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THE BERKELEY REP MAGAZINE 2010–11 · SPECIAL PRESENTATION

DECEMBER
11 First performance, 8pm
12 Tasting: INNA Jam, 6pm
13 Page to Stage: free talk with Lemony Snicket’s stand-in, Daniel Handler, 7pm
16 Lemony Snicket’s The Composer is Dead post-show discussion, 8pm
17 Tasting: Semifreddi’s, 7pm
18 Tasting: Artesa Vineyards & Winery, 7pm
21 Lemony Snicket’s The Composer is Dead post-show discussion, 8pm
30 Final performance, 8pm

JANUARY
8 Tasting: Semifreddi’s, 7pm
9 School of Theatre Sunday Sampler, 1pm
9 Tasting: Almare, 6pm
10 School of Theatre winter session begins
11 The Last Cargo Cult first preview, 8pm
12 The Last Cargo Cult producer night dinner, Bistro Liaison, 5pm
12 The Last Cargo Cult opening night, 8pm
14 Tasting: Via Pacifica Selections, 7pm
15 Tasting: Calstar Cellars, 7pm
20 The Agony and the Ecstasy of Steve Jobs first preview, 8pm
21 30-Below, The Agony and the Ecstasy of Steve Jobs, 8pm
23 The Agony and the Ecstasy of Steve Jobs opening night, 7pm
23 The Agony and the Ecstasy of Steve Jobs opening night dinner, Bistro Liaison, 5pm
27 The Agony and the Ecstasy of Steve Jobs post-show discussion, 8pm

FEBRUARY
11 The Agony and the Ecstasy of Steve Jobs post-show discussion, 8pm
15 The Last Cargo Cult post-show discussion, 8pm
15 On the Town: Next to Normal, 8pm
20 The Last Cargo Cult final performance, 6pm
25 Ruined previews begin, 8pm
27 The Agony and the Ecstasy of Steve Jobs final performance, 7pm

School of Theatre event
Donor appreciation event

CALANDER

Unless otherwise noted, all pre- and post-show events are for The Arabian Nights.
Docent presentations take place one hour before each Tuesday and Thursday performance for the run of the show.
John Adams conducts El Niño
with the San Francisco Symphony
Dec 2-4 8pm
El Niño is a modern retelling of the classic Christmas story by preeminent American composer and Bay Area native John Adams.

Deck the Hall
30th Anniversary Celebration
with members of the San Francisco Symphony
Dec 5 11am & 3pm
Annual family tradition featuring festive entertainment, art and crafts activities, decorated trees, and refreshments.

Liza Minnelli
Dec 5 8pm LIMITED AVAILABILITY
The legendary performer sings seasonal tunes and American standards with her quartet and accompanied by Billy Stritch.

Peter and the Wolf
with the San Francisco Symphony
Youth Orchestra
Dec 11 1pm & 4pm
Dec 12 3pm FLINT CENTER, CUPERTINO
This annual family favorite features Broadway star Eden Espinosa as the title work’s narrator, and includes festive songs perfect for music lovers of all ages.

Mariachi Sol de México
de José Hernández
Dec 12 8pm
Celebrate the holidays with your entire family. Hear Christmas favorites from the US and Mexico, traditional Mexican music, a salute to the Virgin of Guadalupe Day, and more.

Colors of Christmas
Dec 13-15 8pm
Herman Jackson conducts pop hits starring Oleta Adams, Peabo Bryson, Stephanie Mills, and the First A.M.E Oakland Mass Choir.

Handel’s Messiah
with the San Francisco Symphony Chorus
Dec 15 8pm FLINT CENTER, CUPERTINO
Dec 16-17 7:30pm
Dec 19 2pm
Bring your family to hear the Grammy® award-winning SFS Chorus sing this beloved masterpiece.

The Snowman
with the San Francisco Symphony
Dec 18 7pm
This delightful animated film is accompanied by the SFS, and includes holiday music for the whole family to enjoy. Side and Center Terrace seats not available.

Blind Boys of Alabama
Go Tell it On the Mountain
Dec 19 8pm
Part gospel, part blues, part country, and all great voices singing Holiday fare and more. Perfect for the whole family!

’Twas the Night
with members of the San Francisco Symphony Brass and Chorus
Dec 22-23 7:30pm
Dec 24 2pm
On the eve of Christmas, hear best-loved seasonal tunes, and sing along with family and friends!

New Year’s Eve Masquerade Ball
with the San Francisco Symphony
Dec 31 8pm
A magical concert, complimentary bubbly, dancing, masks, and more—the perfect way to ring in the New Year with style.

Half price for ages 17 and under on Liza Minnelli, Mariachi Sol de Mexico, Messiah, The Snowman, Blind Boys of Alabama, and ’Twas the Night.

Tickets start at $15!
sfsymphony.org/holiday (415) 864-6000
Box Office Hours Mon-Fri 10am-6pm, Sat noon-6pm, Sun 2 hours prior to concerts
Concerts at Davies Symphony Hall unless otherwise noted. Programs, artists, and prices subject to change.

Half price for ages 17 and under on Liza Minnelli, Mariachi Sol de Mexico, Messiah, The Snowman, Blind Boys of Alabama, and ’Twas the Night.
Take Berkeley Rep home with you!
The Hoag Theatre Store in the Roda lobby offers wonderful Berkeley Rep gifts for you and all the theatre lovers in your life.
“Berkeley Repertory Theatre is where so much of the nation’s talked-about dramatic product seems to come from these days... Like ballplayers, theaters sometimes get hot, rapping out hits with unlikely regularity, and the Rep is on fire.”

NEW YORK TIMES

About Berkeley Rep
BERKELEY REPERTORY THEATRE HAS GROWN FROM A STOREFRONT STAGE to a national leader in innovative theatre. Known for its core values of imagination and excellence, as well as its educated and adventurous audience, the nonprofit has provided a welcoming home for emerging and established artists since 1968.

With two stages, a school, and a Tony Award for Outstanding Regional Theatre, the nonprofit is proud to premiere exhilarating new plays. Since 2001, Berkeley Rep has sent two shows to London, 10 to Manhattan, and several on successful tours that reached Los Angeles, Chicago, Seattle, and other cities. In the last five years alone, the Theatre has helped send five shows to Broadway: Green Day’s American Idiot, Carrie Fisher’s Wishful Drinking, Bridge & Tunnel, Passing Strange, and In the Next Room (or the vibrator play). In addition to earning four Tony Awards, these shows include a finalist for the Pulitzer Prize, a script that became a New York Times bestseller, and one that ended up as a cult film directed by Spike Lee.

We’re right here in your backyard, so come see tomorrow’s shows today at Berkeley Rep.
The last five years of fearless theatre

What we’ve been up to lately—and what’s coming up

**OCT 2007**
**SUPERFROG FIGHTS TO SAVE TOKYO?**
The applause can be measured on the Richter scale when Berkeley Rep opens an adaptation of *after the quake*, a quirky collection of short stories from innovative Japanese author Haruki Murakami.

**OCT 2006**
**PASSING STRANGE**
Berkeley Rep presents the world premiere of this provocative rock musical before it bursts onto Broadway, collects a bucket of awards, and becomes a cult film directed by Spike Lee.

**FEB 2008**
**THE FARCE IS WITH US**

**FEB 2009**
**GOOD VIBRATIONS**
Berkeley Rep debuts a stimulating new script from MacArthur genius Sarah Ruhl. A comedy about intimacy and—um—electricity, *In the Next Room (or the vibrator play)* goes on to create a buzz on Broadway.

**JAN 2005**
**TAKE IT TO THE BRIDGE!**
Sarah Jones prepares for Broadway by workshopping her solo show at Berkeley Rep—then *Bridge & Tunnel* becomes a hit in New York and earns her a Tony Award.
SEP 2009
TINY KUSHNER MEETS BIG BEN
Tony Kushner—the playwright renowned for writing *Angels in America*—comes to Berkeley to work with his old friend, Artistic Director Tony Taccone. The resulting show, jokingly titled *Tiny Kushner*, becomes Berkeley Rep’s second transatlantic transfer when it lands in London.

OCT 2009
UNLEASHING THE IDIOT
Berkeley Rep draws international attention when it teams up with some local punks to present a raucous new musical: Green Day’s *American Idiot* blows the roof off the theatre, racks up new box-office records, and becomes the fifth show in five years to move from Berkeley Rep to Broadway.

SEP 2009
PATINKIN’S COMPELLING
Mandy Patinkin—the Tony and Emmy Award–winning actor beloved for his irreverent role in *The Princess Bride*—stars in *Compulsion*, a poignant new play commissioned by Berkeley Rep that will open off-Broadway next year.

JUN 2010
VERBAL PYROTECHNICS
Two incendiary performers—John Leguizamo and David Sedaris—headline the Fireworks Festival, which also features explosive local talents like Dan Hoyle and Scoop Nisker.

BERKELEY REPROUDLY PRESENTS
*RUINED*, a powerful play about life in the Congo that won the Pulitzer Prize for Drama.

SARAH RUHL brings Berkeley a new translation of a classic text: *The Three Sisters* features 14 accomplished actors in a sumptuous production staged by Associate Artistic Director Les Waters.

Get up close and personal with the woman who won an Oscar, a Tony, a Grammy, and two Emmys when Berkeley Rep presents the world premiere of *Rita Moreno: Life without Makeup*.

Next five months

Mike Daisey—dubbed “the master storyteller” by the *New York Times*—returns to Berkeley Rep with two audacious new monologues: *The Last Cargo Cult* and *The Agony and the Ecstasy of Steve Jobs*.
Learn from the best: Berkeley Rep’s artistic team teaches at the School of Theatre

BY KAREN MCKEVITT

You’ve seen their work on Berkeley Rep’s stages, and you’ve read their articles here in these programs. But did you know you could take classes from them, too? Yes, every year members of our artistic team like Tony Taccone, Les Waters, Madeleine Oldham, and Amy Potozkin teach right next door at our School of Theatre. For the first time, they’re all teaching in the same session, which begins in January.

“It’s important for the artistic staff to teach at the School because we can offer our own experiences and perspectives that are unique to Berkeley Rep,” says Madeleine, our dramaturg and literary manager. For the winter session, she teaches a class on adaptation, an art form that’s no stranger to our stages. Witness the two shows running in our theatres right now: Lemony Snicket’s *The Composer is Dead* and *The Arabian Nights*, both adaptations. So, if you’d like to try your hand at this literary form, Madeleine’s class covers how to select source material, determine which parts to omit or keep, and gain rights, whether you’re working with fiction, nonfiction, film, or even music.

That’s not the only class that parallels our plays. The Chekhov Performance Lab culminates with an hour-long version of *The Three Sisters*, the same play that Les Waters directs on the Thrust Stage this April. Deborah Eubanks teaches the class, but Les plans on visiting to give feedback on students’ scene work and elaborate on his own ideas about the play. “I love talking with the students before the first preview,” says Les. “The conversation focuses my mind, and they ask some perceptive questions.” Tony Taccone will also lead a scene study class for professional actors, which focuses on new work—another staple of Berkeley Rep’s seasons.

Classes at the School of Theatre don’t always reference what’s on stage—some of them are about getting on stage. Amy Potozkin, our casting director, leads one of her audition workshops, where actors learn everything from what to wear (or what not to wear) to résumé editing and, of course, how to deliver an engaging monologue. While Amy’s class, Audition Prep for the TBA Generals, is open to everyone, it’s especially geared to actors participating in the three-day, Bay Area–wide auditions run by Theatre Bay Area and held in the Roda Theatre.

The slate of classes for the winter session illustrates the School’s two-fold mission: to foster lifelong learning in Berkeley Rep’s audience and to challenge and strengthen the artistic community. “Tony and Amy have been teaching here since we opened in 2001,” says MaryBeth Cavanaugh, the School’s associate director. “Having the whole artistic team involved with the winter session in 2011 powerfully reinforces our mission.”

For more information on Berkeley Rep’s School of Theatre, visit berkeleyrep.org/school.
ONSTAGE

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SATURDAY, APRIL 23, 2011

THE EVENING
Saturday, April 23, 2011
5:30pm reception & silent auction
7:30pm gourmet dinner & live auction
Four Seasons San Francisco

THE GOAL
To raise over $500,000 to benefit the Theatre and its education programs

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Questions? Contact Margo Chilless at 510 647-2909.
One Thousand and One Nights:
The endless unfolding of a living document

BY ALEX ROSENTHAL
Dawn is deadly for Scheherazade. The sun’s rising each day marks the scheduled hour of her execution, which she can only defer with one tool: the cliffhanger. This device saves Scheherazade repeatedly, and in the process buys her the time she needs to spin together the story she will tell the following night. In this way she creates the series of stories collectively known as The Arabian Nights. These stories have been translated and adapted scores of times over the last millennium. In fact, the history of The Arabian Nights is as full of twists as the narratives within its pages. But the original collection and its subsequent retellings would have never held together without a binding “frame story,” which Scheherazade’s predicament has provided for the entertainment of countless cultures and generations.

The basic frame story is as follows: King Shahryar, having walked in on his wife in the throes of passion with another man, has begun marrying a virgin every night and killing her the next morning to ensure he’ll never be betrayed again. When it is Scheherazade’s turn, she devises a plan to save herself and the country’s dwindling population of virgins. She will tell the king a series of sexy, magical, action-packed stories and be sure to leave off at crucial moments, thereby forcing Shahryar to keep her alive for one more day so that he can satiate his burning need for resolution. Scheherazade has everything riding on the success of her stories; if she loses Shahryar’s interest or finishes a story too soon, her life is forfeit.

Scheherazade’s conundrum dates back over a thousand years, and, much like Homer’s Odyssey and other classical works, finds its origins in an oral storytelling tradition. This makes it essentially impossible to trace a particular story within the collection of The Arabian Nights to its inception. However, one of the first recorded references to Scheherazade’s story was found in the writings of 10th-century Arab historians. They described collections of stories, framed by Scheherazade and broken into divisions of nights, much like The Arabian Nights with which we are familiar. These early collections, which have since been lost, provided the foundation for a 13th-century document from the vicinity of Syria and Egypt, which is the definitive ancestor of what we have today. In the centuries since the publication of this document, the collection that is The Arabian Nights has accrued stories from a variety of cultures in a sort of literary snowball effect.

This accumulation of stories began when the meaning of the title was lost in translation. Originally, “a thousand and one” translated to an uncountable number, such as we might say “infinity plus one” today. In actuality, the 13th-century document had far fewer than a thousand and one nights’ worth of stories. When the text was copied and translated into later editions, popular outcry rang out for a full body of text with the promised quantity of tales. This demand compelled the authors to add tales from Indian, Persian, Turkish, and other oral and literary traditions. The frequently adapted tale of Sinbad the Sailor is one of these late additions. Of perhaps even more dubious origin is the story of Aladdin, which purportedly was one of the original Arabian Nights stories. However, Aladdin did not appear in print until the first European translation of The Arabian Nights was written by Antoine Galland in early 18th-century France. Galland claims to have heard the story from a Syrian storyteller, but some critics contend that he may have fabricated the tale himself, making Aladdin French in origin. Translators in various western cultures continued the tradition of cutting and adding stories to fit their needs and audiences, thus contributing to the colorful pastiche of
anecdotes, moral tales, and lascivious encounters that comprise most modern editions of *The Arabian Nights*.

The historical continuum of fascination with these stories begs the question: why do people keep returning to them across generational and cultural lines? Husain Haddawy, translator of a recent edition of *The Arabian Nights*, suggests that their original purpose was as “a collection of tales told to produce aesthetic pleasure in the Arabic reader.” This notion of the tales as providing pleasurable entertainment is a primary attraction of the text shared by readers across history. The stories are delightfully fun; each provides a rollercoaster ride of descriptive passages that build tension and heighten anticipation interspersed with thrilling freefalls of heroic exploits and adventures. Action unfolds with magical twists and emotional reveals on top of humorous and often sexual situations. And there is a pervading feeling of constant unfolding: everything and everyone has a story to tell, each more wondrous than the last, until we find ourselves in a frame within a frame within a frame within a frame, every level commenting and interacting with the others. Scheherazade is, after all, quite good at her job, and manages to ensnare her king and reader in the same tantalizing web of stories.

People keep coming back to these tales for more than just the thrill of the ride, however. For 18th- and 19th-century European readers, much of the appeal came from a fascination with the Eastern “other.” One of the primary Victorian translators of the text, Edward Lane, proffered the work as a travel guide to Cairo, Damascus, and Baghdad, supposedly providing an accurate account of both the contemporary Middle East and the original period of the tales. In this way the *Nights* was used to exotify the social values and customs of Eastern culture. In contrast, other works inspired by *The Arabian Nights*, such as Edgar Allan Poe’s “The Thousand and Second Tale of Scheherazade” and Salman Rushdie’s *Haroun and the Sea of Stories*, employ the stories as a lens through which cultures may examine themselves. Poe’s story comments on the technological boons of the Industrial Revolution, and Rushdie’s is an analogy for present-day India. There are also instances of the tales being used as a vehicle with which to stereotype another culture; look no further than “Popeye the Sailor Meets Ali Baba’s Forty Thieves” for an example.

The richness of the stories and the compelling nature of their structure have inspired many adaptations, and the versatility of the text has given artists a great deal to explore and expand upon. Into this mix of narrative and historical frames comes Mary Zimmerman’s *The Arabian Nights*, a dramatization of a select few of the hundreds of stories which have come to be associated with the complete canon in its variety of manifestations. In a way, the history of *The Arabian Nights* has turned it into a living document, one that encourages artists to engage with it as participants and become folded up in its pages. The adaptor takes on qualities of both Shahryar, the listener, and Scheherazade, the storyteller. As Shahryar, the adaptor must first soak in the existing stories as told by prior generations of authors and translators, all the while demanding reasons to continue the collection’s life. Then, as Scheherazade, the adaptor seeks to entertain and enlighten her audience with something new and pertinent to them.

Zimmerman fills the role of adaptor by bringing a new dimension of life to the text. Present here are the narrative frames, the love-addled characters, the wind-swept deserts, and the flowing verses that make the original document instantly recognizable. Layered on top of this are sensory experiences which provoke the imagination in ways that only live theatre can achieve. For instance, in the original document, the text reminds us that every morning Shahryar intends to kill Scheherazade but holds off in order to hear the end of her story. Zimmerman, however, actually shows Shahryar pressing a dagger to Scheherazade’s throat, adding a sense of immediacy and visceral danger. Throughout the play, live music and physical movements supplement the textual rhythms and repetitions already present. Flurries of activity and explosions of color assault the senses and remind us that this is a present and animate storytelling event, not one securely bound in dusty tomes.

As a living collection, storytellers have carried *The Arabian Nights* down the road from its oral origins to this production today, half a world and many centuries away. When we see Mary Zimmerman and her actors taking up the storytelling mantle, our lives briefly intersect this bustling, magical, time-less thoroughfare. We encounter a world that is both foreign and recognizable at the same time—a product of distant cultures from different ages, with emotions and themes that are so intrinsically human that they speak immediately and directly to us. This unfamiliar familiarity gives us the gift of perspective and reminds us that we are a part of something much larger than ourselves. We are citizens of the world and participants in history, inhabitants of an interconnected global community.
One thousand and one adaptations

The hundreds of stories contained within *The Arabian Nights* have inspired many artists to create adaptations in a wide variety of media. A number of prominent poets, novelists, and playwrights have put their own spin on the narratives, characters, and world of the *Nights*, while others have simply taken inspiration from the collection.

**Prominent Translations**
- 1704 — Antoine Galland (French)
- 1814 — British East India Company (Arabic)
- 1835 — Bulaq version (Arabic)
- 1838 — Torrens (English)
- 1838–1840 — Edward William Lane (English)
- 1882–1884 — John Payne (English)
- 1885–1888 — Sir Richard Francis Burton (English)
- 1889–1904 — J. C. Mardrus (French)
- 1984 — Muhsin Mahdi (Arabic)
- 1990s — Husain Haddawy (English)

**Selected Literature**
- John Barth, *The Last Voyage of Somebody the Sailor* and *The Tidewater Tales*
- Jason Grote, *1001*
- O. Henry, *A Bird of Bagdad* and *A Night in New Arabia*
- Robert Irwin, *Night and Horses and the Desert: An Anthology of Classical Arabic Literature*
- Naguib Mahfouz, *Arabian Nights and Days*
- Nathalie Mallet, *The Princes of the Golden Cage*
- Vera Nazarian, *Dreams of the Compass Rose*
- Edgar Allan Poe, *The Thousand and Second Tale of Scheherazade*
- Jan Potocki, *The Manuscript Found in Saragossa*
- Salman Rushdie, *Haroun and the Sea of Stories*
- Tahir Shah, *In Arabian Nights*
- Robert Louis Stevenson, *New Arabian Nights*
- Alfred Tennyson, “Recollections of the Arabian Nights”
- William Wordsworth, “The Prelude”

**Other Authors Who Have Cited THE ARABIAN NIGHTS as an Influence Include:**
- Jorge Luis Borges
- Samuel Taylor Coleridge
- Charles Dickens
- H.P. Lovecraft
- Sir Walter Scott

**Selected Film and Television**
- *The Thief of Bagdad* (1924)
- *Die Abenteuer des Prinzen Achmed* (1926)
- The oldest surviving feature-length animated film
- *Chu-Chin-Chow* (1934)
- *Popeye the Sailor Meets Sindbad the Sailor* (1936)
- *The Thief of Bagdad* (1940)
- Remake of 1924’s *The Thief of Bagdad*
- *Kismet* (1944)
- There have been numerous versions and remakes of this film
- *Sinbad the Sailor* (1947)
- *Thief of Damascus* (1952)
- *Babes in Bagdad* (1952)
- *Ali Baba et les quarante voleurs* (1954)
- *The 7th Voyage of Sinbad* (1958)
- *1,001 Arabian Nights* (1959)
- Remake of 1940’s *The Thief of Bagdad.*
- *Volshnebaya lampa Aladdina* (1966)
- *Le Amorose Notti di Ali Baba* (1973)
- *Arabian Naitsu: Shinbaddo no Bôken* (1975)
- *Sinbad and the Eye of the Tiger* (1977)
- *Les 1,001 Nuits* (1990)
- *Aladdin* (1992)
- *Scooby-Doo in Arabian Nights* (1994)
- *Aladdin and the King of Thieves* (1995)
What first drew you to this particular collection of stories?
I created the first production of *The Arabian Nights* with the Lookingglass Theatre Company of Chicago in 1992, in the shadow of the first Gulf War. The project was inspired in particular by two things I saw on television: one was a military official boasting that we would bomb Iraq “back to the Stone Age”; the other was a report on the nightly news concerning infant mortality in the Middle East. The gist of this report was that women over there had a whole lot of children and expected to lose a few along the way—the implication being that an Iraqi mother would somehow experience the death of her child less acutely than, say, oneself.

Are you saying that you believe certain feelings are universal, or perhaps that we share an essential common humanity?
It is a precondition of war that we view other people as fundamentally different from ourselves; it is a precondition of literature that we view other people as fundamentally the same. All my life I’ve found myself in the ancient stories of faraway places, and I’ve always drawn comfort from the feeling that “it was ever thus” with all of us: that we will experience violent change and loss; that we will look for love and betray it; that we will make errors, both serious and trivial that make us feel embarrassed or ashamed all our lives; that certain things will always be funny and others always sad. Although this seems utterly self-evident, wartime works towards the erosion of empathy, explicitly delimiting the idea that all men are brothers.

How, specifically, did politics and current events enter your thinking when you actually sat down to envision what this play would look like?
Before beginning rehearsals for the first *Arabian Nights* (which, because of the way I work, also means before beginning to write it) I was full of a great many theoretical and overtly political ideas for its staging that would call attention to its contemporary relevance. Yet the moment we began actually to embody these stories, virtually all of these preconceived ideas went right out the window. The stories spoke more than loudly enough for themselves: their humanity, wisdom, humor, vulgarity, and poetry were manifest, and with their tremendous will towards life they took over the rehearsal room as easily as they take over King Shahryar. Almost none of that original impulse towards overt commentary remains.

What can you share with us about your view of Scheherazade’s situation and her relationship with Shahryar?
Scheherazade knows the power of these stories. By populating the darkened, isolated chamber of Shahryar with imaginary characters she coaxes the murderous king back into the real world. Narrative alters the course of reality and “the daughters of the Mus-selmens” are saved.

What do these stories tell us about ourselves and our world today?
Although even the happy stories in *The Arabian Nights* often end with an evocation of the finality of death, the overall impression is the enduring, transformative power of narrative. In the tale of “The Mock Kalifah,” the great ruler Harun al-Rashid, disguised as a simple merchant, hides under a bridge and watches a simple merchant disguised as Harun al-Rashid drift down the Tigris on an illuminated boat. Each man aches to be the other. Since 2003 the ancient bridge whose shadows once hid Harun no longer exists, but the story, part of the eternal bridge to Baghdad, still does.
Stories in silk

BY MEGAN WYGANT

For more than 4,000 years, Scheherezade’s birthplace has been revered for strengths in two very different, very unique art forms: fantastic, fabulist poetry and elaborately decorated, intricately woven rugs. So deeply are both rooted in Persian culture that medieval Persian poets often refer to their poems as carpets—carpets of words where each phrase, rhythm, and beat is as carefully woven into the narrative by the storyteller as color and design are woven into the warp and weft by a master carpet maker.

For The Arabian Nights, scenic designer Daniel Ostling imagined a stage literally piled with Persian rugs. Berkeley Rep and its partners for this production, Lookingglass Theatre Company and Kansas City Repertory Theatre, were able to arrange for the loan of these rugs — valued at over $100,000 — from Oscar Isberian Rugs in Chicago.

We asked members of our production staff about how incorporating these physical works of art into the show has affected their jobs. This is what they said:

Master Electrician Fred Geffken
The rugs are such a prominent part of the set—the stage is lower and raked, and the colors are much more vibrant than muted tones you usually see on a floor—that we’re looking for ways to make the colors pop for what they are, and yet light the scenes in a way that’s appropriate for the mood of the play and the moment. It’s all part of the usual dance between scenic, costumes, and lighting.

Former Head Sound Engineer Heather Bradley
Actually, we often place carpet around instruments on stage to reduce the amount of reflection we get off the deck and give us more control over the sound. We’ll have live instruments in this production, so this might add an interesting studio quality to the noise. I’m not sure whether that quality will be useful, or something that we’ll need to minimize — we’ll have to wait until we can hear it to decide.

Properties Manager Ashley Dawn
Since we’re augmenting the rugs on loan with additional rugs from our stock, we sent ours out to be cleaned, so that everything in contact with the rugs is as pristine as possible. I just got a call from the guy cleaning Berkeley Rep’s carpets — evidently one of them is of very good quality. He made me an offer. Who knew? We had a treasure in storage the whole time.
Berkeley Repertory Theatre in association with
Arena Stage, Kansas City Repertory Theatre, and
Lookingglass Theatre Company presents

THE ARABIAN NIGHTS

WRITTEN AND DIRECTED BY
MARY ZIMMERMAN
ADAPTED FROM THE BOOK OF THE
THOUSAND NIGHTS AND ONE NIGHT
TRANSLATED BY POWYS MATHERS
REMTOUNTED IN BERKELEY BY
HEIDI STILLMAN AND MARY ZIMMERMAN

DECEMBER 11–30, 2010
THRUST STAGE

THE ARABIAN NIGHTS IS PERFORMED IN TWO ACTS;
THERE WILL BE A 15-MINUTE INTERMISSION.
The contents of the bag in “the wonderful bag” are improvised
each performance by different actors chosen at random.

CAST

King Shahryar
Scheherazade’s Father,
Ishak of Mosul & others
Scheherzade
Dunyazade, Azizah & others
Harun al-Rashid & others
Jafar, Sheik al-Fadl & others
Madman & others
Slave Girl & others
Sheik al-Islam,
Abu al-Hasan & others
Perfect Love,
The Other Woman & others
Greengrocer, Robber & others
Butcher, Sympathy the Learned & others
Clarinetist, Sage & others
Poor Man, Musician & others

David DeSantos*
Allen Gilmore*
Stacey Yen*
Maureen Sebastian*
Barzin Akhavan*
Louis Tucci*
Jonathan Raviv*
Minita Gandhi*
Evan Zes*
Nicole Shalhoub*
Terence Archie*
Susaan Jamshidi
Luis Moreno*
Ronnie Malley

PRODUCTION STAFF

Scenic Designer
Costume Designer
Original Composition
& Sound Design
Lighting Designer
Stage Manager
Casting

Daniel Ostling
Mara Blumenfeld
Andre Pluess &
The Lookingglass Ensemble
T.J. Gerckens
Cynthia Cahill*
Stephanie Klapper
Amy Potozkin

* Denotes a member of Actors Equity Association,
the Union of Professional Actors and Stage Managers in the United States

The Arabian Nights was originally written and directed by
Mary Zimmerman for the Lookingglass Theatre Company

Originally produced in New York by the Manhattan Theatre Club

The Arabian Nights is produced through special arrangement with Bruce Ostler,
Bret Adams, Ltd., 448 West 44th Street, New York, NY 10036

SEASON SPONSORS

BERKELEY REPERTORY THEATRE
TONY TACCOME, ARTISTIC DIRECTOR
SUSAN MEDAK, MANAGING DIRECTOR
Barzin Akhavan

Barzin is incredibly proud to be returning to Berkeley Rep with *The Arabian Nights*. He was last seen in the Bay Area as Amir in the world premiere of *The Kite Runner* at San Jose Repertory Theatre, which earned him a Bay Area Theatre Critics Circle nomination for best actor, then he continued with the production to Arizona Theatre Company. Barzin recently completed an international tour of the critically acclaimed *Aftermath* with New York Theatre Workshop. His other credits include *The Arabian Nights* with Berkeley Rep and Lookingglass Theatre; *The Band’s Visit* at Hartford Stage; *The Glass Menagerie* and *The Tempest* at Idaho Repertory Theatre; *Innana* and *Lidless* at Contemporary American Theatre Festival; *Love’s Labor’s Lost*, *Macbeth*, and *The Three Musketeers* at Colorado Shakespeare Festival; *Measure for Measure* at Seattle Shakespeare Company; *The Poetry of Pizza* at Virginia Stage Company; *Romeo and Juliet*, directed by Sharon Ott, and *Twelfth Night*, directed by David Esbjornson, both at Seattle Repertory Theatre; the world premiere of *Anna in the Tropics* at TheatreWorks. David has appeared in numerous productions with *A Noise Within*; Ojai Shakespeare Festival; South Coast Repertory, including Dan Sullivan’s *Hamlet*; and the Will Geer Theatricum Botanicum. His TV credits include *Crossing Jordan*, *CSI*, *CSI: Miami, House*, *Numbskull*, and *Ugly Betty*. He is also the narrator of many audio books, including *The Ice Storm*, *A Manuscript of Ashes*, and *Sephard*. Visit daviddesantos.com.

Minita Gandhi

Minita is a Chicago-based artist who is overjoyed to be back home in the Bay Area to make her Berkeley Rep debut. Minita has performed at First Folio Theatre in *Twelfth Night*, the Gift Theatre Company in *Summer People*, Indiana Repertory Theatre in *Around the World in 80 Days*, Lookingglass in *The Arabian Nights*, and the Milwaukee Repertory Theater in *A Christmas Carol* and *Half-Life*. Her film credits include Parvati’s *Golden Skin*, and her TV credits include *The Chicago Code*. Minita is a proud graduate of the Pacific Conservatory of the Performing Arts and a student studying Meisner Technique at the Black Box Acting Studio in Chicago. She is represented by Gray Talent Group.

Allen Gilmore

Allen is happy to return to Berkeley Rep with *Mary Zimmerman* and many dear friends for this encore of *The Arabian Nights*. He was recently in the comedy media dell’arte pieces *A Doctor in Spite of Himself* at Intiman Theater and *A Servant of Two Masters* at Yale Repertory Theatre. Allen also performed at Court Theater in *Söwe Banzi Is Dead*, which earned him nominations for Chicago’s Joseph Jefferson and Black Theater Alliance awards. His other recent favorites include *All’s Well That Ends Well* and *Bach at Leipzig* at Shakespeare’s Young Cruz; *Joe Turner’s Come and Gone*, for which he received Jefferson and Black Theater Alliance award nominations, at Congo Square Theatre Company, where he is a new ensemble member; and *Rosencrantz and Guildenstern Are Dead* at Writers’ Theatre.

Susaan Jamshidi

Susaan is excited to be making her Berkeley Rep debut. Regional credits include *The Arabian Nights* at Lookingglass, directed by Mary Zimmerman; *The Crucible* with Pittsburgh Public Theater’s Young Company, directed by Timothy Douglas; and *Yasmina’s Necklace* for Goodman Theatre’s New Stage Series, directed by Henry Godinez. Susaan’s Chicago credits include *The Arab-Israeli Cookbook* at Theatre Mir, the world premiere of Namib E. Kelley’s *The Blue Shadow* at Lifeline Theatre, *Skin in Flames* and the world premiere of Mia McCullough’s *Spare Change* at Stage Left Theatre, *Terman Vox Machina* at Oracle Theatre, and two festivals at The Inconvenience. She was also privileged to perform the role of Scheherazade/Dahna while understudying the Chicago premiere of 100 at Collaboration. Susaan is in the film *A Cadaver Christmas* and the webseries BANGbangShoot! She has also toured Ireland with Pittsburgh Irish and Classical Theatre. Susaan received her MFA in acting from The Theatre School at DePaul University and is represented by Gray Talent Group.
Ronnie Malley  
POOR MAN, MUSICIAN, AND OTHERS

The Arabian Nights marks Ronnie’s Berkeley Rep debut. His recent credits include The Arabian Nights at Lookingglass and assistant music arranger for Mirror of the Invisible World at the Goodman, both directed by Mary Zimmerman. He has recently composed original film scores for the documentaries At the Gate for MPEF Productions and One World Music for France’s FTS Productions. Ronnie has been performing music for audiences since childhood and has spanned multiple genres, collaborating with international musicians from India, North Africa, Peru, Poland, Senegal, Turkey, and more. He is a faculty member at the Old Town School of Folk Music in Chicago and performs with the music groups Duzan Ensemble, Lamajamal, the Middle East Music Ensemble at the University of Chicago, and Mucca Pazza.

Luis Moreno  
CLARINETIST, SAGE, AND OTHERS

Luis is happy to make his Berkeley Rep debut. In New York, Luis has performed in The Age of Iron at Classic Stage Company, Mirrors de la Nuit at the Ohio Theatre, Food for Fish at the Kraine Theater, Into the Hazard at Walker-space, Straight Up Vampire at Ars Nova and Joe’s Pub, Three Sisters with Nature Theater of Oklahoma, Uncivil Wars with David Gordon and the Pickup Performance Company, Uncle Vanya at East 13th Street Theater, and many others. His regional credits include Anna in the Tropics at Capital Repertory Theater and Moby Dick Rehearsed/The Tempest with The Acting Company. Luis narrated the work of Carlos Castaneda for Recorded Books, as well as many other titles. He is a first-generation, native New Yorker of Spanish descent, growing up in Manhattan and Madrid. He holds a BA from Bard College and an MFA from Columbia University.

Jonathan Raviv  
MADMAN AND OTHERS

This is Jonathan’s Berkeley Rep debut. His recent credits include Inana and Eelwax Jesus in the 20th season of the Contemporary American Theater Festival. He also recently had his New York directorial debut with John Patrick Shanley’s Danny and the Deep Blue Sea. His New York acting credits include The Persians at the Association of Performing Arts Presenters Conference; A Diner, A Shiner at American Globe Theatre; and Hello My Name Is... at Theatre Row. Some favorite regional credits include The Light in the Piazza at Arena Stage, Weston Playhouse Theatre Company, and the Goodman; The Chosen at Writers’ Theatre; Lady Madeline at Steppenwolf Theatre; Brigadoon at Marriott Theatre in Lincolnshire; Fiddler on the Roof at Drury Lane Oakbrook; and Andrew Lippa’s The Wild Party at The Lakeshore Theater. Jonathan would like to thank Mary and Stephanie Klapper Casting for this opportunity. He would also like to thank his family for their love and support.

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**Maureen Sebastian**
*DUNYAZADE, AZIZAH, AND OTHERS*

Making her Berkeley Rep debut, Maureen's regional credits include *Around the World in 80 Days* at Virginia Stage and the Shakespearean Theatre of New Jersey; *A Midsummer Night's Dream*, *Taming of the Shrew*, and *The Winter's Tale* at Shakespeare Theatre of New Jersey; and *Thunder Above*, *Deeps Below* at the Eugene O'Neill Theatre Center and Second Generation. Maureen's off-Broadway credits include *Children of Vonderly* at Ma-Yi Theater Company, *Now Circa Then* at Ars Nova, *Soul Samurai* at Vampire Cowboys Theatre Company/Ma-Yi Theater Company, and *Year Zero* at Second Stage. Maureen has also worked on the television show *Gossip Girl*.

**Nicole Shalhoub**
*PERFECT LOVE, THE OTHER WOMAN, AND OTHERS*

Nicole performed in the 2008 production of *The Arabian Nights* at Berkeley Rep and at Kansas City Rep and Lookingglass. Her other regional credits include *Icarus at Lookingglass*; *A Murder of Crows* at the Williamstown Theatre Festival; *Inana* at Hartford Stage; *Loulou the Acrobat at Banff Centre*; *Mirror of the Invisible World* at the Goodman; and *A Lie of the Mind*, *Six Characters in Search of an Author*, and *Snow in June* at American Repertory Theater. In New York, Nicole performed in *The Clean House* at Lincoln Center, *¿De Donde?* with Turtle Shell Productions, *Fear Up: Stories from Baghdad and Guantanano* at New York International Fringe Festival, *The Fifth Column* at the Mint Theater Company, *Hell House* at St. Ann's Warehouse, and *Him and 100 Things That Make Your Life Better at chashama*. Her film credits include *Casting About*, *The International*, and *Sex and the City 2*, and her TV credits include *The Good Wife*, *Gossip Girl*, and *Guiding Light*. Nicole is honored to return to Berkeley Rep with *The Arabian Nights*, after enjoying its run at Kansas City Rep and Lookingglass. She has also appeared in Mary Zimmerman's *Mirror of the Invisible World* at the Goodman. Stacey spent three summers at the Williamstown Theatre Festival where she performed in *The Winter's Tale*, directed by Darko Tresnjak; *Cyrano; Carrie: The Musical; Our Country’s Good*; and the title role in *Haroun & the Sea of Stories*. She was a performer/collaborator with Pig Iron Theatre Company & Headlong Dance Co.’s Atelier residency at Princeton University. Stacey’s New York theatre credits include the American premiere of *Enjoy* at the Play Company; *David Henry Hwang’s Yellowface* at The Public; *The Wind-Up Bird Chronicle*, which premiered at the Under the Radar Festival and will play at the Edinburgh International Festival this summer. Her film credits include *Choose, Girl in the Park*, and *Sordid Things*. Stacey has also appeared in several television shows including *cs: New York*, *Daily Pops, The Good Wife*, *Gossip Girl*, *Guiding Light*, *The Good Wife*, and *Gossip Girl*. She holds a BA from Brown University and an MFA from New York University Tisch School of the Arts.

**Louis Tucci**
*JAFAR, SHEIK AL-FADL, AND OTHERS*


**Evan Zes**
*SHEIK AL-ISLAM, ABU AL-HASAN, AND OTHERS*

Evan’s credits include *The 39 Steps* at City Theatre in Pittsburgh; *Around the World in 80 Days* at Westport Country Playhouse; *The Comedy of Errors*, *Macbeth*, and *The Winter’s Tale* at The Old Globe; *The Comedy of Errors* at Shakespeare on the Sound; *Full Circle*, *Ivanov*, and *The Merchant of Venice* at *art*; *Othello* at Pioneer Theatre Company; *Pericles* at the Goodman and Shakespeare Theatre Company; and *Victoria Music* at the Cincinnati Playhouse in the Park. Evan has appeared off Broadway in *American Dreams* and *As You Like It* with The Acting Company, *Around the World in 80 Days* and *White Woman Street* at the Irish Repertory Theatre, *Romeo and Juliet* at the Lucille Lortel Theatre, and *Time to Burn* at Manhattan Ensemble Theater. He was also in Julie Taymor’s UK production of *King Stag* at the Barbican. He has appeared on *All My Children* and in the films *French Fries* and *The Street*. Evan won an Acclaim Award for outstanding performance for his portrayal of Passepartout, and an MFA from the A.R.T./Moscow Art Theatre School at Harvard University.

**Mary Zimmerman**
*ADAPTER/DIRECTOR*

Mary is the recipient of a 1998 MacArthur Fellowship, the 2002 Tony Award for Best Director, and 10 Joseph Jefferson Awards. She is a member of Lookingglass, an artistic associate of the Goodman, and a professor of performance studies at Northwestern University. Works which she adapted and directed that have appeared at Berkeley Rep include *The Arabian Nights*, *Argonautika*, *Journey to the West*, *Metamorphoses*, *The Notebooks of Leonardo da Vinci*, and *The Secret in the Wings*. Other work, such as *Eleven Rooms of Proust*, *The Odyssey*, *S/M*, and *Silk*, has enjoyed celebrated runs at Brooklyn Academy of Music, the Goodman, Huntington Theatre Company, Lookingglass, the Mark Taper Forum, the McCarter Theatre Center, Seattle Rep, and Second Stage. Mary also directed Alf’s *Well That Ends Well* and *Pericles* for the Goodman, *Henry VIII* and *Measure for Measure* for the New York Shakespeare Festival, and *A Midsummer Night’s Dream* at Shakespeare’s Globe.

**Additional support and thanks**

**Assistants to Ms. Klapper**
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- Lauren O’Connell

**Assistant to T.J. Gerckens**
- Alec Bernstein

**Sound engineer**
- Xochitl Loza

**Properties**
- Brandi Bishop

**Scene shop**
- Ross Copeland
- ET Hazzard
- Rachel Hodspodar
- Mik Jew
- Jesse Rignall

**Draper**
- Amanda Williams

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- Marcy Frank

**Wardrobe**
- Emily Hartman
- Alex Zeek

**Deck crew**
- Ross Copeland
- Alex Marshall

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Night’s Dream for the Huntington. In 2002, she created a new opera with Philip Glass called Galileo Galilei which played at BAM, the Barbican in London, and the Goodman. She made her Metropolitan Opera debut in 2007 with Lucia di Lammermoor, and directed Bellini’s La Sonnambula in 2008 and Rossini’s Armida last spring.

Heidi Stillman ASSISTANT DIRECTOR
Heidi is a writer, director, actor, and ensemble member of Lookingglass, where she also serves as the artistic director of new work. Writing/directing work for Lookingglass: Hard Times (five Jeff awards including director, new work, and production; also produced at the Arden Theatre in Philadelphia), Hephæstus (two Jeff awards), The Brothers Karamazov (2009 Raven award), and The Master and Margarita.

Additional adaptation work: The Old Curiosity Shop (Jeff award for adaptation), and The Baron in the Trees. Additional Lookingglass directing credits: Trust by David Schwimmer and Andy Bellin, The Wooden Breeks by Glen Berger, and Hillbilly Antigone. Additionally, Heidi has staged Laura Eason’s Around the World in 80 Days at Kansas City Rep. Heidi was in the original cast of The Arabian Nights 18 years ago.

Cynthia Cahill STAGE MANAGER
Cynthia has been working as a professional theatre artist in the Bay Area, New York City, and around the country for more than 16 years. This fall she was the production manager for the European tour of Hello! There, a performance art piece directed by Annie Dorsen, and this summer she directed productions of Brides of the Moon for Common Ground Theatre in North Carolina and Fête for the Midtown International Theatre Festival in New York City. Cynthia has worked as a stage manager on Broadway with Passing Strange and regionally at Second Stage, The Public, Yale Rep, Hartford Stage, the Guthrie, Kansas City Rep, and Seattle Rep, among many others.

Daniel Ostling SCENIC DESIGN
Daniel is a San Francisco/New York City-based scenic designer who created settings for the Berkeley Rep productions Argonautika, Closer, Metamorphoses, and The Secret in the Wings. He has worked extensively with Mary Zimmerman, having designed numerous productions including Metamorphoses (2002 Tony Award nomination), and Sonnambula and Lucia Da Lammermoor at the Metropolitan Opera. He is an ensemble member of Lookingglass. Recent designs: Candide at the Goodman and Shakespeare Theatre; Becky Shaw at South Coast Rep; Macbeth and Much Ado About Nothing at Cal Shakes; Death of a Salesman at Dallas Theatre; Tom Sawyer at Hartford Stage; Trust at Lookingglass; Merry Widow at Lyric Opera in Chicago; Civil War Christmas at the Huntington; Having Our Say at the McCarter; Lookingglass Alice with Actors Theatre of Louisville, Lookingglass, Broadway, and the McCarter; and Sonnambula at the Metropolitan Opera. Other regional theatre credits include BAM, La Jolla Playhouse, Mark Taper Forum, NYSF, Seattle Rep, Portland Center Stage, and Steppenwolf. Internationally, his work has been seen in London, the UK, and Melbourne, Australia. Upcoming projects include Homecoming at A.C.T., How & Why at the McCarter, and Amadeus (Alley) and Ethan Frome at Lookingglass. Daniel is an associate professor at Northwestern University in Chicago.

Mara Blumenfeld COSTUME DESIGN
Mara returns to Berkeley Rep where she previously designed Frank Galati’s adaptation of after the quake and Mary Zimmerman’s...
Metamorphoses and The Secret in the Wings. Based in Chicago, she has designed numerous productions for the Goodman, Steppenwolf, Court Theatre, Chicago Shakespeare Theater, and Lookingglass, where she is an ensemble member. Her regional credits include productions for La Jolla Playhouse, Mark Taper Forum, Oregon Shakespeare Festival, Seattle Rep, and the Stratford Shakespeare Festival. New York credits include Metamorphoses at Circle in the Square/Second Stage; The Glorious Ones at Lincoln Center; The Notebooks of Leonardo da Vinci at Second Stage; and Mary Zimmerman’s productions of Lucia di Lammermoor and La Sonnambula for the Metropolitan Opera.

T.J. Gerckens
LIGHTING DESIGN
T.J. is pleased to return to Berkeley Rep where he previously designed Journey to the West, Metamorphoses, The Notebooks of Leonardo da Vinci, and The Secret in the Wings. His regional theatre designs of note include Candide, Silk, and the Mary Zimmerman and Philip Glass opera Galileo Galilei at the Goodman, Pericles at the Shakespeare Theatre in Washington, DC, and two seasons as resident lighting designer at Actors Theatre of Louisville. T.J.’s New York work includes Lucia di Lammermoor and La Sonnambula for the Metropolitan Opera, Measure for Measure in Central Park, Metamorphoses on Broadway, and The Notebooks of Leonardo da Vinci at Second Stage. He has received numerous awards for his lighting, including a Bay Area Theatre Critics Circle Award, Chicago’s Jefferson Awards, Drama Critics Circle Award, Los Angeles Ovation Award, and New York’s Drama Desk Award.

Andre Pluess
ORIGINAL COMPOSITION AND SOUND DESIGN
Andre’s Berkeley Rep credits include after the quake, Argonautika, The Blue Door, Honour, Metamorphoses, and The Secret in the Wings. His other credits include numerous productions for About Face Theatre (artistic associate), Court Theatre, the Goodman, Lookingglass (artistic associate), Northlight Theatre, Victory Gardens (resident designer), and many other Chicago and regional theatres. Andre’s Broadway credits include 33 Variations, The Clean House (Lincoln Center), I Am My Own Wife, and Metamorphoses. He has received multiple Joseph Jefferson Awards/Citations, an Ovation Award, Barrymore Award, Drama Critics Circle Award, and Drama Desk/Lortel nominations for composition and sound design. Andre’s recent projects include Cat on a Hot Tin Roof and Merchant of Venice at the Oregon Shakespeare Festival, Equivocation at Seattle Rep, Ghostwritten at the Goodman, Legacy of Light at Arena Stage, Marcus; or The Secret of Sweet at A.C.T., Palomino at Center Theatre Group, and Macbeth and Much Ado About Nothing at Cal Shakes, where he is a new artistic associate, as well as the score for the film The Business of Being Born.

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Stephanie Klapper  
**NEW YORK CASTING**

Stephanie is delighted to continue her collaboration with Mary Zimmerman and Amy Potozkin on the New York casting of *The Arabian Nights*. She worked with Mary previously on *Mirror of the Invisible World* at the Goodman. Her work has been seen on Broadway, off Broadway, regionally, internationally, on television, in film, and on the internet. Some of her selected recent Broadway and off-Broadway credits include *Dividing the Estate* (2009 Tony nomination); *In Transit*; an oak tree at Barrow Street Theatre in New York (Artios award winner) and at Odyssey Theatre Ensemble in Los Angeles; *Secrets of the Trade*; and *The Temperaturents*. She is the resident casting director for Primary Stages and New York Classical Theatre. Stephanie has provided New York casting for many regional and international projects, including *The Cherry Sisters* at Actors Theatre of Louisville; *Eric Rosen and Matt Sax's Venice*; *Saved!* for Gary Griffin; *Moisés Kaufman's Into the Woods*; *Cat on a Hot Tin Roof* at Vienna’s English Theatre; and *Who's Afraid of Virginia Woolf?* at English Theatre Frankfurt. She has also cast for numerous regional theatres and many independent feature films, and is a member Casting Society of America and League of Professional Theatre Women.

**Amy Potozkin**  
**BAY AREA CASTING**

Amy is in her 20th season with Berkeley Rep. She has also had the pleasure of casting for ACT/Seattle, Arizona Theatre, Aurora Theatre Company, Bay Area Playwrights Festival, Dallas Theatre Company, Marin Theatre Company, The Marsh, San Jose Rep, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for the film *Conceiving Ada*, starring Tilda Swinton, as well as 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.

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

Tony is artistic director of Berkeley Rep, where he has staged more than 35 shows—including world premieres by *Culture Clash*, *Rinde Eckert*, *David Edgar*, *Danny Hoch*, *Geoff Hoyle*, *Quincy Long*, and *Itamar Moses*. Tony made his Broadway debut with *Bridge & Tunnel*, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. In 2009, he returned to Broadway to direct Carrie Fisher’s *Wishful Drinking*, which set box-office records at Berkeley Rep before enjoying a six-city national tour. He commissioned Tony Kushner’s *Angels in America*, co-directed its world premiere at the Taper, and has collaborated with Kushner on seven projects including *Brundibar* and the premiere of *Tiny Kushner*. Two of his recent shows transferred to London: *Continental Divide* played the Barbican in 2004, and *Tiny Kushner* played the Tricycle Theatre this fall. His many regional credits include *Actors Theatre of Louisville*, *Arena Stage*, *the Eureka Theatre*, *the Guthrie*, *the Huntington*, *The Public*, *Seattle Rep*, and *Yale Rep*. In 2011, two scripts penned by Tony will have their premieres.

**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. Closer 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 York Times, The New Yorker, Time Magazine, Time Out New York, and USA Today. Les has a history of collaborating with prominent playwrights like Caryl Churchill, Charles Mee, and Wallace Shawn, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. 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 Lighthouse; the American premiere of Tragedy: a tragedy; the West Coast premiere of Euridyce; and extended runs of The Glass Menagerie, The Lieutenant of Inishmore, The Pillowman, and Yellowman. Les has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at UCSD and is an associate artist of The Civilians, a theatre group in New York.

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 17th 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, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, The Public and Second Stage, and Yale Rep. For the Magic Theatre, he stage-managed Albert Takazuckas’ *Breaking the Code* and Sam Shepard’s *The Late Henry Moss.*

**Kansas City Repertory Theatre**

**CO-PRODUCING THEATRE**

Now in its 46th season, Kansas City Repertory Theatre is its region’s only member of the League of Resident Theatres and serves as the professional theatre in residence at the University of Missouri-Kansas City (UMKC). The company produces plays and events at Spencer Theatre, its mainstage theatre on the UMKC campus, and at its downstage theatre, Copaken Stage. Under the leadership of Eric Rosen, Kansas City Rep’s artistic vision supports new works, fresh interpretations of stage classics, and musicals that are diverse, literate, and timely. The Rep also provides comprehensive education programs for metropolitan area students, and outreach services for the community. The 2010–11 season includes *Saved,* *Harriet Jacobs,* *Another American: Asking and Telling,* *Circle Mirror Transformation,* *Cabaret,* *Peer Gynt,* and the Rep’s 30th annual production of *A Christmas Carol.* For more information about the Rep and its productions, visit KCRep.org.

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**Lookingglass Theatre**

Lookingglass is home to a multidisciplined ensemble of artists who create story-centered theatrical work that is physical, aurally rich, and visually metaphoric. Founded in 1988, Lookingglass has staged 53 world premieres at 23 venues across Chicago, and garnered 42 Joseph Jefferson Awards and Citations. The Lookingglass Theatre in Chicago’s landmark Water Tower Water Works opened in June 2003. Work premiered at Lookingglass has been produced in more than a dozen cities across the U.S. Find more information at lookingglasstheatre.org.
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Aurélie Thierrée in Aurélie’s Oratorio
PHOTO BY RICHARD HAUGHTON

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Lisa Lazar

ABOUT BERKELEY REP
STAFF AND AFFILIATIONS

Artistic Director
Tony Taccone
Managing Director
Susan Medak
General Manager
Karen Racanelli

COSTUMES
Costume Shop Director
Maggie Yule
Draper
Kitty Muntzel
Tailor
Kathy Kellner Griffith
First Hand
Janet Conery
Wardrobe Supervisor
Barbara Blair

ELECTRICS
Master Electrician
Frederick C. Geffken
Production Electricians
Christine Cochrane

SOUND
Sound Supervisor
James Ballen
Sound Engineer
Angela Don

ADMINISTRATION
Controller
Suzanne Pettigrew
Director of Technology
Gustav Davilla
Associate Managing Director
Meghan Pressman
Executive Assistant
Andrew Suskind
Bookkeeper
Kristin Cato
Human Resources Manager
David Lorenc
Human Resources Consultant
Laurel Leshcher
Database Manager
Diana Amezquita
Managing Director Fellow
Kate Liberman

DEVELOPMENT
Director of Development
Lynn Eve Komaromi
Associate Director of Development
Daria Hepps
Special Events Manager
Margo Chilless
Individual Giving Manager
Laura Fichtenberg
Institutional Grants Manager
Amanda Margulies
Development Database Coordinator
Jane Voytek
Development Associate
Sarah Nowicki

PATRON SERVICES
Patron Services Manager
Katrena Jackson
House Manager
Debra Selman
Assistant House Managers
Cayley Carroll
Octavia Driscoll
Alea George
Abigail Hanson
Kiki Poe
Usha Reddy

Concessionaires
Michelle Baron
Amy Bobeda
Samuel Knight
Alex Friedman
Jamaica Montgomery Glenn
Wendi Gross
Emily Hartman
Champagne Hughes
Kimberly “Milk” Jew
Zoe Kalionzes
Devin LaBelle
Margot Leonard
Ellen Maloney
Candice McDowell
Krys Ritchie
Robin Steinberg
Kate Vangeloff
Katherine Wepler
Allison Whorton
Jennifer M. Willis

UsHer Coordinators
Nelson & Marilyn Goodman

BOX OFFICE
Ticket Services Director
Christine Bond
Subscription Manager & Associate Sales Manager
Laurie Barnes
Box Office Supervisor
Terry Goullette
Box Office Agents
Destiny Askin
D. Mark Blank
Crystal Chen
Christina Cone
Tom Toro
Michael Woo

MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Robert Swetbel
Director of Public Relations / Associate Director of Marketing & Communications
Tereence Keane
Art Director
Chesha Isacks
Audience Development Manager
Cari Turley
Communications Manager
Karen McKevitt
Marketing Manager & Multimedia Producer
Pauline Luppert
Webmaster
Christina Cone
Program Advertising
Ellen Felker

OPERATIONS
Facilities Director
Emiel Koehler
Assistant Facilities Director
Lauren Shorsky
Maintenance Technician
Johnny Van Chang
Facilities Assistant
Kevin Barry
Brittney Hooper
Lamont Rodriguez

BERKELEY REP SCHOOL OF THEATRE
Associate General Manager & Director of the School of Theatre
Rachel L. Fink
Associate Director
MaryBeth Cavanaugh
Jan & Howard Oringer Outreach Coordinator
Dave Maier
Community Programs Manager
Benjamin Hanna
School Administrator
Erika Abe
Registrar
Katie Riemann
Faculty
Aleph Avin
Jeffrey Bihr
Erica Blue
Jon Bubett
Rebecca Castelli
Paul Cello
Deborah Eubanks
Rachel Fink
Nancy Gold
Gary Graves
Marvin Greene
Ben Johnson
Devon LaBelle
Dave Maier
Marlet Martinez
Ryan O’Donnell
Timothy Orr
Robert Parsons
Christopher Peak
Harold Pierce
Lisa Anne Porter
Diane Rachel
Rebecca Stockley
James Wagner
Eric Wright (The Puppet Kitchen)
Outreach Teaching Artists
Gendell Hing-Hernández
Bibi Kemper
Devon LaBelle
Marlet Martinez
Alex Moggridge
Ryan O’Donnell
Carla Pantoja
Harold Pierce
Tommy Shepherd
Caron Treger
Meja Teyehimba
Elena Wright

DOCENTS
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Thalia Dorwick, chair
Charlotte Martinelli, co-chair
Docents
Sally Brook
Lois Corrin
Ed Cullen
Jean Holmes
Selma Meyerowitz
Marc Seleznov
Andrew Suskind
Jean Wilcox

2010–11 BERKELEY REP FELLOWSHIPS
Bret C. Harte Directing Fellow
Jennifer M. Willis
Company/Theatre Management Fellow
Champagne Hughes
Costume Fellow
Amy Bobeda
Development Fellow
Wendi Gross
Education Fellows
Candice Renee McDowell
Allison Whorton
Graphic Design Fellow
Samantha Budd
Lighting / Electrics Fellow
Daniela Becerra
Marketing & Communications Fellow
Kate Vangeloff
Peter F. Sloss Literary/ Dramaturgy Fellow
Rachel Steinberg
Production Management Fellow
Krys Ritchie
Properties Fellow
Jamaica Montgomery-Glenn
Scenic Art Fellow
Margot Leonard
Scenic Shop Fellow
Lindsey Cramond
Sound Fellow
Leandro Marques
Stage Management Fellow
Amanda Warner

Affiliations
The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theaters are represented by United Scenic Artists Local USA-Big, IATSE.
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Latecomers
Latecomers will be seated at the discretion of the house manager.

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

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 Cari Turley at 510 647-2918 for $10 student-matinee tickets. Call the box office at 510 647-2949 for information on discounted 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.

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

2010/11 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.
The Agony and the Ecstasy of Steve Jobs
IN REPERTORY WITH
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