A new season of
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THREE SISTERS

THE BERKELEY REP MAGAZINE 2010–11 · ISSUE 6

The Berkeley Rep Magazine is published seven times per season.

For local advertising inquiries, please contact Ellen Felker at 510 548-0725 or efelker@berkeleyrep.org.

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School of Theatre: 510 647-2972
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CALANDAR
Unless otherwise noted, all events are for Three Sisters.

Docent presentations take place one hour before each Tuesday and Thursday performance.

APRIL
8 First preview, 8pm
8 Teen One-Acts Festival, 8pm
9 Teen One-Acts Festival, 8pm
10 Ruined final performance, 7pm
13 Opening-night dinner at Hotel Shattuck Plaza, 6pm
13 Opening night, 8pm
15 Tasting: Artesa Vineyards & Winery, 7pm
15 Teen Night, 8pm
16 Tasting: INNA Jam, 7pm
17 Tasting: Almare Gelato, 6pm
22 Tasting: Semifreddi’s, 7pm
23 ONSTAGE gala. Four Seasons San Francisco, 5:30pm
23 Tasting: Raymond Vineyards, 7pm
28 Post-show discussion, 8pm
29 Tasting: Raymond Vineyards, 7pm
30 Tasting: Dr. Kracker, 7pm

MAY
1 Tasting: Oren’s Kitchen, 6pm
3 Post-show discussion, 8pm
4 Teen Council meeting, 5pm
6 Tasting: Peterson Winery, 7pm
7 Tasting: Semifreddi’s, 7pm
8 Tasting: Raymond Vineyards, 6pm
13 Post-show discussion, 8pm
14 Tasting: Raymond Vineyards, 7pm
15 Tasting: Clarine’s Florentines, 6pm
22 Final performance, 7pm
28 First preview, Let Me Down Easy, 8pm

School of Theatre event
Donor appreciation event
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WHAT GIVES A WORK OF ART the status of a “classic”? The word is frequently used as if it’s some metaphysical principle, some decree from an omniscient panel of judges who at some point decided that a play has withstood the “test of time” and been performed frequently enough to be awarded the golden seal of approval. But the curious thing is that the critical assessment of any given play varies wildly from individual to individual, from generation to generation, and from culture to culture. When you begin to probe below the surface, when you study the historical record of how a piece of art has been received, or if you simply ask the opinions of people you know, what you find is intense disagreement.

So what, then, are the qualities of a classic? Is it the universality of themes? Is it the precise way it captures a particular moment in history that still seems relevant? Is it the portrayal of the characters, whose vibrancy and familiarity still have something to say to us? Or the sheer ability of the writer to craft a world so fully imagined that it never ceases to transport us? Perhaps it’s simply the fact that the play is familiar to a large group of people and that the repeated experience of seeing it provides some sense of comfort to the viewer. Over the years, audience members have mentioned all of these factors when talking to me about the classics (usually to berate me about why we don’t produce more of them).

Honestly, I don’t entirely know. I do feel strongly, however, that Three Sisters has all of the qualities described above. Why else would so many theatre artists have tackled this play? Why would every generation of directors and actors from the early part of the 20th century to the present try to match its interpretive skills with the singular imagination of Mr. Chekhov? It’s because the play still resonates, still poses questions that consume us, still delivers enough emotional impact to draw us closer to ourselves. We happily still find ourselves under its spell.

So it was no surprise that the brilliant team of Sarah Ruhl and Les Waters wanted to apply their talents to Three Sisters. Their interpretation will undoubtedly reflect on our current experience, shed some refracted new light on Chekhov’s world that will spill onto our own. And, at the end of the evening, the question of whether or not the play is a classic will have become a moot point. Because it’s my firm belief that people don’t really care about that. They ultimately don’t care how many classics Berkeley Rep does or doesn’t produce. What they care about is whether or not they were engaged, touched, provoked, or thrilled—that maybe they were even surprised, found themselves thinking or feeling or enjoying something they didn’t expect.

I truly hope that is your experience here tonight. Because, my friends, it doesn’t get much better than that.

Tony Taccone
BALENCIAGA AND SPAIN

MARCH 26 – JULY 4, 2011

The de Young presents the first exhibition to examine the impact of Spain’s culture, history and art on one of the greatest 20th-century designers, Cristóbal Balenciaga. With Hamish Bowles, Vogue’s European Editor at Large, serving as guest curator, this exhibition will showcase over 100 pieces of Balenciaga clothing and accessories.

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The process of selecting a season, from deciding on plays to setting a schedule, and even adjusting the schedule, may seem quite mysterious. I’ve just returned from two thrilling trips that highlighted the “why” behind our decision-making at Berkeley Rep.

My first stop was Washington, DC, where our nation’s military leadership had requested a special performance of The Great Game: Afghanistan for top representatives from the Pentagon and the State Department. It was a truly remarkable experience. I had seen the entire marathon here with an audience that brought open minds and intelligence. In Washington, though, surrounded by an audience that has lived and breathed this conflict, with people who have served in Afghanistan as well as in other wars, I marveled at the way the story resonated in that room. It was a great reminder to me of why we upended our season and jumped through hoops to bring The Great Game to Berkeley Rep. We love work that is urgent and meaningful and will do what it takes to bring that work to you.

A week later, I attended the opening of Compulsion at The Public Theater in New York. The play itself has evolved greatly since its production here last September. Mandy Patinkin’s larger-than-life performance was as electrifying in this latest incarnation as it had been on the Thrust Stage. After the opening, he rhapsodized about the experience of revisiting a role in a play that is so meaningful for him. Again, I was reminded why we changed our performance schedule to accommodate Mandy’s previous obligations. I made a mental note, “It pays to be flexible. Great performances make for great theatre.”

Now it appears that Lemony Snicket’s The Composer is Dead will tour the country in 2012. We are absolutely thrilled that our colleagues who saw The Composer are so enthusiastic about introducing a new generation of children to the world of music, puppetry, and theatre, and I’m sure the creative team will refine the show based on what they learned during our run. Finally, Mike Daisey is taking The Agony and the Ecstasy of Steve Jobs to DC, Seattle, and most likely New York as well. The time he had here in Berkeley to hone the story and to refine the narrative has paid off. Now theatres across the country are eager to make a place for this story in their seasons.

I’m proud that Berkeley Rep, with our amazing audience, has been able to welcome work that resonates with audiences across America. But all these plays, along with this production of Three Sisters, are really meant for you, our audience here at our home by the Bay. We thank you for helping us originate so much theatre that is meaningful here in our own community. When you read about our new season on the next page, I hope you’ll decide to join us for all seven shows. Your loyalty and your appetite for adventure is what allows us to create work that enlightens this community and the country.

Warmly,

Susan Medak
Announcing another season of extraordinary theatre

Whether you seek new scripts or classics, intense drama or ribald comedy, emotional release or intellectual stimulation, Berkeley Rep’s new season is sure to satisfy your appetite for extraordinary theatre. Check out this lineup featuring the legendary Rita Moreno, a classic Molière comedy, and a show that won six Tony Awards!
Rita Moreno: Life Without Makeup
The star of stage and screen returns to Berkeley Rep to recount her improbable life in an irreverent and entertaining new show that features a lively band and two expert dancers. Expect another breathtaking performance from the woman who won the Oscar, the Tony, the Grammy, and two Emmys.

How to Write a New Book for the Bible
In Bill Cain’s poignant new play, a man moves in with his mother when she becomes too frail to care for herself. Their reunion heals old wounds, opening a heartfelt and humorous new chapter in their relationship. This timeless tale from the award-winning writer of Equivocation and 9 Circles celebrates a mother’s love and a son’s devotion. Distinguished director Kent Nicholson returns to the Bay Area for this world premiere.

Ghost Light
When Jon was a boy, his father was shot—and suddenly their lives were part of history. Years later, when staging a production of Hamlet, the son must confront his buried feelings about a crime that shocked the nation. In this evocative new play, Artistic Director Tony Taccone imagines a fable for San Francisco based on the assassination of Mayor George Moscone. The ghost of the king stalks the battlements of a boy’s mind—and speaks to all of us about love and loss. A poetic collage of fiction and memory, this production is staged by none other than Jonathan Moscone.

A Doctor in Spite of Himself
Molière’s classic comedy comes to uproarious new life in a clever and contemporary adaptation from one of Berkeley Rep’s favorite artists. Steven Epp delighted audiences as Figaro and The Miser—now he returns with A Doctor in Spite of Himself. The traditional story about a girl feigning illness to avoid an unwanted wedding erupts into hilarity when Epp decides to play doctor. In a pitch-perfect production punctuated with live music, this ridiculous physician proves that love and laughter remain life’s best medicine.

Red
The passionate play that swept Broadway comes to Berkeley Rep, staged by acclaimed Associate Artistic Director Les Waters. At the height of his fame, Mark Rothko struggles in his studio to finish a major series of murals. The brilliant master wrestles with his new apprentice in a battle of wits over a bucket of paint. John Logan, the Oscar-nominated author of Aviator and Gladiator, won Tony and Drama Desk Awards for this feverish 90-minute drama that spans the spectrum of human emotion.

Soon we’ll announce two additional shows that complement this compelling collection of work for our Limited Season.

Great savings!
Because our success depends on those of you who support Berkeley Rep throughout the year, we are not increasing subscription prices. So lock in this sweet deal by renewing or subscribing now!
Maggi Yule is unflappable. As the director of Berkeley Rep’s costume shop, she’s handled an eclectic season of all-day marathons, puppet orchestras, and solo shows without breaking a sweat. Her latest challenge was to pull together a staggering 43 costumes for Sarah Ruhl’s new version of *Three Sisters*, a coproduction between Berkeley Rep and Yale Repertory Theatre. For mere mortals, this would be a daunting endeavor. For Maggi and the Berkeley Rep costume shop, it’s just another Tuesday.

At 9am, the costume shop is already bustling with activity. Although it’s only been a couple of months since the shop moved to Berkeley Rep’s new Harrison Street campus, it already feels cozy. Sketches and reference photos cover a whole wall from floor to ceiling, a small crowd of headless dress-forms gather around the sewing machines, and handmade hats perch on every available surface. It’s still early, so Kathy Kellner Griffith, staff tailor and honorary DJ, keeps the music low until everyone wakes up. (Sometimes in the afternoon, when the volume goes up, the departments upstairs get to rock out with the shop.)

The role of Berkeley Rep’s costume shop is to turn abstract ideas into tangible products, and Maggi and her tight-knit staff pull it off with aplomb. Most of the team has been working together for so long that the shop runs like a well-oiled machine. In fact, between the two of them, Kathy and draper Kitty Muntzel have worked in the costume shop for more than 50 years. Together with Maggi, Costume Fellow Amy Bobeda, and backstage support from Wardrobe Supervisor Barbara Blair, they’re turning sketches by Yale Rep costume designer Ilona Somogyi into one of the most ambitious wardrobes of the season.

Les Waters, Berkeley Rep’s associate artistic director, is staging *Three Sisters*. He worked with Ilona to create a relaxed, timeless style that felt lived-in, not formal. When Ilona’s gorgeous sketches arrived, Amy arranged them into the “bible”—an enormous reference book with contact sheets, headshots, and measurements for every actor, as well as costume sketches and research photos for every character in the show. Once that was done, Maggi looked at the designs and figured out where the costumes would come from:
what we already had, what needed to be rented or purchased, what could be altered to work, and what we needed to make from scratch.

Maggi is so good that even a massive order like this one doesn't rattle her. She has an answer ready for everything I throw at her. “Where are you going to find that fur coat?” Without even hesitating, she replies, “Oh, the Oregon Shakespeare Festival has one.” Maggi’s encyclopedic knowledge of past productions, both at Berkeley Rep and at other regional theatres, is amazing. And when she needs a little help, she need only look as far as her own staff. “If I need menswear, I look to Kathy,” she says. “Womenswear, I ask Kitty.” Maggi knows who has the best 1920s apparel, where to get turn-of-the-century Russian boots (“Dance supply stores have a really surprising selection”), and how to find the perfect sweater for a disaffected young woman in the Russian countryside: have Pat make it, of course.

Pat Wheeler is Maggi’s go-to knitter when Berkeley Rep needs a custom piece. Although not a theatre artist by trade, Pat has knitted pieces for several Berkeley Rep shows including Heartbreak House and Passing Strange, and now she’s creating sweaters for Three Sisters. She’s not the only outside contractor working for the shop; when it’s crunch time, Maggi brings in extra hands to cut and stitch. But for most of the process, it’s just Maggi, Kitty, Kathy, and Amy.

Start to finish, it only takes about six weeks for the costume shop to go from sketch to stage. After the bible is done, Kitty drapes the muslin (an inexpensive cloth used to make rough drafts), and then the real costume is made in fashion fabric. As someone who can barely hem a pair of pants in six weeks, I can’t help but be impressed that it’s enough time for the shop to assemble every piece of clothing—including every coat, necklace, belt, and boot—that you see on stage. But for Berkeley Rep’s costume shop, turning ideas into reality is all in a day’s work.
A Heart-Wrenching Tale of Love & Sacrifice

Yuan Yuan Tan and Damian Smith in Neumeier's The Little Mermaid

Please Note: This critically acclaimed production of The Little Mermaid focuses on the deeper, mature themes of the original story by Hans Christian Andersen and is not recommended for younger children.

April 30–May 8
sfballet.org
Cooking up great food—and art

BY WENDI GROSS

BEHIND EVERY GREAT PLAY stands a great director. The same can be said for a restaurant and its chef. Todd Kniess of Bistro Liaison is that great director.

When you look at him, the title “Chef Todd” naturally springs to mind. A simple “Todd” or even “Mr. Kniess” seems out of place for a man who so embodies the iconic white hat. Chef Todd has been cooking since he was 12, graduated from the Culinary Institute of America in Hyde Park, New York, and, after several positions with notable restaurants across the country, found his home here in Berkeley.

He decided to open his own French eatery, Bistro Liaison, after developing an “allergy to employers,” as he puts it. “It was just something I knew I always wanted to do.”

Todd describes Liaison’s fare as simple and seasonal, so it’s no surprise that the restaurant opened on the first day of spring in 2001. He says, “I’m drawn to French cuisine because the dishes themselves very much allow for a season-specific and straightforward approach to cooking. There’s a history behind this type of food. Each dish tells its own story.”

The same month that Liaison opened its doors, Berkeley Rep opened the Roda Theatre. Soon after, the Theatre and the restaurant embarked on a symbiotic relationship. Bistro Liaison generously provides its popular fare at Theatre events such as opening-night parties and post-show receptions, and in turn, Berkeley Rep provides the restaurant with sponsorship recognition. After all, Bistro Liaison, like Berkeley Rep, produces an artisanal product. In the words of Chef Todd, “Berkeley Rep creates great art, and so do we!”

“We love being in partnership with Berkeley Rep,” Todd continues. “People who love the arts also love us…it seems to go hand in hand.”

Managing Director Susan Medak notes, “People tend to view going to the theatre as an event. That’s why partnerships with restaurants in our community like Bistro Liaison prove so valuable. We can work together to provide a really special evening out for our audience members.”

“If someone makes a reservation around 6pm, our maître d' always asks if they will be attending a show that evening.” Chef Todd explains. “We pride ourselves in making sure people are out in time for their show, yet allowing them to fully experience the evening without feeling rushed.”

And that’s a good thing, because half of Bistro Liaison’s patrons regularly attend arts-related events. “Simply put,” says Todd, “when Berkeley Rep has a good year, we have a good year.” Like all great directors, he generously shares credit for his success.

Interested in becoming an in-kind sponsor with Berkeley Rep? Please contact Special Events Manager Margo Chilless at (510) 647-2910 or mchilless@berkeleyrep.org.

Interested in learning more about Chef Todd and Bistro Liaison? Want to make a reservation? Go to liaisonbistro.com. Present your ticket for that day’s performance and save 10% off your meal.
TO MANY TEENS, the concept of connection connotes social networks, smart phones, and wireless servers. Completely unplugging from the world of technology and engaging directly with something that is purely human has become increasingly rare. However, when asked about their students’ experiences at Berkeley Rep’s student matinees, educators use the word “connection” again and again—only this time they aren’t referring to the latest social media.

“As noted in the National Endowment for the Arts’s recent study of public participation in the arts, active arts engagement while young is the strongest predictor of future participation in the arts,” notes Rachel Fink, the director of Berkeley Rep’s School of Theatre. “Providing these students a space to engage openly and honestly with live theatre is our best investment in building future artists and audiences, whether through student matinees or our other outreach initiatives, such as Teen Night.”

These matinees give students the opportunity to overcome the daily distractions of being a teenager and truly connect—with the characters on stage and their peers in the audience. Berkeley Rep’s student matinees are known for having some of the most engaged and vocal audiences.

Production Stage Manager Michael Suenkel recalls his favorite student matinee during the run of a musical called Girlfriend: “I was terrified of how school kids were going to react to young love between two boys. However, it was probably the best response to a show I’ve ever seen—they went crazy! Loved it!”

The effect that student matinees has on teens doesn’t end when the curtain drops and the lights go down. Julie Boe of Amador Valley High School has been bringing her classes to Berkeley Rep’s student matinees for more than eight years. Recently, she brought her ELL (English Language Learner) class to see Lemony Snicket’s The Composer is Dead. Afterwards her students participated in a Performance Lab workshop led by our outreach coordinator, Dave Maier, in which the students created a piece of art based on the show they’d seen. The group was inspired by the idea of using theatre to teach a concept to the audience. Dave asked, “What do you want to teach your audience?” The students decided to create a play about what it was like to be a first-generation immigrant in America. The piece they performed left many teachers and administrators in tears as they watched this group of introverted children expressing themselves in such a personal way.

One of Julie’s students is not only an ELL student but a stutterer, something he has been struggling with his entire life. After participating in
the Performance Lab workshop, this student discovered something new and wonderful about himself. Having been encouraged to find innovative ways to express himself, he'd developed an innate sense of nonverbal communication, making him quite a talented actor. In Julie's words, “It was the first time he felt successful at something.” He now intends to participate in the School of Theatre's summer intensive.

Whether sharing a common experience or catalyzing self-discovery, student matinees play a crucial role in helping youth connect with new ideas, with their community, and perhaps most importantly, with themselves in a way that technology can’t. In the words of Dave Maier: “Helping young people find a voice — that’s what art can do.”

Visit berkeleyrep.org/school or call 510.647-2972 for more information about student matinees and other School of Theatre programs.
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An Introduction

Sarah Ruhl’s version of Three Sisters was originally commissioned by the Cincinnati Playhouse in the Park. She credits Elise Thoron, Natasha Paramonova, Kristin Johnsen-Neshati, and Joyce Piven for their indispensable help in realizing her text. What follows is excerpted from Sarah’s introduction to her script.
I came to this translation with no agenda, no desire to bend Chekhov to my will in any way, but instead, to learn from him. It is, then, a very faithful translation, phrase by phrase, stage direction by stage direction, comma by comma. I tried to cleave to Chekhov's original rhythms as far as I was able to. Sometimes that involved leaving out pronouns in the English where you might normally see them. For example, in one of Irina's speeches, many translations use "I am crying" rather than, as in the literal Russian, "tears are flowing." "I am crying" implies bodily agency, self-pity, and self-awareness; whereas "tears are flowing" is a sudden discovery of a condition. I think much of the humor of the play comes from the moment-to-moment discovery of emotional states, though the play is often understood in terms of the lyricism of looking backwards. Instead, the sisters are constantly discovering in the moment that they will not go to Moscow. They never know it ahead of time. And they keep forgetting, over and over, only to discover the same reality in the next act. The emphasis in the Russian is on the noun "tears," or "Moscow," on the event, the discovery, rather than on the subject "I," the self-reflexive emotion. People watching themselves emote and describing their own emoting with an "I" or a "my" seems more culturally American, and more contemporary. The flipside of the lack of solipsism in the Russian language is the possible abdication of responsibility, emotionally or otherwise, when one omits the "I." In terms of articles absconding...when Olga describes her headache, she is often translated as saying "my head, my head" when in the literal Russian her language is more fragmented, without an article, as in "head, head." One can imagine having a terrible headache and omitting articles. Rather than smoothing out or trying to make the language more logical, I tried to respect the breakages, disjunctions, oddness, and fragmentation that I think Chekhov was purposely working towards, as an expression of character, event, or life view.

In this draft, I occasionally included words in the original Russian, to give the actors the flavor of the words inside their mouths, which I think would possibly make their faces move more, which would make their inner lives more suitable for Chekhov; and also because I think English is a terrible jackhammer for terms of endearment. Why say "dear Masha" when you could say "Milya Masha." Why say "my little dove" when you could say "galupchik moi." Poor English. Poor sad impoverished English with our lack of "ushas" and "itats" to endear ourselves to, to play with, the names of our beloveds.

One final note on Russian indifference and the phrase "vsyo ravno" (it's all the same, it's all equal, what's the difference, who cares), which appears dozens and dozens of times in the text. I feel that the phrase is intensely Russian and almost impossible to translate; I think the best cultural equivalent is perhaps Janis Joplin on "Ball and Chain" when she croons, "it's all the same fucking day, man." "Who cares" is too casual, "what's the difference" is too caustic and oddly engaged in its disengagement, and "it's all the same" seemed about right in terms of a mathematical equivalence, but I am quite sure it sounds different on the streets of Moscow. I was tempted to leave it in the original Russian every time but didn't want the audience to be entirely left out of Chekhov's struggle with the indifferent stance, which was philosophical, literary, and of the street, all at once. I tried my best. Or, to be more in keeping with the defy and present-tense of the three sisters, "I try!"

The year after my father died, when I was on the strange boundary between childhood and adulthood, I lived in a house with my sister, in a province, you might say, of Chicago, longing to move to New York. I don't mean to say that I can fully understand what it was to live in provincial Russia; all I know is, at the time, I dreamed of birch trees. I don't pretend to be anything in this translation but Chekhov's student, and Chekhov's ridiculously English-speaking student. I am sorry, Anton, for any havoc I have wreaked, and I thank you, your plays, your life, for, without intending to, giving me the gift of sitting in my apartment, while it snowed, trying to translate the line: "Look: it's snowing. What is the meaning of snow?"

—I, Sarah Ruhl, July 2009
Questions and thoughts from Les:

What do people do on the 1st anniversary of a parent’s death? What did I do on the day? All I remember on the approach is not knowing how to honor the day. Frantic. Did I throw flowers in the ocean at Solana Beach? I know I did that for Uncle Bill’s funeral.

Wearing a parent’s clothes. Masha, father’s overcoat.

Why do I think Act 3 is in a nursery? Stuffed toys?


Andrei not leaving the stage at the end of Act 3.

People standing way off balance.

How ugly is the Irina/Solyony scene?

What other things would “useless” girls have learned to do? Ballet classes?

Moscow being both past and future. Does Natasha’s “danger” come from living in the present?

The “real” knowledge of knowing one is trapped/never going to get out/buried alive. The physicality of that sudden knowledge. Or is it acknowledged knowledge? Panic. Sheer fucking panic.

What Les watched:

Unfinished Piece for Player Piano — Nikita Mikhalkov
Old Believers — Jana Sevcikova
Busk — Aszure Barton (YouTube)
Paris — Cédric Klapisch
Cries and Whispers — Ingmar Bergman

From Chekhov’s letters:

To his brother Andre: “Abridge, brother, abridge! Begin on the second page.”

To his wife Olga: “What torture it is to cut the nails on your right hand!”

“I’m torn up by the roots, I’m not living a full life, I don’t drink although I like to drink, I love excitement and have none

Selected Chekhov short stories (he read a lot of them!):

“In the Ravine”
“An Anonymous Story”
“Peasant Wives”
“The Steppe”
“The Schoolmistress”
“Because of Little Apples”
“The Name-Day Party”
“Ward No. 6”
“Kashtanks”
“Children”
“Peasants”
“The New Villa”
“A Visit”
“A Boring Story”
“The Two Volodyas”
“A Woman’s Kingdom”
“My Life”
“Three Years”
“Grief”
of it, in brief, I'm now in the state of a transplanted tree, uncertain whether to take root or begin to wither."

“You ask: what is life? That is just the same as asking: what is a carrot? A carrot is a carrot and nothing more is known about it.”

To his sister Maria: “The lack of taste makes one depressed.”

To writer Ivan Shcheglov: “Only fools and charlatans know and understand everything.”

**His other quotes:**

“Brevity is the sister of talent.”

“Originality is the defeat of habit.”

**Musical inspirations:**

Ceo — “Oh God, Oh Dear” from *White Magic*

Gorillaz — “Clint Eastwood” from *Gorillaz* ("The future is coming on")

**Quotes from others:**

“Originality is merely lack of research.”
—Romanian theatre director Liviu Ciulei

“The poem is meant to be a network rather than a single rope of thought.”
—Poet Adonis (Ali Ahmed Said Esber)

“He hides the traces of his surrealism.”

“You utter the name ‘Chekhov,’ and people arrange their features as if a baby deer had come into the room.”

“Chekhov's stance of insistent uncertainty.”

“According to Bunin, his mother and sister claimed that Chekhov never wept.”

“He is our poet of the provisional and fragmentary. When a story or play ends, nothing seems to be settled.”
—Biographer Janet Malcolm

“No swords flashed.”
—Poet Anna Akhmatova

“I live with your photo.”
—Boris Pasternak

“What I find utterly terrifying is mourning's discontinuous character.”
—Roland Barthes, *Mourning Diary*

“Only the hand that erases writes the true thing.”
—Meister Eckhart

“There is gold paint, but Rembrandt didn’t use it to paint a golden helmet.”
—Wittgenstein from “Remarks on Colour”

“Sprezzatura is an Italian word originating from Castiglione’s *The Courtier*, where it is defined as ‘a certain nonchalance, so as to conceal all art and make whatever one does or says appear to be without effort and almost without any thought about it.’ It is the ability of the courtier to display ‘an easy facility in accomplishing difficult actions which hides the conscious effort that went into them.’”
—Wikipedia

“Anyhow in a corner…”
—W.H. Auden

“The Bright Day”

By the jasmine lies a stone,
Beneath the stone lies treasure
On the path stands father
It is a bright, bright day

The silver poplars flowering
And the centifolia roses
Beyond grow curling ramblers
And tender, milky grass

Never again have I been
As happy as then
Never again have I been
As happy as then
—Arseny Tarkovsky
Anton Chekhov
The prolific physician

BY RACHEL STEINBERG

THE WHITE DACHA IS AN ASYMMETRICAL THREE-STORY STRUCTURE set against the cliffs of Yalta, a seaside town in southern Ukraine. The White Dacha was constructed by Leo Schapovalov but was mutually imagined: its owner, Anton Pavlovich Chekhov, had equal input in the design of the house he would live in for the five years prior to his death from tuberculosis. Even prior to Anton’s death, Maria Chekhova, his sister, welcomed a steady stream of uninvited guests through the front doors. The curious visitors had come to the White Dacha eager to take a peek behind the curtain and into the life of one of Russia’s most prominent, prolific, and philanthropic icons.

It might have been difficult for Chekhov’s grandfather, Egor, to believe that his grandson would end up in Yalta, or Moscow, let alone achieve such iconic status. Egor Chekhov was a serf who worked in beet and cattle farming. His master controlled every aspect of his life, from his marriage to his trips into town. In 1841, some 20 years before Alexander II would grant liberty to millions of serfs, Egor offered his master his savings in exchange for liberty; his master, in a rare act of generosity, agreed. Egor Chekhov’s arrangement also freed his daughter and sons. His second-oldest, Pavel, relocated to the town of Taganrog, where his son, Anton, was born in 1860.

Pavel, a merchant, was unkind to his six children and beat them frequently. Anton found solace at school, where beating students was forbidden. When Anton was 14, his father, after a number of unwise business decisions, fled to Moscow to escape his creditors and pursue work. With his two elder brothers already away at university, the teenaged Anton was left to care for his family and complete his education. The future literary star wasn’t always an exemplary student: he was once held back after failing to achieve an acceptable level of Greek. Chekhov’s rebellious teacher of religion, straying from the curriculum of classics, often decided to forego his religious lectures, preferring to teach the class about Pushkin as well as western European writers such as Shakespeare.

Upon graduation, Chekhov enrolled in medical school at Moscow University. To support his family, he began writing short comic pieces for lowbrow weekly magazines,
assuming the pseudonym Antosha Chekhonte. The stories proved the young medical student to be a talented writer, and by 1882 he was invited to write for Oskolki, a top weekly in St. Petersburg. The publisher had strong restrictions about the length of pieces appearing in the publication; they were to be short and comic. At Oskolki Chekhov mastered his art of sharp, ironic storytelling that was to keep him afloat financially throughout the rest of the decade. The objective author’s economical use of language, ironic humor, and anticlimactic conclusions were part of a style of short-story writing that was uniquely his own. Many still consider Chekhov to be the master of the short story, and certainly one of the form’s most revolutionary figures.

It was during the 1880s that Chekhov cemented his reputation among the St. Petersburg literary community and also found venues for his more serious writing as well as his theatrical pursuits: his first produced play, Ivanov, premiered in 1887 to mixed reviews. By 1884, at the age of 24, Chekhov had started his own medical practice. It was not fruitful in a monetary sense: the young doctor mostly treated the poor or friends for free or a nominal charge. Medicine, however, provided Chekhov much fodder for his writing. For example, his short story “A Name Day Party” was praised for its accurate descriptions of a woman in labor. Among the characters in Chekhov’s short stories, one can count about 30 doctors. It is often reported that Chekhov likened medicine to a wife and writing to a mistress; in other words, in the mid-1880s, he still considered medicine his primary occupation. The middle of the decade, however, also saw the doctor’s life take an ironic turn befitting one of his stories: he began to experience symptoms of his own. He had been suffering migraine headaches and constipation but had attributed them to minor illness. One can only imagine that, upon coughing up blood in 1884, Chekhov must have begun to compare his symptoms to those of his older brother Nicholas, who had contracted tuberculosis some years prior and was in an advanced stage of the disease. A pulmonary hemorrhage during dinner with his publisher in 1887 led to a hospital visit during which a doctor made the official diagnosis: tuberculosis.

Nonetheless, Chekhov remained firmly invested in medicine and the plight of the poor and destitute. In 1890, despite his health, he embarked on a journey to Sakhalin, a remote island penal colony in Siberia—a two-month voyage from Moscow. There, he would take a census, assess hospitals, and note the widespread disease on the island. Once back in Moscow, Chekhov campaigned for prison reform and published a nonfiction study, The Island: A Journey to Sakhalin, analyzing the data he gathered on his trip. It would later be part of his unsuccessful application for a faculty position at Moscow University. The next year, during a cholera epidemic, Chekhov briefly abandoned writing to treat victims in Moscow.

In 1892, Chekhov moved to an estate at Melikhovo in the Moscow countryside. Accompanying him were his mother, Yevgenia, and his sister, Maria. The three were very close throughout the author’s life: it was his mother who comforted the young Chekhov after his father’s beatings. Yevgenia, kind and quiet, also stood up to Pavel when he threatened to pull his boys from school. Maria, who never married, was Chekhov’s confidante and devoted her life to maintaining her brother’s house and the legacy of his work.

At Melikhovo, Chekhov continued to write short stories and also penned The Seagull, which began to experiment with the restrained, subtle form entirely devoid of melodrama that would later become his signature style. The play premiered to disastrous reviews but caught the interest of Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko, founders of the Moscow Art Theatre, who decided they wanted to produce it. The realist aesthetic championed by the Moscow Art Theatre suited Chekhov: the production was a huge success. Not only did it establish Chekhov as a dramatist, it also set the foundation for a partnership that would, as the familiar legend goes, be the catalyst for a paradigm shift in sensibility and practice that would shape the theatrical landscape of the new century.

The same year The Seagull premiered at the Moscow Art Theatre, its ailing playwright, at the recommendation of his doctors, relocated to Yalta. In the spring of 1900, eager to convince Chekhov to write a new piece to follow successful runs of The Seagull and Uncle Vanya, the entire company of the Moscow Art Theatre traveled to the Crimea to visit Chekhov at the White Dacha. The company included Olga Knipper, whom Chekhov would marry a year later. In Yalta they played a number of special performances. Chekhov was convinced: he began to pen Three Sisters at Yalta that summer, a piece rumored to have been inspired in part by the lives of the Brontë sisters in England. Chekhov traveled to Moscow in the fall to work on the play with the company.

Many still consider Chekhov to be the master of the short story, and certainly one of the form’s most revolutionary figures.
Intelligentsia in Exile
The Prozorovs and the Moscow dream

BY RACHEL STEINBERG

For a long time in the Russian town of Perm stood a house known as “The House of Three Sisters.” Perm is an 800-mile journey from Moscow en route to Siberia. In the late 19th century, Perm emerged as an industrial center with an economy centered around metallurgy and salt mining, and was a gateway or stopover for anyone heading north. Ever since Chekhov, in a letter to Maxim Gorky describing his 1900 play, suggested that Three Sisters “takes place in a provincial town such as Perm,” the town has embraced the Prozorov sisters as honorary Permians. Chekhov might have been amused by the town’s enthusiasm for his characters. After all, the Prozorov sisters—Olga, Irina, and Masha—want nothing to do with the provincial town where, at the play’s beginning, they have been living for 11 years.

Three Sisters begins at the dawn of a new era following half a century of Russian history marked by upheaval and change. In 1855, in the middle of a Crimean War stalemate that was draining Russia’s troops and economy, Nicholas I died, leaving his son in power. Alexander II soon admitted defeat in the war, losing land, rights, and, as many thought, the nation’s dignity. After the treaty was signed, Alexander II set out to quash a rumored peasant uprising and to quell fury in the city over the high price of goods due to his father’s wartime taxes. These Great Reforms were intended, most of all, to restore Russia’s reputation as a great and powerful empire.

Perhaps none of these reforms was to shape the course of the century (and the fate of his Romanov descendants) more than the 1861 emancipation of the serfs. Prior to emancipation, the 23 million serfs, who made up a third of the population and half of the peasantry, were bound to serve the owners of the land they occupied. Landowners had a variety of significant powers. For instance, they could restrict a serf’s movement or forbid his marriage. If a serf had a child, that child was to obey the same restrictions and share the same loyalties as his or her father.

Theoretically, the emancipation was a landmark ruling. In practice, however, the former serfs experienced anything but freedom. They inherited the least fertile of the land—and that’s only when they could afford it. Having no savings of their own, the peasants were forced to accept mortgages to be repaid over a period of 49 years. Furthermore, land was sold not to individual peasants but to communities that would then distribute the land to their inhabitants based on household size. Because of this distribution policy, the peasant population grew tremendously, from 50 to 79 million between 1861 and 1897. Freed from their landlords, the peasant class was instead similarly indebted and tied, only this time to a community rather than to an individual.

Regardless, after 1861 there was, to a degree, an extended level of freedom. Released from their feudal obligations, more peasants were able to attend school, some even boarding with families in town throughout their education. Boys and girls were divided into separate schooling systems. Secondary education for boys prepared graduates to enter universities or public service. Alexander II also created a system of secondary schools for girls in 1858, 14 years before England had established a public school system of any kind. The girls’ schools were divided into two orders: the gymnasia and the progymnasia. Both schools offered classes in language, math, needlework, and penmanship; the gymnasia also taught some science. The progymnasia was a three-year program, whereas the gymnasia lasted seven years with the possibility of an eighth year during which a young woman would become a certified teacher. This is the sort of institution Olga might have attended in Moscow.

Though the schools were open to all, their existence depended on public financing. As a result, better education was to be found in the city or in wealthier towns. Increased access to education resulted in more upward mobility in the social strata. For instance, the son of a peasant might become a lawyer, thus propelling him into the intelligentsia, a group made up of a growing middle class of professionals and people stationed between the peasant class and the nobility. The Prozorovs, certainly, would have been considered members of this group. While the word “intelligentsia” simply derives from the Greek for “educated,” it also described an attitude that historian Joel Carmichael expertly describes as “rooted essentially in the notion that life was important, that ideas were important, and that the world should and doubtless could be changed.”
The intelligentsia favored the cities Moscow and St. Petersburg, which became hubs for art and discourse as well as places to find like minds and community. With the relaxation of censorship laws and increased literacy among the rising middle class, written discourse became more prolific and more varied. Meanwhile, the commercial class was becoming increasingly invested in the arts. One merchant, Pavel Tretyakov, had amassed a large collection of Russian art that he presented to the public for the first time in 1892. In 1902, he built a permanent home for his collection, the State Tretyakov Gallery, today a world-renowned museum. *Mir iskusstva* (“world of art”), a magazine and art movement established in 1898 in St. Petersburg, promoted individualism and art nouveau. At the turn of the century, one could catch a performance of a Tchaikovsky opera or a ballet at the now-famed Bolshoi. To experience something more daring, one might stop by the Moscow Art-Public Theatre where future literary sensation Maxim Gorky was known to visit his friend Anton Chekhov. A variety of political affiliations were available: if you were among the majority of Russian students who had read *Das Kapital*, you might join one of the 20-odd Marxist literary discussion groups in St. Petersburg or a similar one in Moscow. For those inclined to act rather than discuss, the Socialist Revolution Party, committed to acts of political terrorism and peasant revolt, might be a better fit. As always, there were also conservative voices opposed to the growing liberalism and calls for change in the country. Among these was the last tsar, Nicholas II, who reluctantly ascended to the throne in May 1896 at the age of 26.

No wonder, then, that the educated Prozorovs dream of Moscow from their small provincial town, entirely devoid of culture. If their town is, indeed, modeled after Perm, it might house a single opera house similar to the one erected there in 1870. Instead of attending Marxist salons or student protests, Andrei serves on the zemstvo (local council), a municipal organization handling the town’s dull day-to-day bureaucratic affairs—a council that, in *Three Sisters*, is led by his wife’s lover. The only stimulating company for the Prozorovs are the members of the military stationed at a garrison in their town. Not
only were military men well-traveled and worldly, they were also often well-educated as a result of a policy implemented by Peter the Great in the 18th century, which called for even common soldiers to attend special cadet schools. Chekhov himself admired the army; one scholar’s account notes that during Moscow Art Theatre’s rehearsals for Three Sisters, Chekhov sent a military representative to meet the company.

In the country, longing for the city, the Prozorovs can only picture the idyllic Moscow of their youth. At the dawn of the 20th century, Moscow was for many an unhappy place to live. The overpopulation in the country led to a mass migration of peasants into the city, first as migrant workers and then as permanent residents. Living conditions for workers during the 1890s, during Moscow’s most rapid period of industrialization, led to a proliferation of crowded and dirty slums. Though at first the slums existed primarily outside of the city, they quickly expanded. The burst of industrialization and enterprise also led to an influx of foreign investment and business, as well as more international residents. In comparison to western European industrialization standards, Russia remained behind. Still, in the 11 years of the sisters’ absence, much of Moscow had quickly become a changed city, one the Prozorovs might have struggled to recognize. Nonetheless, the sisters are products of their unique age, and Moscow is the center of their community. Though stifled by the ambivalence of country life, the Prozorovs are still intelligentsia: they continue to value life, they continue to value ideas, and they continue to hope that their world, somehow, should and will be changed for the better.
Berkeley Repertory Theatre, in a coproduction with Yale Repertory Theatre, presents

THREE SISTERS

BY ANTON CHEKHOV
A NEW VERSION BY SARAH RUHL
BASED ON A LITERAL TRANSLATION
BY ELISE THORON WITH NATALYA PARAMONOVA AND KRISTIN JOHNSEN-NESHATI
DIRECTED BY LES WATERS

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CAST
(IN ORDER OF SPEAKING)

Olga    Wendy Rich Stetson*
Irina   Heather Wood*
Chebutykin James Carpenter*
Tuzenbach Thomas Jay Ryan*
Solyony Sam Breslin Wright*
Masha   Natalia Payne*
Anfisa  Barbara Oliver*
Ferapont Richard Farrell*
Vershinin Bruce McKenzie*
Andrei  Alex Moggridge*
Kulygin  Keith Reddin*
Natasha Emily Kitchens*
Fedotik David Abrams
Rode    Cobe Gordon

PRODUCTION STAFF

Scenic Design    Annie Smart
Costume Design   Ilona Somogyi
Lighting Design  Alexander V. Nichols
Sound Design     David Budries
Musical Director Julie Wolf
Dramaturg        Rachel Steinberg
Stage Manager    Michael Suenkel*
Assistant Stage Manager  Cynthia Cahill*
Casting          Amy Potozkin
                  Janet Foster

Originally Commissioned and Produced by Cincinnati Playhouse in the Park
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Buzz Ward, Executive Director
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Berkeley Rep Presents

Profiles

David Abrams
FEDOTIK
David is thrilled to make his Berkeley Rep debut in Three Sisters. He has recently been seen playing Hamlet at College of Marin, where he has appeared in Big Love, Hay, Tartuffe, and War and Pacem. He has also been seen in Lost in Yonkers at Ross Valley Players and A Midsummer Night’s Dream at North Bay Shakespeare Company. David is a mask maker and performer, and has recently studied at the Moscow Art Theatre.

Sam Breslin Wright
SOLONY
Sam has appeared on Broadway in Macbeth, and his other theatre credits include 365 Plays/365 Days at The Public Theater/Clubbed Thumb and Paris Commune at The Public; As You Like It, Billings, Dead End, The End of the Day, and the upcoming film Thumb. Sam’s film and TV credits include Law & Order, and the role of activist Harry Hay in The Temperamentals (Drama Desk Award). His other New York credits include Celebration/The Room at Atlantic Theater Company, Juno and the Paycock at Roundabout Theatre Company, The Misanthrope at New York Theatre Workshop, Sin at The New Group, Venus at The Public, and the title role in In The Matter of J. Robert Oppenheimer at the Keen Company. He has performed at many regional and international theatres. Thomas’ film and television credits include The Book of Life, Degas and the Dancer (Gemini Award nomination), Dreamboy, The Dying Gaul, Eternal Sunshine of the Spotless Mind, Fay Grim, Henry Fool (title role), The Legend of Bagger Vance, Strange Culture, and Wonderland.

Richard Farrell
FERAPONT
Richard appears with Berkeley Rep for the first time in Three Sisters. He has performed on stages throughout the country including Alliance Theatre, Arizona Theatre Company, Cleveland Play House, A Contemporary Theatre, Geva Theatre Center, Intiman, Milwaukee Repertory Theater, and Seattle Repertory Theatre, as well as on Broadway with The Pearl Theatre Company. He was a company member for five seasons with the Alabama Shakespeare Festival, where he was an associate artist, and a company member with Oregon Shakespeare Festival for 12 seasons. In the Bay Area he has performed with Center Repertory Company, San Francisco Opera, Shakespeare Santa Cruz, and most recently in Marin Theatre Company’s production of Seagull and for TheatreWorks in A Christmas Memory.

Cobe Gordon
RODE
This is Cobe’s first production with Berkeley Rep. He was most recently in a different production of Three Sisters with the MFA students at A.C.T. While a student in Pittsburgh, some of the productions he performed in were Romeo and Juliet, Scapin, and The Typographer’s Dream by Adam Bock. He co-created a two-man physical comedy piece entitled The Salesmen, which he performed at the Art/Works Theatre in Los Angeles. He has also performed in several plays with A.C.T.’s Young Conservatory, including Albert’s Bridge by Tom Stoppard and Anatomy of Gray by Jim Leonard, Jr. He received a BFA in acting from Carnegie Mellon University.

Thomas Jay Ryan
TUZENBACH
Thomas last appeared at Berkeley Rep in the American premiere of Will Eno’s Tragedy: a tragedy. Last year he was seen on Broadway in Sarah Ruhl’s In The Next Room (or the vibrator play) and off Broadway in Ivo Van Hove’s production of The Little Foxes, and he originated the role of activist Harry Hay in The Temperamentals. His other New York credits include Celebration/The Room at Atlantic Theater Company, Juno and the Paycock at Roundabout Theatre Company, The Misanthrope at New York Theatre Workshop, Sin at The New Group, Venus at The Public, and the title role in In The Matter of J. Robert Oppenheimer at the Keen Company. He has performed at many regional and international theatres. Thomas’ film and television credits include The Book of Life, Degas and the Dancer (Gemini Award nomination), Dreamboy, The Dying Gaul, Eternal Sunshine of the Spotless Mind, Fay Grim, Henry Fool (title role), The Legend of Bagger Vance, Strange Culture, and Wonderland.

Emily Kitchens
NATASHA
Emily is thrilled to be making her Berkeley Rep debut. Her regional credits include Betsy/Lindsey in Clybourne Park at A.C.T. and Belle in A Christmas Carol in 2009, when she was a student in A.C.T.’s MFA program. She made her debut at Cal Shakes last summer in John Steinbeck’s The Pastures of Heaven and performed the role of Hero there in Much Ado About Nothing. While in A.C.T.’s MFA program, Emily performed in The Critic, or a Tragedy Rehearsed; The Diviners; The Gnädiges Fraulein; Hamlet; L’hiver sous la table; Macbeth; The Mutilated; and O Lovely Glowworm, or Scenes of Great Beauty. At Shakespeare Santa Cruz she played Calpurnia in Julius Caesar and Helena in A Midsummer Night’s Dream. Her other favorite credits include The Cherry Orchard, Dancing at Lughnasa, and Noises Off. Emily earned her BFA from the University of Evansville and her MFA from A.C.T. She is a recipient of the Shenson Performing Arts Fellowship from the San Francisco Foundation.

James Carpenter
CHEBUTYKIN
James last appeared at Berkeley Rep as Donny in The Lieutenant of Inishmore and has performed in over 30 productions at the Theatre. His other Bay Area credits include American Conservatory Theatre, Marin Theatre Company, San Jose Repertory Theatre, Shake-
Bruce McKenzie

Bruce last appeared at Berkeley Rep in Concerning Strange Devices from the Distant West, and also performed here in Big Love, Fêtes de la Nuit, and Homebody/Kabul. Some of his other Bay Area work that you may be trying to remember (or forget) includes Angelo in Measure for Measure and Iago in Othello at Cal Shakes. He’s worked at regional theatres across the country. In New York he played Stanley in Ivo van Hove’s “sûcès du scandale” production of A Streetcar Named Desire at NYTW, did The Farnsworth Invention on Broadway, and performed in BAM’s Next Wave Festival. He plays music: Buzz Or Howl (free-form psychedelic noise unit), Maquiladora (sweet, tweaked acid-folk), and a solo incarnation, Peckinpah (blissed-out dronefolkambientamericana). With these he has toured Europe twice, Japan four times, and released records in five countries. Uhm, yeah.

Alex Moggridge

Alex participated in Berkeley Rep’s reading of The Laramie Project: 10 Years Later, having understudied the play in 2001. He has also appeared in the Bay Area at a.c.t. in The Beard of Avon, A Christmas Carol, and The Threepenny Opera; Aurora Theatre Company in Betrayed and The Entertainer; San Jose Rep in By the Bog of Cats and The Weir; as well as at Center Rep, Magic Theatre, Marin Theatre Company, SF Playhouse, and Shotgun Players. He appeared in The Pillowman at Pittsburgh Irish and Classical Theatre, and his other credits include productions at Artists Repertory Theatre, B Street Theatre, mcc Theater in New York, and Utah Shakespeare Festival. Alex’s film and TV credits include Batman Begins, Law & Order: Criminal Intent, and Trauma. His play The Squirrel appeared off Broadway as part of Summer Play Festival’s 2006 season. Alex has an MFA from A.C.T.

Barbara Oliver

Barbara has been acting at Berkeley Rep (off and on) for over 40 years. A partial list of her favorite roles performed at the Theatre includes Lady Bracknell in The Importance of Being Earnest, Miss Helen in The Road to Mecca, Mrs. Malaprop in The Rivals, Lady Markby in An Ideal Husband, the Nurse in The Oresteia,
and the Stage Manager in Our Town. She has also appeared in Hedda Gabler and The Voysey Inheritance at a.c.t. and Uncle Vanya with Cal Shakes. Barbara coproduced Dear Master by Dorothy Bryant in 1991, and that production (in which she played George Sand) led to the founding of Aurora Theatre, for which she was the artistic director until 2004. She is a member of the company and the board of directors of PlayGround, and has directed two productions at UC Berkeley’s department of theatre, dance, and performance studies.

Natalia Payne
MASHA

Natalia is making her Berkeley Rep debut. She most recently appeared in the New York premiere of Edward Albee’s Me, Myself & I at Playwrights Horizons. Her other stage credits include Aliens with Extraordinary Skills at Women’s Project, deathvariations at 59E59 Theaters, Jailbait at Cherry Lane Theatre, Memory House (opposite Kathy Baker) at the Vineyard Playhouse, New Jerusalem at Classic Stage Company, and Trouble in Mind at Yale Repertory Theatre, along with readings and workshops for Ars Nova, Ensemble Studio Theatre, the Lark, Manhattan Theatre Club, McCarter Theatre Center, The New Group, New York Stage & Film, and NYTW. Natalia appeared on Law & Order: svu and in the feature film The Loss of a Teardrop Diamond. She has trained with Soulpepper Theatre Company in her hometown of Toronto, and holds a BA in theatre from Yale University.

Keith Reddin
KULYGIN

Keith’s play Life During Wartime was produced by Berkeley Rep in 1990. He most recently appeared in Sarah Ruhl’s Passion Play at Epic Theatre Ensemble, and his New York credits include MTC, Playwrights Horizons, Primary Stages, Roundabout Theatre Company, and the Vineyard. Regionally, he’s performed at Actors Theatre of Louisville, the Alley, Cleveland Play House, Cincinnati Playhouse, the Goodman Theatre, La Jolla Playhouse, and Yale Rep. Keith has appeared in several episodes of Law & Order and in the film Revolutionary Road.

Wendy Rich Stetson
OLGA

Wendy most recently performed at Lincoln Center Theater in John Guare’s sweeping epic A Free Man of Color and in The Next Room (or the vibrator play). Her off-Broadway credits include Big Bill, also at Lincoln Center Theater; Cymbeline, Hamlet, and Tartuffe at The Public/New York Shakespeare Festival; and as Lilian Gish in Anne Bogart’s American Silents. Regionally, Wendy has appeared at Actors Theater of Louisville, the Bloomsburg Theatre Ensemble, Dallas Theater Center, the Geva, Hudson Valley Shakespeare Festival, Portland Stage Company, Studio Arena Theatre, and Two River Theater Company. Wendy has a BA in English and theatre from Amherst College and an MFA in acting from Columbia University.

Heather Wood
IRINA

Heather is making her Berkeley Rep debut in Three Sisters. Her New York and regional credits include The Seagull and the world premiere of A True History of the Johnstown Flood at the Goodman, Agnes of God at Stray Dog Theatre (Critics Choice Award for Outstanding Supporting Performance), King Lear with New York Classical Theatre, The Merry Wives of Windsor and Romeo and Juliet at The Old Globe, Othello with Old Vic New Voices, Our Town at Trinity Repertory Company, the world premiere of Travels of Angelica at Cincinnati Playhouse in the Park (Acclaim Award for Best Supporting Performance), Two Gentleman of Verona with Guerrilla Shakespeare, and a workshop production of Phaedra at the McCarter Theatre. Heather received her MFA from Brown University/Trinity Repertory Company.

Sarah Ruhl
PLAYWRIGHT

Sarah has written numerous award-winning plays including Eurydice, which made its West Coast premiere at Berkeley Rep in 2005, and In the Next Room (or the vibrator play), which was commissioned by Berkeley Rep, premiered there in 2009, and earned a Tony nomination for Best Play when it reached Broadway. Sarah’s other scripts include The Clean House, Dead Man’s Cell Phone, Demeter in the City, Late: a cowboy song, Melancholy Play, Orlando, Passion Play: a cycle, and Stage Kiss. She is the winner of a prestigious MacArthur Fellowship, as well as a Fourth Forum Freedom Award, a Helen Hayes Award, the Helen Merrill Award, the PEN/Laura Pels Award, the Susan Smith Blackburn Prize, a Whiting Writers’ Award, and nominations for the NAACP Image Award and the Pulitzer Prize. Her plays have been performed at theatres across the country, including Arena Stage, Clubbed Thumb, Cornerstone Theater, the Goodman, Lincoln Center Theater, Madison Repertory Theatre, the Piven Theatre Workshop, Playwrights Horizons, Second Stage, the Wilma Theater, Woolly Mammoth, and Yale Rep. These scripts have also been produced internationally and translated into Arabic, German, Korean, Norwegian, Polish, Russian, and Spanish. A member of New Dramatists and 13P, Sarah received her MFA from Brown University, where she studied with renowned playwright Paula Vogel.

Les Waters
DIRECTOR

Obie Award–winner Les Waters has served as associate artistic director of Berkeley Rep since 2003. In the last six 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. In 2009, he made his Broadway debut with Sarah Ruhl’s 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 Eurydice; and extended runs of The Glass Menagerie, The Lieutenant of Inishmore, The Pillowman, and Yellowman. Les has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at ucsd and is an associate artist of The Civilians, a theatre group in New York.

Annie Smart
SCENIC DESIGN

Annie’s previous Berkeley Rep design credits include Big Love, Concerning Strange Devices from the Distant West, Fêtes de la Nuit, Heartbreak House, In The Next Room (or the vibrator play) (also at the Lyceum Theatre on Broadway), The Mystery of Irma Vep, Passing Strange, Suddenly Last Summer, Taking Over (also at The Public), Tiny Kushner (also at the Guthrie and the Tricycle Theatre), To the Lighthouse, Yellowjackets, and Yellowman. Her other Bay Area work includes Auctioning the Ainsleys, Brooklyn Boy, and Theophilus North at TheatreWorks; A Doll’s House, Night and Day, and The Threepenny Opera at a.c.t.; The Ideal Husband, John Steinbeck’s
Pastures of Heaven, Man and Superman, Private Lives, and The Tempest at Cal Shakes; and A Long Day's Journey Into Night and The Weir at San Jose Rep. Annie is originally from London where she designed for Joint Stock Group, The National Theatre, and The Royal Court, among many others. She currently teaches costume design at UC Berkeley.

Ilona Somogyi
COSTUME DESIGN

Three Sisters marks Ilona’s Berkeley Rep debut. Her West Coast credits include The Caucasian Chalk Circle, Hamlet, and Life Is a Dream at South Coast Rep; Distracted at OSF; The Duck Variations and Keep Your Pantheon by David Mamet at the Kirk Douglas Theater; and Wit for Geffen Playhouse, the national tour; and in London and New York City. Ilona’s many New York and regional credits include Almost an Evening by Ethan Coen at Atlantic Theater, The Catch at Denver Center Theatre, Clybourne Park and A Small Fire at Playwrights Horizons, Every Tongue Confess at Arena Stage, and Jerry Springer: The Opera at Carnegie Hall, plus productions at Dallas Theater Center, Hartford Stage, Long Wharf Theatre, and Williamstown Theatre Festival. Ilona received the Connecticut Critics Circle Award for Passion Play at Yale Rep. She is a graduate of and faculty member at Yale School of Drama.

Alexander V. Nichols
LIGHTING DESIGN

Alexander’s theatre credits include the Broadway production of Carrie Fisher’s Wishful Drinking, originally presented at Berkeley Rep, and the off-Broadway productions of Danny Hoch’s Taking Over, Marga Gomez’s Los Big Names, Rinde Eckert’s Horizon, 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, OSF, and Seattle Rep. 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, ODC/SF, 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.

David Budries
SOUND DESIGN

David has created numerous sound designs for American regional theatres, including Center Stage, Dallas Theater Center, Ford’s Theatre, Hartford Stage, the McCarter, South Coast Repertory, and Yale Rep. He has also
designed more than eight productions on and off Broadway. David is the owner of Sound Situation, an independent music production studio specializing in the creation of sound scores and music for the performing arts. He is the sound liaison for the Association for Performing Arts & Entertainment Professionals/International Organization of Scenographers, Theatre Architects and Technicians, and is a co-coordinator for Scenofest Student Workshops (sound) at the 2011 Prague Quadrennial. He has received three Connecticut Critics Circle Awards, three Los Angeles Drama-Logue Awards, the Michael Merritt Award for Excellence in Design and Collaboration, and a nomination for the LA Stage Alliance's Ovation Awards. David chairs the sound department at Yale School of Drama.

Julie Wolf  
**MUSICAL DIRECTOR**

Julie is a multi-instrumentalist, composer, teacher, music director, and touring musician. In spring 2010, Julie joined forces with Berkeley Rep as music director for the world premiere of *Girlfriend*, a musical written by Todd Almond and directed by Les Waters, featuring music by Matthew Sweet. Other Bay Area credits include music directing for the 2010 Cal Shakes production of *Pastures of Heaven*. She has appeared on stages around the world and on numerous critically acclaimed recordings. She has collaborated with Bruce Cockburn, Ani DiFranco, Indigo Girls, Maceo Parker, Amy Ray, and Sia, among many others. She lives in Oakland and runs Sonic Wolf Productions, a music house specializing in composing for film and moving images, sound design, music editing, and record producing. Her original music for the 2009 documentary *Sweet Crude* was nominated for Best Original Score at Maverick Movie Awards and received special mention in *Variety*. Julie is deeply honored and happy to be reunited with Berkeley Rep and Les Waters, and to be collaborating for the first time with Sarah Ruhl and this wonderful cast.

Michael Suenkel  
**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 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*.

Rachel Steinberg  
**DRAMATURG**

Rachel, this year’s Peter F. Sloss Literary & Dramaturgy Fellow at Berkeley Rep, is delighted to be the dramaturg for *Three Sisters*. In addition to her fellowship, Rachel sits on selection committees for the Bay Area Playwrights Festival and the Playwrights’ Center of San Francisco. A native Canadian, Rachel received an MA in drama from the University of Toronto and a BFA from New York University.

Amy Potozkin  
**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, the Aurora, B Street Theatre, the Bay Area Playwrights Festival, Dallas Theater Center, 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 teach classes and workshops at Berkeley Rep’s School of Theatre and various other venues in the Bay Area.

Yale Repertory Theatre
Yale Repertory Theatre is dedicated to the production of new plays and bold interpretations of classics and has produced well over 100 premieres—including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and eight Tony Awards. Yale Rep is also the recipient of the Tony Award for Outstanding Regional Theatre. Established in 2008, the Yale Center for New Theatre is an integrated, artist-driven initiative that devotes major resources to the commissioning, development, and production of new plays and musicals at Yale Repertory Theatre and across the country. Professional assignments at Yale Repertory Theatre are integral components of the program at Yale School of Drama, the nation’s leading graduate theatre training conservatory. Visit yalerep.org.

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, Itamar Moses, and Lemony Snicket. 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 legendary Angels in America, co-directed its world premiere at the Taper, and has collaborated with Kushner on seven projects including Brundibar and the premiere of Tiny Kushner. Two of his recent shows transferred to London: Continental Divide played the Barbican in 2004, and Tiny Kushner played the Tricycle last 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 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.

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 served 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, Overton Theatre Company, and San Jose Stage Company. She has served on the boards of Climate Theater, Overton Theatre Company, and Park Day School and is currently on the board of the Julia Morgan Center.

Marjorie Randolph
SEASON PRODUCER
Marjorie is president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She currently lives in Los Angeles, where she heads up worldwide human resources for Walt Disney Studios, although she still considers Berkeley her home. During her tenure at Berkeley Rep, she has produced 10 plays. A member of the California Bar and a former president of California Women Lawyers, she serves on the National Advisory Panel of the Institute for Research on Women and Gender at Stanford University.

Pam & Mitch Nichter
EXECUTIVE PRODUCERS
Pam is the chief operating officer, chief financial officer, and a founding principal at Osterweis Capital Management, a San Francisco investment manager. Pam serves on the board of trustees at Berkeley Rep, Osterweis Capital and its principals support and are on the governing boards of numerous Bay Area organizations, including California College of the Arts, the Contemporary Jewish Museum, the San Francisco Ballet, San Francisco Conservatory of Music, and Summer Search. Mitch practices corporate and securities law at Paul Hastings, a global law firm, where he is a partner and heads up the firm’s hedge fund practice. Paul Hastings provides pro bono and other support to a number of Bay Area not-for-profit organizations including the East Bay Community Law Center, United Way, and WildCare. Pam and Mitch live in the North Bay and have been enthusiastic supporters of Berkeley Rep for years.

The Strauch Kulanjian Family
EXECUTIVE PRODUCERS
Roger Strauch is a former president of Berkeley Rep’s board of trustees and a current member. He is chairman of The Roda Group (rodagroup.com), a venture-development company based in Berkeley and 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. Kulanjian, is an attending physician at Oakland Children’s Hospital. They have three teenage children.

David and Vicki Cox
PRODUCERS
Dave and Vicki have been active in the theatre world for nearly 30 years, first with the Guthrie, where Dave was at one time chair of the board, and now with Berkeley Rep, where he is a board member. Vicki, a women’s rights activist, is a past national board member of Planned Parenthood and a current director of Americans for the UN Population Fund. The retired CEO of Cowles Media, Dave pursues interests in media and environmental causes. Previously, he was the board chair of Earthjustice and Link Media. The Coxes love Berkeley Rep’s dedication to risk-taking and its emphasis on contemporary plays, as well as its commitment to developing theatre works and artists.

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

She is also on the board of trustees of Case Western Reserve University. She has a PhD in Spanish, taught at the university level for many years, and is the co-author of a number of Spanish textbooks. She retired as editor-in-chief of McGraw-Hill Higher Education’s humanities, social sciences, and languages group seven years ago.

Nicholas & Mary Graves
PRODUCERS
Nick and Mary relocated to San Francisco 11 years ago, and are now happily settled in the Bay Area, enjoying many days and evenings each year in Berkeley and at Berkeley Rep. Nick is a past president of the Theatre’s board of trustees and serves on the boards of several other nonprofits in the Bay Area. He is retired from the San Francisco–based asset management firm, Osterweis Capital Management. Mary was awarded her Doctor of Education by Rutgers University in 2005. She is a past voting member of the Girl Scouts of the USA.

Patricia Sakai & Richard Shapiro
PRODUCERS
Patricia and Richard have both served on Berkeley Rep’s board of trustees over the past 21 years. They enthusiastically support the artistic vision and cutting-edge work that have earned Berkeley Rep its national reputation as a destination for both theatre artists and audiences. Patricia served on the board of directors of the Management Center of Northern California, was director of continuing education at St. Mary’s College, and has worked at several Bay Area corporations as an executive in the field of learning and organizational effectiveness. She is currently a learning and development consultant and performs with the San Francisco Choral Society. Richard has served on the boards of the Berkeley Art Museum/Pacific Film Archives, Camp Swig, the East Bay Conservation Corps, Legal Assistance to the Elderly, and the Urban School. He is a partner at Farella, Braun + Martel.

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The Bernard Osher Foundation was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides scholarship funding nationally to selected colleges and universities and funds integrative medicine centers at Harvard University, UCSF, and the Karolinska Institute in Stockholm. The Bernard Osher Foundation also supports a growing network of lifelong learning institutes for seasoned adults located at 117 colleges and universities from Maine to Hawaii and Alaska. Arts and humanities grants are made to nonprofit organizations, principally in the San Francisco Bay Area and the state of Maine. The Honorable Barbara Osher, consul general of Sweden in San Francisco, chairs
the Foundation’s board of directors. With a generous gift to Berkeley Rep, the Foundation established The Bernard Osher Foundation New Play Development Fund to support the commission and development of new plays.

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The prolific physician  
CONTINUED FROM PAGE 23

before quitting Russia for Nice prior to the premiere in February of 1901, supposedly to escape the ire of critics. Chekhov didn’t always agree with Stanislavsky, and the two often quarreled over directorial choices. Regardless, Stanislavsky did seem to be the best available man for the job and was able to guide his actors into bringing out the nuance of Chekhov’s carefully crafted characters. Though *Three Sisters* opened to lukewarm reviews, the playwright made revisions and the play gradually picked up critical steam and popularity with audiences, particularly after a successful St. Petersburg run in 1902.

Throughout his life, Chekhov remained actively involved in philanthropic pursuits, building schools and hospitals, donating money and books to schools, and treating poor patients. By 1904, though Chekhov’s health was in a dire state, he continued to assist other Yalta residents suffering from tuberculosis. Despite his deteriorating condition, Chekhov was also determined to complete *The Cherry Orchard*, which had its premiere in the winter of 1904. The play received mixed critical response, but was a huge success with its audiences. Shortly after the premiere of the play that would become his opus, Chekhov and Olga left for the Sommer Hotel at the German resort of Badenweiler.

He would not return to Russia. On July 14, 1904, his doctor ordered a bottle of champagne sent to Chekhov’s room, where the 44-year-old was experiencing great difficulty breathing. Glass in hand, he uttered his last words: “It’s been a long time since I’ve drunk champagne.” Shortly after downing the drink in a single swig, Anton Chekhov was dead.

“Fate had linked him with humor even in death.” a witness observed.

upright. As the witness described, the scene felt, well, Chekhovian: “At times it seemed to me as if Chekhov was scarcely perceptibly smiling at the fact that, by decreeing that his body should be carried in a laundry basket, Fate had linked him with humor even in death.”

Six months later, Russian peasants and workers much like the ones depicted in the author’s short stories decided to write their own chapter of Russian history: the first Russian Revolution in 1905 resulted in the establishment of constitutional monarchy, the State Duma, and a new constitution. The new century would see the Moscow Art Theatre tour Chekhov’s plays throughout western Europe and then America. His work would be translated into and performed in languages from Japanese to Swahili, and an international Chekhov festival would be held in Moscow. Though most renowned for the four plays written in the last decade of his life, Chekhov also left a catalog of about 600 short stories penned since his youth including *In the Gloaming*, a collection for which he won the coveted Pushkin Prize for Literature in 1888.

The year 2010 marked the ninth year of the international festival and the 150th anniversary of Chekhov’s birth. It also marked an historic victory for the White Dacha, which had been slowly falling into a state of poverty and ill structural health. As a testament to Chekhov’s worldwide legacy, the international community, including theatrical icons Tom Stoppard and Kenneth Branagh, rallied together to raise the capital to bring the house back to life. It was a philanthropic effort in the spirit of the house’s first inhabitant, a man who quietly worked to improve the lives of Russia’s people while he boldly shaped its artistic future.
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To learn more about the 40th Anniversary Campaign, contact Lynn Eve Komaromi, Director of Development, at 510 647-2903 or lynneve@berkeleyrep.org.
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About Berkeley Rep

2010-11 Berkeley Rep Fellows

Connecting the dots between the arts and the community.

2010-11 Berkeley Rep Fellows

Bret C. Harte Directing Fellow
Jennifer M. Wills

Company/Theatre Management Fellow
Champaign Hughes

Costume Fellow
Amy Bobeda

Development Fellow
Wendi Gross

Education Fellows
Candice Renee McDowell
Allison Whorton

Graphic Design Fellow
Samantha Budd

Lighting/Electricity 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

Scene Shop Fellow
Lindsay Crandle

Sound Fellow
Leandro Marques

Stage Management Fellow
Amanda Warner

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Affiliations

The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in Coct Theaters are represented by United Scenic Artists Local USA-839, IATSE.
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Founding Director Michael W. Leibert
Theatre maps

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.

Request information
To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email patron@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Hotmail, Yahoo, or other online email accounts, please authorize berkeleyrep@berkeleyrep.pmail.us.

Theatre info
Emergency exits
Please note the nearest exit. In an emergency, walk—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.

Ticket prices

<table>
<thead>
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<th>Date/Time</th>
<th>PREM</th>
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<td>$43</td>
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<td>59</td>
<td>55</td>
<td>39</td>
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<tr>
<td>THU 8PM, SUN 2 &amp; 7PM</td>
<td>65</td>
<td>59</td>
<td>47</td>
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<tr>
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<td>73</td>
<td>65</td>
<td>54</td>
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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.

Larkspur Hotels & Restaurants
offers unique hospitality and urban excitement in the heart of San Francisco’s theatre district. Enjoy a night on the town—dine at our very own Kuleto’s or Bar Norcini, see one of many nearby shows, and then stay comfortably at one of our three hotels—just steps from Union Square.

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334 O’Farrell, 866 O’Farrell, 1400 Geary
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UCSF won two Nobel Prizes for groundbreaking cancer research.

And gave me the chance to read a lot more bedtime stories.

- Jessica

With your support, imagine how much more we could do.

When Jessica Galloway faced a complicated case of Stage III breast cancer, she turned to UCSF for her surgery, treatment and even access to a new clinical trial. Our groundbreaking cancer research is just one reason UCSF has an international reputation for quickly translating scientific innovations into life-saving treatments. Now, we’re building a new hospital complex—including children’s, women’s specialty and cancer hospitals—where our world-class doctors can practice medicine in the most technologically advanced facilities available anywhere. With your help, just imagine the possibilities.

Help us build the new UCSF hospitals at Mission Bay.

The Campaign for

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To learn more about UCSF or Jessica’s story: MissionBayHospitals.ucsf.edu
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