributed by the NEA for projects that would expand employment in the arts. Berkeley Rep received one of a handful of local, $50,000 grants for this purpose. We put that grant to use, reinstating one of the staff positions that had been eliminated when we downsized, and extending employment for other staff members who would otherwise have been laid off immediately after we opened In the Wake.

That investment by the NEA made it possible for us to launch the Fireworks festival, extending the benefit of that initial NEA grant by hiring Scoop and Dan, and by providing additional work to concessionaires, box office, technical crew, and maintenance staff. Now that the festival is established, we have the opportunity to accommodate other artists we are excited about bringing to Berkeley Rep.

The benefit of that money will soon extend beyond Berkeley Rep. When we keep our doors open throughout the summer, our audiences support nearby restaurants, while we support the bakeries and vineyards that supply our lobby concessions and the hardware stores and specialty shops that provide the raw materials for our productions. The impact of that $50,000 will pay dividends beyond the pleasure of seeing these talented artists on our stage.

When Landesman argues that Art Works, he means it—and we are the proof.

Warmly,

Susan Medak
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Inspired leader

Celebrating Susan Medak’s two decades at Berkeley Rep

BY CHAD JONES

ON THE OCCASION OF HER 20TH ANNIVERSARY as Berkeley Rep’s managing director, we sat down with Susan Medak to talk about her career, her passions, and why she considers herself one of the luckiest people around. Her journey into the world of nonprofit theatre took her from the Guthrie Theater in Minneapolis to Milwaukee Repertory Theater, followed by stints as the managing
director of People’s Light and Theatre Company in Philadelphia and Northlight Theatre in Evanston, Ill. When she arrived at Berkeley Rep in 1990, she took over for Mitzi Sales, the only other managing director Berkeley Rep has ever had. Sharon Ott was artistic director, and after Sharon’s departure, Tony Taccone took over.

How did you get from your hometown (Lincolnwood, Ill.) to show business?

From the time I was little—maybe it was in my DNA—I wanted to be an actress. There was just something about the alchemy in the theatre. When you experience great theatre with a great audience, it’s so exhilarating, so charged. You can’t chart it, but you know it when you feel it. I really thought acting would be my way of making the world a better place. Luckily, I found out early on that there were other ways for me to do that. I discovered that I could be good at what I do, work in the theatre, contribute to the field, and maybe make a wider impact.

Why do you think you and Berkeley Rep have worked so well together?

If we have been successful, it’s been in part because we produce what we care about, and what we care about turns out to be an aesthetic that is shared by our community. This formula wouldn’t work in every community. We’re in Berkeley, in the Bay Area, and that gives us a certain license to do the kind of work we do. We have taken responsibility for building an audience and bringing that audience along with us. We’ve taken a lot of responsibility for helping audiences enjoy the work as much as we do.

Context is all—and that’s my philosophy about everything. The more context we can provide, the richer the audience’s experience. Our audiences are intelligent and thoughtful, and we have a lot of respect for them.

How do you feel about celebrating your 20th anniversary?

I’m not big on markers like anniversaries. Every day it’s the same: I come into the Theatre and do my job. When I am done here, whenever that is, I would like to think our theatre is different, better, for my having been here. I’d like to think the same about the Bay Area theatre community and our community in general. I’d like to think the nonprofit theatre world is different because I spent time within it. My footprints are easy to identify, but I’m under no illusion that I did anything by myself.

How have you changed as a leader in two decades here?

I’m so much better as a leader now. I’m much more moderate now. I used to be more impatient. I think I’m a more willing listener. I’ve learned to be more curious. After years of experience, I’ve learned more about what’s worth wor-

CONTINUED ON PAGE 39
A day in the life of the Berkeley Rep School of Theatre

BY EMIKA ABE

Over the course of a day, the Berkeley Rep School of Theatre is host to a wide array of people and experiences, both in the school itself and out in the community. Join us on a jaunt through a typically untypical day in the life of the School.

Thursday, March 11, 2010

8:32am: “Once upon a time Anansi the Spider was walking, walking, walking through the forest when something caught his eye. It was a strange moss-covered rock.” Dave Maier, Berkeley Rep’s outreach coordinator and teaching artist, reads aloud to a first-grade classroom at Wildwood Elementary in Piedmont as he begins a Target® Story Builders workshop.

9:46am: “Hey, you can’t kill me, I’m Zeus!” exclaims an 8-year-old student as he and a dozen of his peers improvise scenes as part of their weekly Play Creation class, led by teaching artist Ryan O’Donnell.

10:21am: School Administrator Emika Abe sorts through the pile of paperwork that has accumulated on her desk for all of the School’s upcoming activities, including spring classes, the Summer Theatre Intensive, and 2010-11 fellowship applications.

11:45am: Rachel Fink, director of the Berkeley Rep School of Theatre, emails the staff from her BlackBerry with news from Washington, DC, where she has just met with Bill O’Brien, the senior advisor for Program Innovation with the National Endowment for the Arts.

1:02pm: As part of their year-long fellowship at Berkeley Rep, 16 young people from all departments meet in the Blue Room for a seminar on resume writing and successful interview skills, led by Berkeley Rep’s production manager, Tom Pearl, and the Theatre’s human resources consultant, Laurel Leichter.

1:40pm: MaryBeth Cavanaugh, the school’s associate director, checks the light board in preparation for an upcoming performance by adults from the Improvisation Performance Lab class. The Bakery classroom has been transformed into an...
intimate performance space that will be used for 11 class showcases during the next two weeks.

2:57pm: Education Fellow Kashara Robinson receives a follow-up phone call from a teacher at Martin Luther King, Jr. Middle School in Berkeley confirming that everything is in place for the stage combat workshop next week.

3:37pm: “And what did she say?” A group of middle school girls snack and gossip in the School of Theatre’s lobby before their musical theatre class gets started.

4:09pm: Elizabeth Guzman, one of the education fellows, looks on as about a dozen teens rehearse The Death of a Nut for the Teen One-Acts Festival in the Helen C. Barber upper lobby in the Roda Theatre.

4:45pm: The sound of doors slamming echoes throughout the School of Theatre as high-school students perfect the timing of their actions in the Teen Performance Lab of a farce called Noises Off.

6:06pm: Musical theatre teacher Rebecca Castelli leads a private voice lesson, warming up her student with the repeated sounds of the phrase “fog enemy.”

7:01pm: “Are you ready to get started?” Berkeley Rep teacher Greg Hubbard asks his students as they begin the penultimate class of the winter session.

10:00pm: Adult students in the On-Camera Acting class walk out the doors of the School into the chill of the night. And so ends another busy day in the life of the Berkeley Rep School of Theatre.
Rachel Fink’s international quest for cultural inspiration

By Elana McKernan

Meet with Rachel Fink, the director of Berkeley Rep’s School of Theatre, to discuss the £10,000 grant she recently received from the British Council, and it quickly becomes clear that this is a woman who does not sit still. This is evident from the stream of people who breeze in and out of her office (many of whom spoke to her as though she were telepathic: “Did you—” “Yes.” “Did it—” “No.” “Good work.”) as well as from the fire that lights in her eyes when discussing her recent grant-funded world travels.

Rachel rocketed from being an intern at Berkeley Rep (a four-month program during her second year at Yale) to director of Berkeley Rep’s School of Theatre in just over three years and has been in her current position since 2001. Rachel built the School from the ground up, and in the past nine years she has expanded it to serve more than 22,000 students ranging in age from five to 105 annually in 13 counties throughout the Bay Area. One gets the sense that even when Rachel does sit still, she moves the world around her.

It was no surprise, back in March 2009, when Rachel was nominated to be the American delegate for the British Council’s prestigious Cultural Leadership International Programme (CLI). After a rigorous application process spanning months and including a series of essays, interviews, leadership trainings, and a comprehensive development plan detailing the scope of what she would do with the funds, Rachel was chosen by the British Council as the Programme’s sole US delegate and awarded a £10,000 grant (about $15,000). Only 33 people were selected for CLI, and those 33 people represented 27 different countries from North America, Europe, North Africa, and the Middle East.

“The guidelines for the grant were relatively broad,” Rachel says. “Your proposal had to have an international component to it, it had to stretch you in a way you hadn’t been stretched before, and it had to be something that you wouldn’t really have access to do on your own. I was interested in learning about cultural policy, which is basically the set of laws and customs within a country that support arts and culture.”

Once chosen in June, Rachel hardly had time to breathe before embarking on the first component of her plan: to work with National Arts Strategies (NAS), a Washington, DC–based nonprofit that, as she says, “provides high-level executive training for people working in the arts.” According to Rachel, NAS does “really interesting, in-depth training, even beyond the scope of what I did in grad school at Yale.” NAS partnered with arts organizations in six
The world of Impressionism comes to San Francisco this summer with an exhibition of 100 incomparable Impressionist masterworks drawn from the collection of the Musée d'Orsay in Paris. Highlighted will be the work of 36 artists including Monet, Manet, Renoir, Cézanne and Degas.

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different cities—including Berkeley—to cosponsor a series of free one-day trainings for local arts leaders. Rachel was involved every step of the way, from planning to implementation.

For the second component of her plan, Rachel put together a four-week trip to London, Belfast, Amsterdam, the Hague, and Paris. After a four-day leadership training in London earlier this year, Rachel was ready to embark on nearly a month of traveling through Europe to meet with theatre practitioners and policymakers.

During her travels, Rachel became intimately familiar with each government’s cultural policy structure and the degree to which and means by which each country funds the arts. England, for example, has one centralized unit—Arts Council England (ACE)—that has a £575 million (about $880 million) annual budget. (Compare this to the National Endowment of the Arts’ annual budget of $155 million.) ACE is Great Britain’s primary funding organization, and one grant from ACE could cover about half of a typical theatre company’s entire annual budget. The other half of the budget comes from ticket sales. In America, theatre companies generally use a similar budgetary model, with half of the general budget covered by ticket sales and half coming from donations from corporations, individuals, and foundations. In the US, however, it is common for large theatre companies to have an entire development department devoted to raising money. In England, these funds could be secured by one grant application! Many other European countries use a similar model of funding, with the bulk of operating expenses covered by government grants and virtually no culture of corporate or individual giving.

Though inspired by the level of arts funding she encountered in Europe, Rachel soon realized the extent to which a country’s cultural policy is inextricable from its own values. “I went into this experience thinking I was going to learn how to convince politicians to give us money,” she explains, “and it took a while, but I realized that it’s much more complicated than that. The system of how things are funded in those specific countries is so tightly ingrained with the cultural values of that individual country that it would be really difficult to say, ‘Oh, that worked over here, so let’s apply that to the US.’ Overall I would say the whole trip made me reflect back on our national identity and how we operate and what our values are.”

Rachel leaves her CLI experience with a greater appreciation for international relations and a desire to continue to push the US to expand its cultural boundaries, both internationally and at home. “There’s no question that this experience has changed me forever,” she observes. “The issues facing the field are multi-faceted, and we waste too much time arguing about what ‘the solution’ is instead of attacking the problem from different angles.”

Sitting in Rachel’s office in the School of Theatre, watching the well-oiled machine that she has built from nothing in less than a decade, there’s clearly no better person to confront these issues head-on and challenge, strengthen, and nurture the arts community in America.
Why producing at Berkeley Rep is sweet

BY AMANDA MARGULIES

SINCE THE FIRST NUGGET OF GOLD was spotted in Coloma, the State of California has maintained its allure as a destination for those seeking success and fortune. For a visionary like Kenneth Rainin, however, achieving financial success was not the only goal. He came to the Bay Area and applied his entrepreneurial spirit to the establishment of successful companies devoted to scientific and medical products. He was an innovator and designed two of the world’s most elegant motor yachts. Yet, driven by a personal commitment to civic responsibility, Kenneth Rainin also devoted a significant amount of his time and a substantial percentage of his fortune to give back to his community. For more than a decade the Kenneth Rainin Foundation has been improving quality of life in the San Francisco Bay Area by awarding grants to organizations that conduct medical research, promote literacy, and enable inspiration through the magic of the arts.

Berkeley Rep was thrilled when this venerated family Foundation provided production support for the world premiere of Girlfriend (which just ended its extended run on the Thrust Stage). We recently checked in with the president of the Foundation’s board, Jennifer Rainin, to learn more about what attracted the Foundation to Berkeley Rep and why it maintains a commitment to supporting arts in the Bay Area.

What inspired the Kenneth Rainin Foundation to support Berkeley Rep?

Berkeley Rep embodies the unique spirit of Bay Area theatre by producing innovative and experimental plays that push boundaries. The Foundation is a fan of the Theatre’s work and has been looking forward to developing a partnership.

How did the Foundation decide to support Girlfriend?

The themes of hope, possibility, and love that are central to Girlfriend reflect the Foundation’s values and really resonated with our Board.

What do you, personally, find compelling about Girlfriend?

It’s an unconventional play about an unconventional couple. In that sense, Girlfriend reflects the spirit of Berkeley Rep that resonates so positively with our board. For me, personally, LGBT issues are important, and I believe that productions like Girlfriend are key to strengthening understanding and building compassion. I hope that Girlfriend will spark conversations among a wide audience.

Why does the Foundation support the arts?

Bay Area performing arts were very important to my father, so when I took over the Foundation, I decided to focus on Bay Area theatre, dance, and filmmaking. When we began to research funding areas, the board was astonished to learn that the San Francisco Bay Area is the third largest theatre center in the nation! Very few people realize how important our theatre community is. Buoyed by this fact, we agreed to focus our grant-making to help draw attention to our incredibly special theatre community by supporting organizations like Berkeley Rep.

To show your support for Berkeley Rep, make a gift to the Annual Fund. Click berkeleypep.org/give or call 510 647-2907.
Berkeley Rep in the news!

There’s never any shortage of news around here, but lately there’s been an incredible abundance of information to share with you. Here’s a sampling. For the latest news, you can always check the Berkeley Rep blog at blog.berkeleyrep.org.

The Green White Way: Amid great hullaballoo, Green Day’s American Idiot opened at Broadway’s St. James Theatre. Through intense media coverage, the buzz surrounding the show grew to a roar. That’s the fifth show to go from Berkeley Rep to Broadway in five years! Upon its release, the Broadway cast album of American Idiot, shot to No. 1 on the iTunes album chart. And yes, it’s true: Tom Hanks and Playtone, his production company, have expressed interest in the possibility of making an American Idiot movie. Follow our latest Broadway adventure at americanidiotonbroadway.com.

Sarah rules: Congratulations are in order. In the Next Room or the vibrator play author Sarah Ruhl was selected as the winner of the annual Will Glickman Award, which is chosen by a panel of top Bay Area theatre critics and given to the author of the best play to have its world premiere in the Bay Area. “I’m very honored,” Sarah remarked. “And I’m thrilled to have a home like Berkeley Rep in the Bay Area. I was extremely proud of In the Next Room’s premiere.”

The Will Glickman Award has been given annually since 1984. Created to honor playwright and screenwriter Will Glickman, the goal of the award is to encourage new plays and their production as invaluable investments in American theatre. Theatre Bay Area, the nation’s largest regional theatre service organization, has administered the award since 2004.

Berkeley Rep debuted three previous winners: Hurricane / Mauvais Temps by Anne Galjour; The People’s Temple by Leigh Fondakowski with Greg Pierotti, Stephen Wangh, and Margo Hall; and Yankee Dawg You Die by Philip Kan Gotanda. Before becoming artistic director of Berkeley Rep, Tony Taccone also worked on another winning script at the Eureka Theatre: Tony Kushner’s legendary Angels in America: Millennium Approaches.

Sarah was also a finalist for this year’s Pulitzer Prize for Drama. The award went to Tom Kitt (composer) and Brian Yorkey (book and lyrics) for Next to Normal. Tom, as you may recall, provided orchestrations, arrangements, and musical supervision for American Idiot.

Danny takes over: Another show that began at Berkeley Rep and then headed out into the world is back in the news. Danny Hoch’s Taking Over (seen at Berkeley Rep in 2008) has won the Los Angeles Drama Critics Circle Award for Best Solo Performance. You can catch Danny in the movies We Own the Night with Joaquin Phoenix, Lucky You with Eric Bana, and the upcoming Henry’s Crime with Keanu Reeves and Vera Farmiga.

Tiny Kushner meets Big Ben: The Berkeley Rep and Guthrie Theatre production of Tony Kushner’s Tiny Kushner is heading across the pond. The production, directed by Tony Taccone with the same cast seen in Berkeley and Minneapolis, heads to Tricycle Theatre September 1–25. This fall, in a complementary exchange, both Berkeley Rep and the Guthrie welcome Tricycle’s production of The Great Game: Afghanistan to their stages.
THE RODA THEATRE IS NO STRANGER to hosting sold-out performances, and
the world premiere of Berkeley Rep’s
new gala, ONSTAGE! — a deliciously the-
atrical gala to benefit Berkeley Rep — was
no exception. On Saturday, April 24, the
spotlight on the newly transformed Roda
stage shone on 320 guests celebrating
Berkeley Rep’s extraordinary year, as well
as honoring Managing Director Susan
Medak’s 20 seasons of leadership.

Last season, after 17 years of
toasts, Founding Trustee Narsai David
retired his apron as host of the annual
gourmet gala, The Narsai Toast. This
season, Berkeley Rep brought the new
gala home in style — and on stage!
Amid the surroundings of the theatre,
there was no mistaking why guests
were there — to support Berkeley Rep.
Event designer Copper Leaf Produc-
tions created a dazzling Roda lobby
and courtyard filled with images of
past season productions. The lobby
windows and walls were inscribed with
excerpts from scripts. Guests mingled
throughout, tasting exquisite wine
from Charles de Fère, Five Vintners,
and Spy Valley, or sampling cocktails
from St. George Spirits. In between
sips, patrons noted six enticing raffle
packages, which included trips to Paris
and the wine country. Guests also had
the opportunity to bid in the Theatre’s
first online auction, featuring an Epi-
phone guitar signed by Green Day and
the American Idiot cast.

A surprise greeted guests when the
doors to the theatre opened, revealing
the Roda stage as no one had ever seen
it before. Dramatically washed in red
lighting, the stage swept out over the
entire orchestra, turning the space into
an elaborate ballroom. Enormous white
globes were suspended from the ceil-
ing, and images of eyes (of actors who
have graced our stages) surrounded the
space, a clever twist on guests used to
being members of the audience now
taking centerstage. The sound of ap-
plause welcomed guests as they made
their way into the space.

Every minute spent onstage was a
reminder of the productions that had
come before, and in keeping with the
Theatre’s commitment to environment
sustainability, the table décor featured
cleverly repurposed scripts and show
posters. Even the napkin rings were
made out of past show bookmarks.
Once inside, the true production
began. Recognizing that not only great
theatre happens in Berkeley, but also
great food, guests dined on a sensa-
tional four-course meal prepared by
chefs from the Chez Panisse family:
Charlene Reis of Summer Kitchen Bake
Shop, Charlie Hallowell of Pizzaiolo,
Jean-Pierre Moullé of Chez Panisse,
and Mary Canales and Mattea Soreng
of Ici Ice Cream. Match Vineyards,
Quady Winery, Raymond Vineyards,
and Spy Valley Wines paired fine wines
with each course, creating an unforget-
table feast.

The highlight of the evening came
when Managing Director Susan Medak
was honored for her two decades of
leadership at Berkeley Rep. In a video highlighting her extraordinary accomplishments she enjoyed some good-hearted ribbing by her partner in crime, Artistic Director Tony Taccone, and received praise from members of the community, including Rita Moreno, State Senator Loni Hancock, and former Berkeley Mayor Tom Bates.

The evening concluded with a live auction and a chance to “raise your paddle” in support of Berkeley Rep’s fellowship program. Overall, the evening left an unforgettable impression on guests. According to Felicia Woytak, the board member who chaired the gala, “This was a thrilling evening, one that exemplified Berkeley Rep’s innovative spirit and celebrated the Theatre’s place on the national stage. We’re so grateful to everyone who supported this inaugural event and joined us to toast Susie on her achievements.”

To see more photos from the gala, visit the Berkeley Rep blog at blog.berkeleyrep.org.
in the wake
in context

BY MADELEINE OLDHAM

IN A CONVERSATION WITH LISA KRON, I asked her if she intended to write *In the Wake* with systems theory in mind. She smiled and said no, but that her father was very familiar with systems thinking, and that it probably infiltrated her brain from a young age. This came as no surprise to me, as she has written a play that embodies so many of the concepts and ideas behind this worldview that it belies a knowledge of the subject, whether conscious or not.

CONTINUED ON NEXT PAGE
Systems theory is a relatively recent field that developed in opposition to the dominant 20th-century scientific position that celebrated a mechanistic approach: things could be better understood if they were taken apart and examined in isolation, stripped of relationship. Systems thinkers, on the other hand, believe that context is crucial, and that any whole proves greater than the mere sum of its parts.

Arising out of sciences like physics and biology, the principles quickly branched out into philosophy, sociology, anthropology, psychology, spirituality, environmentalism, and the list goes on. The term “living systems” surfaced because things were always studied in relationship to their environments, no longer solely as the things themselves. A metaphor of the earth as a living, breathing entity replaced that of the world-as-machine.

Systems theory is heady stuff but can essentially be described as the study of interconnectedness. It examines the world from a holistic standpoint and suggests that interrelatedness is the key to understanding our experience. The seemingly insurmountable problems of our world all relate to each other, and if we can unlock how, we might be able to affect the change we so longingly strive to achieve.

The concept of the “butterfly” or “ripple” effect arose alongside this line of thinking in the 1960s. It came from an experiment conducted by a meteorologist who discovered that the tiniest changes in weather conditions could result in vastly different manifestations. This helped the world understand why it’s virtually impossible to predict the weather more than a day or two in advance with any kind of certainty. The idea of minuscule actions having great consequences caught on, and examples could be seen in everything from the “practice random acts of kindness” campaign to Rosa Parks’ legendary bus ride. Recent history saw the fate of a nation depending on a handful of votes in a Florida recount. In this way, the personal really does become political.

Which brings us to Lisa Kron’s play. Kron sets up her protagonist, Ellen, as an allegory for America. Dynamics at work in Ellen’s personal life mirror dynamics inherent in contemporary American society. There is a literal aspect to this, as Ellen is a political animal: she actively participates in the political process, cares about decisions her country makes, and sees herself as a citizen with not only a responsibility but also a mandate due to her deep investment in American democracy to speak out against what she feels is wrong.

But Kron offers us a deeper metaphor with a systemic look at the relationship among some basic American principles: hard work will generate success, growth and expansion will yield prosperity, equal opportunity does exist, life can and should be fair, it is possible to have it all. As a society we tend to take these ideas for granted and accept them unconditionally. The play asks us to think twice about those assumptions, and the story weaves them together to illuminate how they work in cooperation with one another.

Living systems theory replaces hierarchy with networks. Where often human beings have adopted a position at the top of an evolutionary pyramid, systems thinkers see people as one part of a web of life that weights their participation equally with that of beetles or bears. (The term “web of life” comes from Fritjof Capra’s book The Web of Life, the systems bible of sorts.) American democracy represents this idea in action with its built-in system of checks and balances. The play has much to say on the subject of what happens when the web-like aspects of democracy are in danger of being supplanted by more hierarchical policies.

In her personal life, Ellen’s choices and values reflect a systemic way of moving through the world. She chooses a family for herself that doesn’t operate under the traditional hierarchical model with parents at the helm and children underneath. Instead, she seeks out a network of peers and friends that creates a different kind of family.

Ellen also invites chance into her world, in a heroically determined effort to accept change as an intrinsic part of life.
Jane Jacobs

Jane Jacobs is beloved by In the Wake’s Ellen and Amy, but also by systems thinkers. She dedicated her life to preserving and creating our nation’s urban neighborhoods, relentlessly asking whether we were building cities for people or for cars. She fought tirelessly against metropolitan highway construction and became famous for leading the opposition that eventually killed the proposed Lower Manhattan Expressway in Manhattan.

Her seminal 1961 book The Death and Life of Great American Cities did more than just criticize urban sprawl as it proceeded to offer practical alternative solutions. She applied these principles to an even larger context in her 2000 book The Nature of Economies, which is 150 pages long. She managed to address a topic so lofty in such a succinct manner because of her common sense and contextual approach. Her work remains influential in economic development and urban renewal today.

This idea can also be found in systems thinking. Adapting to change forces a system to move forward and remain vital, instead of stagnating and fading. This is modeled everywhere in nature: the progression of seasons, weather, the tides, the cycles of the moon, the orbit of the earth, the life cycle of plants and animals, etc.

Systemic thought is closely aligned with some aspects of chaos theory such as the idea that the unexpected is unavoidable and randomness is an essential part of a healthy network. Remaining open to possibility and incorporating the random, as opposed to fending it off, is believed to create robust systems. (This, of course, is in direct competition with the human tendency to resist change and hold on to the present or the past. In other words, easier said than done.)

In addition, we see the effects of systemic thinking in the current global conversation about sustainability. The recent emergence of the word in common parlance indicates a move away from the desire to dominate and conquer—exhausting finite resources and the relentless pursuit of progress no matter the planetary costs—and toward a future of cooperation and relationship. We are finally beginning to understand that what we do as individuals, as families, as governments, as cities, and as nations can be felt worldwide.

But the play offers us a cautionary pause, reminding us that human nature can never really be ignored, and that danger lies in even the best of intentions. It asks us to think about whether the particularly American value of unlimited expansion and unchecked growth can live in harmony with the rest of the world. It calls on us to reflect upon our beliefs, our politics, our principles, our truths, and think about them not in isolation, but in concert with those of others. It ultimately illuminates the difficult yet essential fact that our fates are entwined with the fates of our families and friends, our cities and countries, our land and our planet, and that we must ensure that our needs and desires don’t consume us at their expense.
Lisa Kron’s *In the Wake* revisits the 2000 presidential election and Sept. 11. So the US will always end up prospering? Kron has some doubts.

**BY CHARLOTTE STOUDT**
Lisa Kron’s new play, *In the Wake*, follows a woman on the edge of a nervous breakdown: type-A journalist Ellen, whose certainty about politics and love gets blown out of the water. *In the Wake* promises to generate plenty of conversation — no matter whom you voted for in the last election. Kron’s comedy of deprecation and provocative social critique is part Sedaris, part Kushner, yet utterly her own. Her Obie-winning solo show, *2.5 Minute Ride*, examined Holocaust survivor guilt by way of roller coasters. *Well*, for which she was nominated for a Tony Award for lead actress, looked at racism via food allergies and her childhood in Lansing, Mich. Kron teaches playwriting at Yale University and is working on a musical with Jeanine Tesori (*Shrek the Musical*, *Caroline, or Change*). She took a break from rehearsals of *In the Wake* to dish about art, Obama, and her love-hate relationship with LA.

*In the Wake* takes us back to the contested election of 2000, Sept. 11, and the 2004 election. Are we going to have fun, or is this going be a post-traumatic stress experience for both Democrats and Republicans?

The play spans the Bush years, but it’s not about that time period. It’s about the bigger question of the American character: the assumption in this country that there’s only so far we can fall. That we will always revert to prosperity and stability. Why do we think that? What is that belief based on? It’s a kind
of collective blind spot. The play is also about what happens when your personal ethics diverge with the people you’re closest to. You thought you felt the same way, but actually there’s something so different between you. And there’s a lot of humor in the play.

*How do you see Ellen, your protagonist, as emblematic of America?*

Ellen has an idea of herself as capable of infinite expansion. Her heart has never been broken. Even those of us on the left, who think we see things clearly, are very invested in believing that the way we live is ultimately sustainable. That our comfortable lives won’t go away and that we’re not hurting anybody. The right and the left are always filled with self-justification. Writing about politics and belief is difficult because those of us who want to criticize politics are caught up in the very thing we’re objecting to. We are that thing too.

*Do you think politics ultimately boils down to emotion?*

All emotions are beliefs. When you feel something, it either confirms or challenges something you believe. The writer Charles Baxter says every time we talk about another person, we’re defining ourselves. Whether we’re referring to our sister or George Bush, we’re basically saying; “That’s exactly right” or “I would never do that.” That extends to politics. We’re constantly aligning ourselves. It’s a process of individuation.

*One of the play’s themes is how blind we are to our true desires. Ellen finds herself attracted to a woman, Amy.*

But it’s not a coming-out play. The fact that Ellen’s transformation involves a woman is incidental. Ellen has a great life with her male partner — she didn’t know she was missing anything. Then suddenly Amy shows up. She offers Ellen an emotional permeability she’s never imagined.

*The love scenes between Amy and Ellen are particularly intense. How are you approaching the staging?*

It’s almost impossible to find women who can play sexuality that’s not coy, that’s not a mating call for men — you know, hair flipping. But these actresses have gotten on this...
ride in a big way. The seduction scene is pretty hot. They’re steam it up.

You’re a founding member of the satirical Five Lesbian Brothers. How has being a lesbian informed expectations of your work?
    I started out in the ‘80s at the Wow Café, a lesbian collective in New York. It changed my life. It was a place that was not invested in doctrinaire political correctness and therefore enormously alive. And because we were lesbians, no one was paying attention to us. If you’re only doing something for yourself, you can do incredible things. There’s no explaining. Being out became such a given. It was very interesting when I took my work out to regional theaters. One of my first solo shows was 101 Humiliating Stories. It wasn’t political at all. But about 10 minutes into the show, I would casually identify myself as a lesbian. I remember watching men in the audience recoil, like, “Nobody told me I signed up for this!” They just assumed it was OK to identify with my humor.

A female director won the best director Oscar for the first time in 82 years. Do you think women have become stronger advocates for themselves?
    We’re all still working on that. It’s amazing. [Director Leigh Silverman] has to keep pushing the actresses in our show to come forward, literally. Not to shrink back, physically or vocally, when their characters argue about ideas. Ambition is complicated for everybody, including me. I’m not straight, but I am a Midwesterner! Don’t get too big for your britches and all that. But ambition is the fuel in your car. You just want to intersect with the world in a big way.

Who would you say does ambition well?
    The lack of need to be deferential can allow other things to happen. Look at Rachel Maddow or Ellen DeGeneres.

In the Wake was commissioned by the Taper while Bush was still president. Has Obama’s presidency refracted any of your ideas?
    In the worlds of money and power, you start to realize there are people who just thrive on chaos. That’s part of what’s happening to Obama right now, with the Republicans. He brings them into the room and listens. He believes a certain dynamic can be transformed. But what if it can’t? Now if I’m asking that question, he asked it a long time ago. Obama plays a long game like no politician I’ve seen in my lifetime. He doesn’t get caught in the talking heads like Clinton did. We’ll see if it works.

Where do you get your news?
    Bill Moyers. Kevin Phillips. Even Eliot Spitzer’s saying if we think things are getting better, we’re deluded. States are literally seizing up — Californians know this very well.

You lived in Los Angeles for a time. Discuss.
    LA has amazing things and amazingly talented people, but the layout encourages atomization. Living in a place where people’s garage doors face the street makes me apoplectic. I loved Griffith Park but I would always get lost. I’d find myself in some ravine as it was getting dark, realizing I was surrounded by coyotes and rattlesnakes. I was going to be that woman on the 6 o’clock news people would watch and say, “Why did we pay to airlift that crazy woman out the woods?”

If you could change something about yourself without too much pain, what would it be?
    Answering my email. I’m appallingly bad at it. I can’t answer an e-mail quickly. It takes hours. How do other people do it? I know, this is actually my answer to your question.

In the Internet age, what makes theatre still relevant?
    Theatre’s operating principle is based on a universal human truth: all of us are completely innocent of the coming moment. No matter who you are, you don’t know what’s going to happen next. When we come up against that, it makes us feel alive. Accidents, sporting events, deathbeds, birth: that’s when we consciously feel the stuff of life. We like to watch characters because we get to see the way they define themselves, but also what they can’t see. Theater is always about the blind spot. That’s what makes it so compelling. None of us see the whole picture of ourselves.

2006

June 7
    A US airstrike in Iraq kills Al Qaeda leader Abu Musab al-Zarqawi.

November 5
    Saddam Hussein is sentenced to death.

November 8
    Donald Rumsfeld resigns as Secretary of Defense.

December 30
    Saddam Hussein is executed in Baghdad.

December 31
    Death toll of US soldiers in Iraq reaches 3,000.

2007

January 10
    President Bush announces a new strategy for Iraq and dispatches thousands more US troops to support Iraqi army operations in and around Baghdad.

March 15
    Khalid Sheikh Mohammed admits his role in the 9/11 attacks in a hearing at Guantanamo Bay.

May 1
    Bush vetoes congressional legislation to start troop withdrawals from Iraq by October 1, stating, “It makes no sense to tell the enemy when you plan to start withdrawing.”

September
    Guards for the US private security contractor Blackwater open fire in Baghdad, killing 17 civilians.

December 31
    The cumulative deaths of 899 US troops makes this the bloodiest year yet in the American occupation of Iraq, as the total number nears 4,000.
Compulsion
The Great Game: Afghanistan
Lemony Snicket’s
The Composer Is Dead
The Agony and the Ecstasy
of Steve Jobs in repertory with
The Last Cargo Cult
Ruined
The Three Sisters
A new show for Rita Moreno

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in the wake

WRITTEN BY
LISA KRON

DIRECTED BY
LEIGH SILVERMAN

MAY 14–JUNE 27, 2010
RODA THEATRE · MAIN SEASON
IN THE WAKE IS PERFORMED IN TWO ACTS WITH A 15-MINUTE INTERMISSION

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CAST
(IN ORDER OF APPEARANCE)
Ellen  Heidi Schreck
Danny  Carson Elrod
Kayla  Andrea Frankle
Laurie  Danielle Skraastad
Amy  Emily Donahoe
Judy  Deirdre O’Connell
Tessa  Miriam F. Glover

PRODUCTION STAFF
Scenic Design  David Korins
Costume Design  Meg Neville
Lighting Design  Alexander V. Nichols
Sound Design  Cricket S. Myers
Dramaturg  Pier Carlo Talenti
Casting  Bonnie Grisan
Amy Potozkin
Erika Sellin
Stage Manager  Elizabeth Atkinson

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.

In the Wake was commissioned by Center Theatre Group.

In the Wake was developed at the Lark Play Development Center, New York City, with public funds from the New York State Council on the Arts, a State Agency.

In the Wake was developed, in part, with the assistance of the Sundance Institute Theatre Program.
Emily Donahoe

AMY

Berkeley Rep audiences saw Emily opposite Rita Moreno in *The Glass Menagerie* and Kathleen Chalfant in *Honour*. On Broadway, she appeared in 33 *Variations*, and her off-Broadway credits include *Apparition* (directed by Les Waters) at the Connelly Theatre, *The Attic* with The Play Company, *Deathbed* at the McGinn/Cazale Theatre, *Great Expectations* with Theatreworksusa at the Lucille Lortel Theatre, *The Hasty Heart* with Keen Company, and *Queens Boulevard (the musical)* at Signature Theatre Festival, *The Cherry Orchard* at the Cazale Theatre, *Great Expectations* at the Play Company, *Deathbed* with The Hasty Heart with Keen Company, and *The Medium* with the Keen Company, and producer for New York’s Apparition Productions. Wachee Girls, Zelimo, and Harry, National Lampoon’s Dirty Movie, Weeki Wachee Girls, and *The Hasty Heart* can be seen at La Jolla Playhouse. On screen, Emily can be seen in *As the World Turns*, *Handsome Harry*, National Lampoon’s Dirty Movie, *Weeki Wachee Girls*, and *Zelimo*. She is a co-founder and producer for New York’s Apparition Productions. Emily received her BA from Vassar College and her MFA from the University of California, San Diego.

Carson Elrod

DANNY

Carson was last seen at Berkeley Rep in *Oliver Twist*. His Broadway credits include *Noises Off* and *Reckless*, while off Broadway he has appeared at Manhattan Theatre Club in *Based on a Totally True Story*, *Comic Potential*, and *House and Garden* and with New York Theatre Workshop in *Cavedweller*. Regionally he has worked at La Jolla Playhouse in *Our Town* and *Peter and the Starcatchers*; at Williamstown Theatre Festival in *A Flea in Her Ear*; at Westport Country Playhouse in *The Drawer Boy*, *How the Other Half Loves*, and *Time of My Life*; at Baltimore Centerstage in *Arsenic and Old Lace* and *Misalliance*; at American Repertory Theatre/Theatre for a New Audience in *Oliver Twist*; and at Yale Repertory Theatre in *The Cherry Orchard* and *The Intelligent Design of Jenny Chow*. His film credits include *Kissing Jessica Stein*, *The Wedding Crashers*, *When a Stranger Calls*, and on TV he has worked on *30 Rock*, *Carnivale*, *Law & Order: Criminal Intent*, *The Medium*, and *Out of Practice*. Carson is the founder of two improv troupes: Hypothetical 7 and Teenage FBI. He is the recipient of the Princess Grace Foundation Award and is a NYTW Usual Suspect. He received his BFA from Kansas University and his MFA from New York University. He has been a member of Actors’ Equity Association since 2000.

Andrea Frankle

KAYLA

Andrea appeared with the Shakespeare Festival at Tulane as Desdemona in *Othello*, Hermione in *A Winter’s Tale*, Ophelia in *Hamlet*, and Queen Isabel in *Richard II*. Her other credits in New Orleans include *BatBoy: The Musical* (designed by David Korins) and *Doubt* at Southern Repertory Theatre and *The Glass Menagerie* at Le Chat Noir. At the Swine Palace in Baton Rouge, she played Helena in *A Midsummer Night’s Dream* and Mayella Ewell in *To Kill a Mockingbird*. Some of her additional regional credits are *A Christmas Carol* at Alabama Shakespeare Festival, *Squabbles* at Norris Center for the Performing Arts in Los Angeles, and *A Streetcar Named Desire* (Blanche) and *The Three Sisters* (Olga) in a world-premiere adaptation by Tracy Letts. At Artists Repertory Theatre in Portland, her screen credits include the movies *In the Electric Mist* and *The Reaping* and the TV shows *In Plain Sight*, *K-Ville*, and *The Riches*, as well as movies of the week for ABC Family, Lifetime, and TNT. She received her BFA from the University of Alabama at Birmingham and her MFA from Louisiana State University.

Miriam F. Glover

TESSA

“I my nephew asked me how can education be important if we’re cutting funding and closing schools. My only reply was if you do your best, your future will be bright. As I said that, my heart was breaking because I knew closing schools meant overcrowded classrooms (among other things) and cutting funds meant fewer scholarships (among other things). Please give free tutorials, donate supplies, and write a letter to your mayor about how you oppose cutting school funds. If you don’t make noise you’ll never be heard. Do whatever it is that you can to let our youth know and see their education is important to us because they are our future.” Miriam received her BFA from Texas Southern University and her MFA from the University of Southern California. Peace.

Deidre O’Connell

JUDY

Deidre’s recent credits include *Circle Mirror Transformation* at Playwrights Horizons, and work at such theatres as Classic Stage Company, Keen Company, Labyrinth Theater Company, Lincoln Center, MTC, New York Stage and Film, NYTW, The Play Company, The Public Theater, Rattlestick Playwrights Theater, Signature, Sundance Theatre Lab, Vital Theatre Company, and Williamstown Theatre Festival. In Southern California she has worked at La Jolla Playhouse, Los Angeles Theatre Center, and South Coast Repertory. Deidre has received two Drama-Legue Awards, a Los Angeles Drama Critics Circle Award, and an Obie for Sustained Excellence of Performance. She has appeared extensively on television and in films. Her favorite film appearances include *Eternal Sunshine of the Spotless Mind*, *Fearless*, *Pastime* (Independent Spirit Award nomination), and *Synecdoche, New York*.

Heidi Schreck

ELLEN

Heidi is a New York-based actor and playwright who most recently appeared in Annie Baker’s acclaimed *Circle Mirror Transformation* at Playwrights Horizons and *Drum of the Waves of Horikawa* at HERE Arts Center, for which she won an Obie Award. She has also performed or developed new plays with Clubbed Thumb, The Foundry, MTC, NYTW, The Talking Band, and Thirteen Playwrights, Inc (13P). Her regional credits include Actors Theatre of Louisville, The Empty Space, On the Boards, Passage Theatre, and Sundance Theatre Lab. Heidi is an original member of Printer’s Devil Theater in Seattle and an artistic associate with two Obie-winning companies: Clubbed Thumb and Two-Headed Calif. On film she can be seen in *Hedda Gabler*, directed by Paul Willis, and *Perfida*, directed by Rodrigo Bellot. Heidi was Page 73’s Playwriting fellow in 2009, and her play *Creatures* was produced off Broadway by P73 and New Georges in a production directed by Leigh Silverman.
Danielle Skraastad

Danielle appeared on Broadway in All My Sons and off Broadway in Anon at Atlantic Theater Company, Carrie at PS 122, Fugue at Cherry Lane Theatre, and The Pain and the Itch at Playwrights Horizons. She also co-created and performed in Big Times, directed by Leigh Silverman. Some of her other New York credits include Cressida Among the Greeks and Red-Haired Thomas at the Ohio Theater, Lascivious Something with the Cherry Lane Mentor Project, A Midsummer Night’s Dream with the Continuum Company, The One That Flutters at the Summer Play Festival at The Public, and Save the World with the Roundtable Ensemble. Among her regional credits are Becky Shaw, Big Love, Jesus Hopped the ‘A’ Train, and Wintertime at the Wilma Theater; Big Love at ACT/Seattle; Brutal Imagination, The Countess, and How I Learned to Drive at StageWorks/Hudson; Family Stories: Belgrade at the Market Theater; Grapes of Wrath at Capital Repertory Theatre; Magnetic North at Portland Stage Company; and Othello at Hartford Stage. On TV and film she has been seen in 27 Dresses, All My Children, As the World Turns, The Business of Story, Fringe, Law & Order, Law & Order: SVU, and Mercy.

Lisa Kron

PLAYWRIGHT

Lisa has been writing and performing theatre since coming to New York from Michigan in 1984. Her best-known plays include Well, which was nominated for a Tony, included in Best Plays of 2004, and listed among the year’s 10 best by The Advocate, the Associated Press, Backstage, New York Times, and Newark Star-Ledger. She also wrote 2.5 Minute Ride, which received an Obie Award, a Los Angeles Drama-Logue Award, and a GLAAD Media Award. Her many honors include Guggenheim, Lark, Lortel, and Sundance fellowships and awards from Creative Capital and the Alpert Foundation. Lisa is a founding member of the Obie- and Bessie Award-winning theatre company The Five Lesbian Brothers. Her current projects include a new musical with composer Jeanine Tesori, as well as commissions from Drew University and the Sloan Foundation with Playwrights Horizons. Lisa teaches playwriting at Yale School of Drama.

Leigh Silverman

DIRECTOR

Leigh directed Lisa Kron’s Well on Broadway as well as at The Public Theater, American Conservatory Theater, and the Huntington Theatre Company. Some of her other New York world-premiere productions include From Up Here at mtc (Drama Desk nomination); Coraline with MCC Theater and True Love Productions; Yellow Face at Center Theatre Group and The Public; Creature with New Georges and F73; Blue Door at Playwrights Horizons and Seattle Repertory Theatre; Beebo Brinker Chronicles with Hourglass Group/37 Arts; Hunting and Gathering at Primary Stages; Jump/Cut at Woolly Mammoth Theatre Company/Theater J and Women’s Project; Oedipus at Palm Springs at NYTW; and The Retributionists at Playwrights Horizons. She also directed Danny and the Deep Blue Sea at Second Stage Theatre in Manhattan and Wit at the Vaudeville Theatre in London’s West End. Next season she will direct In the Wake at The Public, David Greenspan’s Go Back to Where You Are at Playwrights Horizons, and David Henry Hwang’s Chinglish.

David Korins

SCENIC DESIGN

At Berkeley Rep, David designed Finn in the Underworld and Passing Strange. On Broadway he designed Bridge and Tunnel and Passing Strange. His other New York credits include When the Rain Stops Falling and Stunning at Lincoln Center Theater; The Marriage of Bette and Boo at the Roundabout Theatre Company; The Wiz at City Center Theatre; Pumpgirl, The Receptionist, and Romantic Poetry at mtc; Hamlet at the Delacorte Theatre; Why Torture is Wrong... (Drama Desk and Hewes Awards), Passing Strange, and Yellow Face at The Public; Jack Goes Boating at Labyrinth (Lortel and Drama Desk nominations); Drunken City, Floyd and Clea..., and Miss Witherspoon at Playwrights.
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Horizons; Farragut North at Atlantic Theater Company; Blackbird (Hewes Award, Drama Desk nomination) and Orange Flower Water (Drama Desk nomination) with Edge Theater Company; and Swimming in the Shallows at Second Stage (Lortel Award nomination).

Regionally, his credits include The Pee-Wee Herman Show at Club Nokia and shows at A.C.T., CTG, the Geffen Playhouse, the Huntington, The Old Globe, Santa Fe Opera, Toho Tokyo, and Williamstown Theatre Festival.

His upcoming productions include Godspell, Lombardi, The Pee-Wee Herman Show, and The Wiz on Broadway, as well as the national tour of Bring It On: The Musical. David won a 2009 Obie Award for Sustained Excellence. Visit davidkorinsdesign.com.

Meg Neville
COSTUME DESIGN

Meg is a costume designer based in the Bay Area. Her Berkeley Rep credits include Closer, Dinner with Friends, Eurydice, Galileo, Ghosts, Suddenly Last Summer, TRAGEDY: a tragedy, and Yellowjackets. As an associate artist at California Shakespeare Theater she has designed numerous productions, including Happy Days, An Ideal Husband, and King Lear as well as the upcoming Mrs. Warren’s Profession and Pastures of Heaven. Her other Bay Area credits include work at A.C.T., the Joe Goode Performance Group, Magic Theatre, San Jose Repertory Theatre, and San Francisco Opera Center. Meg’s regional and New York credits include the Yale Rep and Second Stage productions of Eurydice, First Lady at Yale Rep, Orfeo & Eurydice with Chicago Opera Theater at the Brooklyn Academy of Music, Sueno at Hartford Stage, The Time of Your Life at the Atlantic, and Three Tall Women at Center Stage, as well as works at South Coast Rep, Portland Stage, and nysf. Meg has an MFA in theatre design from Yale School of Drama. She lives in San Francisco with her husband and three children.

Alexander V. Nichols
LIGHTING AND PROJECTION 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 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., Arena Stage, Berkeley Rep, the Huntington, La Jolla Playhouse, the Mark Taper Forum, Oregon Shakespeare Festival, and Seattle Repertory Theatre. His dance credits include several seasons as the resident designer for American Repertory Ballet, Hartford Ballet, and Pennsylvania Ballet. Alexander is the resident visual designer for Margaret Jenkins Dance Company and was the lighting designer for American Ballet Theatre at the Metropolitan Opera.
House and elsewhere. His designs are in the permanent repertory of Alvin Ailey American Dance Theater, Boston Ballet, the Hong Kong Ballet, Hubbard Street Dance Chicago, cdc/sfr, the Royal Winnipeg Ballet, San Francisco Ballet, and the Singapore Dance Theatre. His recent projects include the museum installation Circle of Memory, in collaboration with Eleanor Coppola, recently presented in Salzburg, and video and visual design for Life: A Journey Through Time with photographer Frans Lanting and composer Philip Glass.

**Cricket S. Myers**

**SOUND DESIGN**

Cricket is a Los Angeles-based freelance sound designer. Off Broadway, she worked on Marvelous Wonderettes at Westside Arts Upstairs. Her regional credits include Ain’t Misbehavin’ (assistant), Dead End (assistant), and The History Boys (associate) at the Ahmanson Theatre; Battle Hymn (Ovation Award nomination) at Circle X; Bengal Tiger at the Baghdad Zoo (Ovation Award nomination), Come Back Little Sheba, The Little Dog Laughed (Ovation Award nomination), and Two Unrelated Plays by David Mamet at the Kirk Douglas Theatre; Crowns at Ebony Repertory Theatre; Crowns and Orson’s Shadow at the Pasadena Playhouse; dark play or stories for boys (Garland Award, Ovation nomination) at Boston Court; Emergency (Ovation Award nomination, NAACP Award nomination), Some Girls (Ovation nomination), and Wrecks at the Geffen; Life Could Be a Dream at the Hudson Theatre; Marvelous Wonderettes at the Laguna Playhouse; Mary’s Wedding (Ovation Award nomination), “Master Harold”... and the boys (NAACP Award nomination), and Trying (Ovation Award nomination) at the Colony Theatre Company; and Bengal Tiger at the Baghdad Zoo, Nightingale, School of Night, and The Subject Was Roses at the Taper. Visit cricketsmyers.com.

**Pier Carlo TALENTI**

**DRAMATURG**

Pier Carlo is the resident dramaturg and literary manager of Center Theatre Group in Los Angeles. As the head of the literary department, he oversees the curation and development of all literary content for over 200 scripts produced by the company. He has authored several articles on scriptwriting and the creative process, and has taught at the University of Southern California, the University of California, Los Angeles, and the University of California, Irvine. His plays have been produced at the Playwrights Horizons, the New York Theatre Workshop, and the Manhattan Theatre Club. He is a member of the Dramatists Guild and the American Federation of Television and Radio Artists. He is the co-founder of the West Coast New Play Festival, and a member of the Board of Directors of the Los Angeles Theatre Lofts. He is currently a doctoral candidate in Drama at New York University.

**Bonnie Grisan, CSA**

**CASTING**

For CTG, Bonnie cast Pippin with Erika Sellin. For the Kirk Douglas Theatre she worked on Bengal Tiger at the Baghdad Zoo; Bloody Bloody Andrew Jackson; Come Back, Little Sheba; Eclipsed; Sleeping Beauty Wakes; and Two Unrelated Plays by David Mamet. Her other theatre credits include The Public/New York Shakespeare Festival’s New Work Now! Festival 2005; and nysf (2004 and 2005). As a casting associate with McCorkle Casting, Bonnie worked on the Broadway shows Cat on a Hot Tin Roof and The Glass Menagerie and off Broadway on Address Unknown, Ears on a Beatle, and Nerds/JA Musical Software Satire with New York Musical Theatre Festival. Her film credits include Bereft, Funny Money, and The Wool Cap for tnt; Suburban Girl and Tenderness (both with Koblin/Harding Casting); and Pride & Glory (Finn/Hiller Casting). She is a member of the Casting Society of America. Bonnie received her BA from the University of Pennsylvania.

**Erika Sellin, CSA**

**CASTING**

Erika is delighted to have the opportunity to work with Bonnie and Amy on this co-production. Special thanks to our audition readers/actors: Leah Curney, Erin Felgar, Nia Renee Hill, Kim Martin-Cotten, Mina Morita, Kate Steele, and Bernadette Sullivan. In seven seasons with CTG, Erika’s credits include 13, The Black Rider, Dead End, Nighthawks; Parade, Pippin, Pyrenees, The School of Night, Water & Power, Without Walls, and New Theatre for Now 2005. Her other credits include film and regional theatre. She is a proud member of Actors’ Equity Association, the Casting Society of America, and the Stage Managers’ Association. She received the Artios Award for The History Boys. Erika received her MFA from UCSD. Much love to her favorite lessi- ons/moms in the Bay Area — congratulations on 25 years together! See you at home at Berkeley Rep.

**Elizabeth Atkinson**

**STAGE MANAGER**

Regionally, Elizabeth has worked on 13, iWit- ness, Stuff Happens, and Yellow Face at the Taper; Dead End at the Ahmanson; Bloody Bloody Andrew Jackson; Clay, Of Equal Measure, Two Unrelated Plays by David Mamet, and A Very Old Man with Enormous Wings at the Kirk Douglas; Paint Your Wagon and Speed-the-Plow at the Geffen; A Midsummer Night’s Dream, Private Lives, and Twelfth Night at Cal Shakes; A Midsummer Night’s Dream at Two River Theater Company; and The Lion, The Witch and the Wardrobe and Sunlight at Marin Theatre Company. Elizabeth is a proud member of Ac- tors’ Equity Association.

**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 Tamara 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-di- rected 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 Conti- nental Divide transferred to the Barbican in London after playing the Oregon Shakespeare Festival, Berkeley Rep, La Jolla Playhouse, and England’s Birmingham Rep. His many regional credits include Actors Theatre of Louisville, Arena Stage, Arizona Repertory Theatre, the Eureka Theatre, the Guthrie Theater, Hartford Stage, the Huntington, The Public, San Jose Rep, Seattle Rep, and Yale Rep.

**Susan Medak**

**MANAGING DIRECTOR**

Susan 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. Susan 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. Close to home, Susan chairs the Downtown Berkeley Business Improvement District. She is the president of the Downtown Berkeley Association and founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. Susan serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society. She lives in Berkeley with her husband and son.

**Les Waters**

**ASSOCIATE ARTISTIC DIRECTOR**

Obie Award–winner Les Waters has served as associate artistic director of Berkeley Rep since 2003. In the last five years, his shows have ranked among the year’s best in The New Yorker, New York Times, Time Out New York, Time Magazine, and usa Today. Les has a histo- ry 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 Concerning Strange Devices from the Distant West, Fêtes de la Nuit, Finn in the Underworld, Girlfriend, and To the Light- house; the American premiere of Tragedy: a tragedy; the West Coast premiere of Euridice; and extended runs of The Glass Menagerie, The Lieutenant of Inishmore, The Pillowman, and Yellowman. Les has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at Berkeley Rep before enjoying a six-city national tour. Tony commissioned Tony Kushner’s legendary Angels in America, co-dir- ected 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 Oregon Shakespeare Festival, Berkeley Rep, La Jolla Playhouse, and England’s Birmingham Rep. His many regional credits include Actors Theatre of Louisville, Arena Stage, Arizona Repertory Theatre, the Eureka Theatre, the Guthrie Theater, Hartford Stage, the Huntington, The Public, San Jose Rep, Seattle Rep, and Yale Rep.
UCSD and is an associate artist of The Civilians, a theatre group 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 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.

Madeleine Oldham  
**DRAMATURG/LITERARY MANAGER**

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

Michael Suenkel  
**PRODUCTION STAGE MANAGER**

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

**Amy Potozkin**
**Resident Casting Director**
Amy is in her 20th season with Berkeley Rep. She has also had the pleasure of casting for ACT/Seattle, Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, the Bay Area Playwrights Festival, Dallas Theatre Company, Marin Theatre Company, The Marsh, San Jose Rep, Social Impact Productions Inc., and A Traveling Jewish Theatre. Amy has cast roles for the films *Conceiving Ada*, starring Tilda Swinton, and Josh Kornbluth’s *Haiku Tunnel* and his upcoming *Love and Taxes*. Amy received her MFA from Brandeis University, where she was also an artist-in-residence. She is a coach to hundreds of actors and teaches classes and workshops at Berkeley Rep’s School of Theatre and various other venues in the Bay Area.

**Jack & Betty Schafer**
**Executive Producers**
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 also co-chair of the Oxbow School in Napa and 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.

**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.

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The Society welcomes the following new members:

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Sustaining members:

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Carole B. Berg

Estate of Nelly Berteanu

Linda Brandenburger

Bruce Carlson & Richard G. McCall

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Nancy Coley

Andrew Daly & Jody Taylor

Members of this Society, which is named in honor of Founding Director Michael W. Leibert, have designated Berkeley Rep in their estate plans. Unless the donor specifies otherwise, planned gifts become a part of Berkeley Rep’s endowment, where they will provide the 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, year after year, in perpetuity.

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. Donors listed as of March 2010.
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Supporters denoted with an asterisk are members of the Artistic Innovators Club40. Club40 is a new donor program of 40 investors who make a combined commitment to the Annual Fund and 40th Anniversary Campaign of $250,000 or more over five years. Club40 has a maximum membership of 40 donors. Only 23 spaces remain.

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.
What made you stop taking that for granted?
I remember visiting caves in Northern Spain, and after hiking a quarter mile in the dark, I came into a cavern where there’s an exquisite painting on the wall that is 30,000 years old. To think about the work required to create this painting in silence, isolation, and darkness was incredible. In a truly visceral way, this gave me a way of understanding the artistic impulse that I hadn’t integrated before. Here I was, 30,000 years later, in some kind of communion with an artist working so long ago, and that made me terribly respectful. In a job like mine, you have to participate creatively, not just show up. It’s all about helping create something that moves people to see things in a different way, opens them to another person’s point of view. I’m lucky because I get to participate in that process.

Why are you and Tony such a successful team?
We both see theatre as an activist pursuit, which doesn’t mean it’s always political. We want to move people to engage, to take action, to feel things that bring them to a wider world view. Tony does that with what’s on stage. I extend that to the larger community. One aspect of my job is to take what happens within our walls and translate that to the larger community.

What do you love most about Berkeley Rep?
This is a Theatre that other theatres aspire to be. Our work, at its best, is among the best in the country, and at its worst, it’s still better than most. The values of our organization are so clear and shared by anyone who works here. We’ve contributed to making this downtown and this city a better place. Those are things that make me proud. We’ve also built a staff that is skilled and committed — people I’m proud to work with.

One thing I love about this Theatre is that we have unrestrained ambition. We lean forward as opposed to digging in our heels and getting dragged along.

How has your job changed in 20 years?
When I got here, I did a lot more “producing” plays — contracts, agents, budgets. When we started building the Roda Theatre, it became clear that my job needed to shift, and I had to hand off a lot to Karen Racanelli, our general manager. That freed me up to think more strategically about the organization, to view it from thousands of feet above as opposed to a few feet.

What makes you so good at what you do?
I think I have the capacity to look at the big picture and see how it relates to the day to day. I think people think I’m fair and trustworthy. I try to stay ahead, to anticipate. Something I think is true is that people want to feel engaged with something bigger than themselves. I’ve drawn on that to help people do their best work.

Also, and this is an incontrovertible aspect of my leadership style: I love conflict. I’ve always thought of that as part of my job, to challenge orthodox thinking. I come from a loud family, and as one of the youngest kids, I had to fight to get a word in. There was always a lot of talking, a lot of arguing. I argue with people, and I tell them, “My people argued with God. Why wouldn’t I argue with you?”

Why is being a mentor important to you?
When I hit 40 — I’m 56 now — I had a moment when I realized that I had been well mentored. People had taken an interest in me and made a commitment to me. I learned from some amazing managers before me and felt a real yearning to do that for other people, so I’ve mentored managers and artistic directors at other companies. It made me very motivated to develop our fellowship program. I’m also on the faculty at Yale, and about 10 Yale grad students have had a four-month fellowship with me. I take a real interest in the careers and development of all the members of our staff. If you don’t invest in people the way other people have invested in you, you’re not doing your part.

What has it been like working with Berkeley Rep’s board of directors through the years?
We’ve had really excellent board leadership, and I consider my work with them part of my continuing education. They are some of the best and brightest in their fields, and I have learned — continue to learn — so much, about law, real estate, and life. I feel like I’d have my graduate-school education just by working with people who are so good at what they do. Their involvement, their passion, has been so important for the Theatre, and many of them have become my dear friends.

You’ve said you’re one of the luckiest people alive. Why?
I have a great life — great husband, great kid, great theatre, great colleagues and friends. Life is good.

To see a list of some of Susan Medak’s favorite productions over the past 20 years, click blog.berkeleyrep.org.
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Literary Manager/Dramaturg
Madeleine Oldham
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Glen Berger
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STAGE OPERATIONS
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Ashley Dawn
Assistant Properties Manager
Gretta Grazier
Jillian A. Green

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Jim Smith
Associate Technical Director
Ryan O’Steen
Shop Foreman
Sam McKnight
Master Carpenter
Colin Babcock
Carpenter
Stephanie Shipman

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Charge Scenic Artist
Lisa Liska

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Maintenance Technician
Johnny Van Chiang
Facilities Assistants
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Rebecca Castelli
Paul Cello
Greg Hubbard
Dave Maier
Christopher Peak
Adult
Julia Brothers
Lauria Derry
Lara Dolas
Deborah Eubanks
Danielle Fish
Nancy Gold
Gary Graves
Marvin Greene
Hilary Hinckle
Greg Hubbard
Andrew Hurteau
Mark Jackson
Ben Johnson
Dave Maier
Michael Navarra
Madeleine Oldham
Timothy Orr
Robert Parsons
Christopher Peak
Lisa Anne Porter
Amy Potozkin
Diane Rachel
Rebecca Stockley
Outreach Teaching Artists
Kimberly Dooley
Ben Johnson
Devon LaBelle
Marilet Martinez
Alex Moggridge
Ryan O’Donnell
Carla Pantoja
Keith Pinto
Tommy Shepherd
Megan Smith

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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 Theatre are represented by United Scenic Artists Local 829, IATSE.

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Founding Director Michael W. Leibert
Latecomers

Latecomers will be seated at the discretion of the house manager.

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

Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre and 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 / electronics / recordings
Please make sure your cell phone, pager, or watch alarm will not beep. Doctors may check pagers with the house manager and give seat location for messages. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

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

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

Theatre maps

Visit our website!

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

Request information

To request mailings or change your address, write to Berkeley Rep, 2025 Addison 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.

Tickets/box office

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

2009–10 ticket prices

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*No Thursday matinees for Limited Engagement shows

Under 30? Half-price advance tickets!
For anyone under the age of 30, 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 and B. One ticket per ID, one hour before showtime. Proof of eligibility required. Subject to availability. Sorry, we can’t give refunds or offer retroactive discounts.

Theatre info

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

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

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