HOW TO WRITE A NEW BOOK FOR THE BIBLE

Announcing
The Ground Floor, Berkeley Rep’s center for new plays · 9
Some questions for Bill Cain · 16
The program for How to Write a New Book for the Bible · 25
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ON THE COVER
Linda Gehringer (photo courtesy of kevinberne.com)

THE BERKELEY REP MAGAZINE 2011-12 · ISSUE 2

CALENDAR

Unless otherwise noted, all events are for How to Write a New Book for the Bible. Docent presentations take place one hour before each Tuesday and Thursday performance.

OCTOBER
7 First preview, 8pm
8 Backstage Tour, 10am
12 Opening night dinner, Bistro Liaison, 6pm
12 Opening night, 8pm
14 Teen Night, 6:30pm
15 Tasting: Semifreddi’s, 7pm
16 Tasting: Raymond Vineyards, 6pm
20 Producer Night dinner, Bistro Liaison, 6:30pm
22 Tasting: Tres Sabores, 7pm
26 On the Town: SHN’s Richard III with Kevin Spacey, 7:30pm
27 Post-show discussion, 8pm
30 Middle School Sneak Peek, 1pm

NOVEMBER
1 Post-show discussion, 8pm
2 Teen Council Meeting, 5pm
3 Michael Leibert Society Annual Dinner, 6pm
4 Tasting: Peterson Winery, 7pm
5 Tasting: Calstar Cellars, 7pm
6 Final performance, Rita Moreno: Life Without Makeup, 2pm
11 Unscripted Happy Hour, Hotel Shattuck Plaza, 5:30pm
11 Post-show discussion, 8pm
13 Tasting: Ecology Center, 8pm
16 Final Performance, 7pm

School of Theatre event
Donor appreciation event
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St. Paul’s Towers

Making you feel right, at home.
Several months ago we put in a call to Bill Cain, the author of this play, with a question about publicity. How did he want to advertise the play? We knew that the text was based on his real-life experience, but we didn’t want to make any assumptions about Bill’s desire for transparency. Writers, as you might expect, vary widely in their choices about how much information about themselves they want to publicly disclose.

Bill’s answer was surprisingly disarming. “Given the names of the characters,” he said, “I think we should embrace the autobiographical nature of the play.” He sounded both resigned and excited. “The easiest way to approach this is to say that the play is based on an unpublished book I wrote from my diary of the same title as the play. It’s a ritual made from the events of an actual person’s passing.”

The key word is “ritual.” Mr. Cain was able to craft a script that reimagines the events surrounding the death of his mother. The diary-based nature of the material lends authenticity to the play, but his intention as an artist goes beyond the recording of his own experience. He sought some kind of release from the personal pain of his ordeal, some kind of communion with others who had gone through similar trials. He needed to feel a deeper sense of compassion. First for himself. Then for his characters and their considerable suffering. Ultimately, what he discovered was joy—the mysterious joy that comes from the singular act of creation, and the beneficent joy that is contained in the heart of every profound loss.

By doing so, Bill taps into one of the essential functions of theatre: to revisit a difficult experience through the protective lens of an imagined story. And in this delicate, beautiful play, he has managed to do just that. Through his honesty and artistry, he allows us to be transported into the imagined world of his family, a world so recognizable that it connects us to our own families. And he does it with humor. With sadness. And with joy.

Kent Nicholson, a long-time collaborator of the author, returns to the Bay Area to make his directorial debut at Berkeley Rep. We welcome him and his entire creative team to our theatre, our staff, and to you, our extended family. Enjoy.
The Phantom of the Opera: Halloween Concert with Cameron Carpenter

Sun Oct 30 8pm

Cameron Carpenter organ

The Phantom of the Opera
Silent film with live music accompaniment
Selected works for solo organ

This organist … a flamboyant and outrageous player the Advocate called “an ambitious radical who plays with unrelenting vigor, scope, and imagination.” This movie … proclaimed “the greatest horror film of modern cinema!” This organ … acknowledged as one the largest concert hall organs in the country. This evening … the place to be for a wicked, tabulous Halloween revel! The show starts with a brief recital which proves that Cameron Carpenter is a showman par excellence. Then enjoy Lon Chaney as the Phantom, with Carpenter providing stunning accompaniment on the Ruffatti organ.

“No other musician of Carpenter’s generation has more adeptly fused shrewd showmanship, dazzling technique and profound thinking about his instrument and his place in the musical cosmos.”

—SAN FRANCISCO CHRONICLE

Side and Center Terrace seats not available.

MORE CONCERTS

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SFSYMPHONY.ORG · 2011–12 · ISSUE 2
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.
UCSF won two Nobel Prizes for groundbreaking cancer research.

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

-Jessica

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
UCSF Medical Center

To learn more about UCSF or Jessica’s story: missionbayhospitals.ucsf.edu
Going up

Berkeley Rep announces The Ground Floor, its center for the creation and development of new work

HAVE YOU EVER WONDERED what happens before a play appears on stage for the first time?

The show you are seeing today has taken years to get to where it is. Every play winds its own individual path to production and requires its own unique recipe to get there.

The art of making new plays lies at the heart of Berkeley Rep. Over the years, we’ve become a leading incubator for artists to develop ideas, push their own boundaries, and take risks.

As such, we are thrilled to launch The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work. This umbrella program will house everything from commissions to readings and workshops to residencies and more: basically everything that happens before a play goes into rehearsal for production.

Stay tuned for more information from Ground Floor HQ about Mission: New Work Development. Or visit us on the web at berkeleyrep.org/groundfloor.
Dancing with our stars

From travel arrangements to teatime and even dancing, Company Management welcomes artists to Berkeley Rep

BY CARI TURLEY

IT’S 4PM AND MEGAN WYGANT IS LOCKED in a standoff with President Obama. As Berkeley Rep’s company manager, it’s one of Megan’s many jobs to see that our visiting artists are met at the airport by a friendly face from the theatre. On this particular day, one of the designers on Ruined is already six hours late for tech rehearsal. His flight has been delayed twice — once by fog, once by mechanical failure — and now it turns out Air Force One needs to use the same runway.

I like to imagine a tense stalemate: Megan pacing on the tarmac, omnipresent cell phone in hand, arguing with the President’s people about the value of quality rehearsal time. I’m sure that’s not actually what happened, but if you’ve met Megan, it’s sort of hard to imagine she’d let it go without at least trying.

In the end, she lets the President have the runway. This time.

When How to Write a New Book for the Bible closes, Megan will be celebrating six years with Berkeley Repertory Theatre. This is her third season as company manager, a gig she landed after spending the first few years in the marketing department. Megan was ready for a change but not to leave the Theatre, so she started thinking about other departments that would allow her to spread her wings. Cue the former company manager’s announcement that he’s moving to New York, and suddenly the lightbulb goes on.

Company management is a combination of intense puzzle-solving and deft negotiation, which sounded like a fun challenge. A company manager’s day includes

“Officially, the company manager’s job is to make sure that our theatre is following Actor’s Equity guidelines, but really (and one of the parts that I most enjoy) is finding ways to humanize our organization: making every visiting artist feel comfortable, welcome, and cared about while they’re at Berkeley Rep.”

COMPANY MANAGER MEGAN WYGANT
everything from parsing Actor’s Equity contracts to finding the right flavor of tea to make a visiting artist feel at home. But what really solidified Megan’s interest in the position was the opportunity to work directly with Karen Racanelli, the theatre’s general manager. “I always admired Karen’s direct approach to problem-solving and people-wrangling. I wanted to learn how to think like her.” That was all the push she needed — the next day, she walked into Karen’s office and said, “So, about that job...”

At first glance, the company management team looks small: just Megan and her fellow, Kathryn Gucik. But as Megan starts ticking off the various people she collaborates with on a daily basis, the list blooms. There’s Karen Racanelli, of course. Then there’s Amy Potozkin, our casting director, whose offers to actors might include promises that Megan needs to keep. Stage management and the crew give Megan the rehearsal schedules she needs to make sure the actors get to the Theatre on time. And the facilities department works with Megan and her fellow to maintain the 17 different apartments that belong to Berkeley Rep (eight for fellow housing, nine for visiting artists).

When you think about it, once you factor in three weeks of rehearsal, two weeks of tech, and a six-week run — unless it’s extended — for many actors, a gig at Berkeley Rep means moving to the Bay Area for close to three months. That’s no small adjustment. There are dozens of problems that need solving (Where’s the bank? Is there a gym nearby? What happens if I get sick?), and the middle of an intense rehearsal process is not the ideal time to wrestle with them. Fortunately, that’s one of Megan’s strong suits.

“Officially, the company manager’s job is to make sure that our theatre is following Actor’s Equity guidelines with regards to how we transport and house our artists, but really (and one of the parts that I most enjoy) is finding ways to humanize our organization: making every visiting artist feel comfortable, welcome, and cared about while they’re at Berkeley Rep.”

The job often means long weeks and late nights, but it’s not without its perks. “One of my favorite parts of the job is the opportunity to have real conversations with some of the greatest minds in American theatre. For instance, I ‘had to’ spend several hours making conversation with Anna Deavere Smith. She’s not just enormously talented and hard-working; she’s also stunningly intelligent and passionate about so many things in the world around her. Whenever I spent time with her, we’d get into one of those conversations that wanders all over the map, and ultimately it would blow my mind.”

CONTINUED ON PAGE 33
From combat to collaboration

BY KYLE SIRCUS

BY NAME ALONE, a stage-combat class seems like the least likely place for bonding time for parents and their kids. Not so for Nieves Feied, whose daughter Gisela was already an accomplished stage fighter before Nieves decided to enroll in a broadsword class with her at Berkeley Rep’s School of Theatre. Currently celebrating its 10th anniversary, the School and its constantly changing offerings for students of all ages provide ample opportunity for parents to learn along with their kids. “It was something to do with my teenager,” Nieves says, “which is sometimes hard to find.”

The two explored the finer details of wielding broadsword and quarter-staff weapons to create the illusion of spontaneous fighting that is actually meticulously choreographed. Having previously taken the same class with her father, Gisela was impressed with her mother’s commitment to the course. “I really didn’t practice with my dad. My mom was a lot more on top of it, so we practiced every day with props.”

Nieves enjoyed the opportunity to bond and exercise with her daughter and get a firsthand glimpse into life at the School, a place that has been something of a second home for Gisela, a member of Berkeley Rep’s Teen Council and a student at the Oakland School for the Arts. “Getting to know the School of Theatre, along with the teachers, administrators, and other students was eye-opening for me,” Nieves says. “It was an opportunity to see how important it is to Gisela and how rich the experience has been for her.”

Both women credit their class with bringing them closer together through the study of the art of fighting. For Nieves, the experience gave her “a better understanding of stage combat’s

CONTINUED ON PAGE 32
An appetite for appreciation

Corporate Night at Berkeley Rep

BY SARAH NOWICKI

Every season, Berkeley Rep’s Corporate Council shows its appreciation for the support of the Theatre’s corporate sponsors by hosting Corporate Night, a deliciously theatrical evening of delectable treats and spectacular theatre. On September 8, guests gathered in Berkeley Rep’s Narsai M. David Courtyard to mingle and savor signature bites and beverages from catering sponsors ACT Catering, Back to Earth Organic Catering, ETC Catering, Peet’s Coffee & Tea, Phil’s Sliders, Picante Catering, Raymond Vineyards, Revival Bar + Kitchen, and Venus Restaurant, followed by a performance of Rita Moreno: Life Without Makeup. “We were pleased to showcase the talents of longstanding Berkeley Rep supporter, Rita Moreno, and the culinary delights of our sponsors to so many members of the Bay Area corporate community,” said Berkeley Rep Trustee and Corporate Council Co-Chair Sandra McCandless. “We were gratified by the standing ovation from our corporate supporters as the curtain came down on Life Without Makeup, and we look forward to spending more time with our new corporate friends at other productions.”
WITH THE LIGHTS DRAMATICALLY LOWERED and the rustling of coattails and silk gowns, the pre-show reception and dinner for *Rita Moreno: Life Without Makeup* was Berkeley Rep’s largest—and most glamorous—opening night in years. More than 200 guests poured into the Crystal Ballroom of the Hotel Shattuck Plaza, ready for their close-up.

Clockwise from top: The Crystal Ballroom of the Hotel Shattuck Plaza; The Roda Theatre dazzles at night; dinner festivities; Clifford and Dixie Hersh with “Rita”; Susan Medak with members of the School of Theatre Teen Council; Janis and Martin McNair

**REPORT**

A glamorous opening

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"I hope people walk away from this play with a great sense of joy, walk away carrying less fear about how life ends."
BILL CAIN’S STAR IS FINALLY, RIGHTFULLY RISING ON THE HORIZON OF THE AMERICAN THEATRE.

His first play achieved success on the West Coast, went to New York, and closed after 13 performances. It was not until 20 years later that his second play, *Equivocation*, debuted at Ashland’s Oregon Shakespeare Festival and also ran at New York’s City Center. *9 Circles* premiered at Marin Theatre Company last year, this production of *How to Write a New Book for the Bible* will move on to Seattle Rep, and in an unprecedented repeat performance, Bill won the Steinberg/American Theatre Critics Association Award presented at the annual Humana Festival of New American Plays in both 2010 and 2011. With this current momentum behind him, his career is right in the middle of seriously taking off. Bill was nice enough to take a moment and answer some questions posed by Berkeley Rep Dramaturg Madeleine Oldham, with special help from Public Relations Director Terence Keane.

CONTINUED ON NEXT PAGE
Why write this particular play?
The play focuses on three people: my father, my mother, and my brother. These are exquisite human beings, and I wanted to ritualize in some way the wonder of their lives as a way of celebrating them. I think the history of both religion and drama is the sins of the parents are visited on the children—as told by the children. And whether that’s Adam and Eve have ruined our lives or James Tyrone and Mary Tyrone [Long Day’s Journey into Night] have ruined the lives of their children. This is not my experience. My experience is the opposite of the general tradition; I have a huge sense of the blessing of my parents’ lives being passed to the next generation, and I wanted to make a ritual of that passage of life visible.

Most of drama really is pointing the finger backwards. And comedy is where we get to celebrate. There’s a drama in generosity as well. I don’t think the only drama is in the scarring or the losses. I think there’s great drama in self-sacrifice and kindness and the cost of kindness. And that’s a ritual I would like people to enter. And exit less afraid and more joyous.

What do you hope people will walk away with when they see this play?
I hope they walk away with a great sense of joy, walk away carrying less fear about how life ends. My parents both gave off light as they died, and they found a way to make their deaths a summation of the goodness they had received and given for their whole lives. The play is very funny. And I think the reason for that is my parents understood that death does not negate life, but it’s one of the things in life. I hope the play works as a celebration of all of the darkness and light and not just some of it.

Was this a play that’s been building inside you for a long time, or did it come to you in a particular moment?
The first part of this play was actually written shortly after mom died. I had cleaned out the apartment and I found myself unable to leave. I stayed in the empty apartment an extra day just hanging out. Then I knew I had to go or what needed to happen—which is the final scene of the play—wouldn’t happen. The apartment needed to be empty of everything. Certainly empty of me. So I took the one thing I hadn’t been able to throw out before—the ironing board—and left—knowing what event would take place in my absence. That sequence—the play’s ending—was written immediately on leaving the apartment. After that—bit by bit—over the next 10 years I wrote the story of the play as a book—which I then adapted into this play.

Plays are full of decisions about what the right information is to tell a story. Were there things that were particularly hard for you to leave out?
Not really.

Does the play cause you to relive painful moments? If so, do you find it cathartic?
“I think of the play as joyous. I don’t feel any regrets about any of the events of the play. Compassion certainly. I feel that my parents and my brother are absolutely exquisite people and I see the play as a celebration of them.”

Does the play cause you to relive painful moments? If so, do you find it cathartic?
I think of the play as joyous. I don’t feel any regrets about any of the events of the play. Compassion certainly. I feel that my parents and my brother are absolutely exquisite people and I see the play as a celebration of them.

Is this the most autobiographical thing you’ve written?
No question.

Is the play pure autobiography or is it a blend of fact and fiction?
“Bill” says early in the play that he’s keeping a journal and writing it all down. “Bill” is faithful to that. Some of the funnier sequences—including the biggest fight in the play—are virtual transcriptions of the events. If I were going to fictionalize, I would have taken out some of my more boneheaded, selfish behavior, but I decided to let it stay as it was.

Were members of your family supportive of your writing this play?
It was a book before it was a play, and my brother loved reading the (still unpublished) book. He’s a little more concerned about the play, but he’s decided to trust me on it—for which I am very grateful.

How does being a priest affect your playwriting and vice versa?
I’m a Jesuit priest, and the Jesuits weren’t founded to live in a cloister or a monastery. We’re supposed to go into the world, find the presence of God there and celebrate it. I’d say that was a pretty good description of what all of us in theatre do as well. Theatre is always proclaiming “attention must be paid” to what is neglected and holy. Willy Loman. Antigone. Blanche. In this play—Mary. The jobs of writer and priest—as
“Bill” says in the play—are closely related. In both, you point and say, “Look. Look there. That person you haven’t noticed—he, she matters.”

Can you talk a little bit about why you included the subtitle “A play for an older actress”?

It just is.

Religion in contemporary America can be a fraught conversation at times. Have you encountered any pushback about drawing on the Bible in your play?

I think we all sense the religious nature of family and this play places that—as does the Bible—at the center of revelation. It’s hard to quarrel with that. The Bible—it’s not a rule book. It’s the story of a family.

Did your family have a family bible?

We had bibles, but not the hand-me-down kind from generations before. The Bible for us wasn’t so much the physical book, but the stories. My family lived in stories and both mom and dad were storytellers. Dad couldn’t tell a joke. He’d get laughing so hard he couldn’t get to the punch line—which annoyed us as kids—but he was a champion storyteller. When we were little, he would make up stories with us and all the neighborhood kids in them.

Mom’s stories always had a point and the point was usually “Work harder!” But Bible stories mixed in with Irish lore, sports stories, neighborhood gossip, literature, and history to create a rich stew of beginnings, middles, and endings.

When did you decide you wanted to be a playwright?

I had been a director for many years and was working at the Boston Shakespeare Company when I saw the Royal Shakespeare Company’s production of Nicholas Nickleby and knew instantly I wanted to write. Four years later, I had a play called Stand-Up Tragedy. It took me 20 years to write the second one, but while we lasted, we created a national community and it was an extraordinary experience.

I don’t find much difference between stage and television. I love them both for the same reasons—gathering a community around a story—with any luck, with some laughter—always widening the circle of inclusion. I love theatre for its intimacy and television for its vast reach.

Does the process of creating a play look the same for you each time? If not, how was this one different from others?

All are time-consuming, wracking, lonely, and…Why do I do this?

What’s next in your writing world after this play?

I just workshopped a play called “thiry.three” at the Ojai Playwrights Conference, which has been kind enough to host all of my plays so far. It’s also biblically based, which is odd for me. Jesus refuses to rise from the tomb. Just to get out of the Bible, I’m working on (not really working, it’s recreational writing) a screenplay about the sexual coming of age of lifeguards on the Jersey shore. It’s an emotional comedy. Then, finishing an overdue film script about Greg Boyle—a Jesuit who works brilliantly with gang members in Los Angeles. He talks about the basic quality of love being “no-matter-what-ness.” I love that.

What haven’t you done yet that you’d like to?

“I’d like to try pole-vaulting at least once. Skydiving at most once. Someday I’d like to really clean my room. I’d like to, for once, fold my laundry as soon as it comes out of the dryer. I’d like to do a one-man show—or maybe I’d just like to be the kind of person who could do a one-man show.”

Award with a bunch of others. We didn’t last long—one season—but, while we lasted, we created a national community and it was an extraordinary experience.

What haven’t you done yet that you’d like to?

“I’d like to try pole-vaulting at least once. Skydiving at most once. Someday I’d like to really clean my room. I’d like to, for once, fold my laundry as soon as it comes out of the dryer. I’d like to do a one-man show—or maybe I’d just like to be the kind of person who could do a one-man show.”

Finnegans Wake. Someday I’d like to really clean my room. I’d like to, for once, fold my laundry as soon as it comes out of the dryer. I’d like to do a one-man show—or maybe I’d just like to be the kind of person who could do a one-man show. There is a great deal of writing I would like to memorize—James Agee’s poem “Dedication” and Teilhard de Chardin’s “Hymn of the Universe.” I’d like to go back to studying karate—that feels like unfinished business. I’d like to go back to teaching middle school in the Bronx—nothing was ever better than that. I’d like to write a play a year for the next 10 years. Or a really good play every two years. Or a great play—one. I’d like to write a new book for the Bible.
BIRTHS

Edward Hale born July 19th 1837
Frances B. Hale born April 12th 1825
Rebecca A. Hale born June 3rd 1837
Abel C. Hale born Dec 1st 1870
Lavon A. Hale born Sept 24th 1878
Sarah Hathorn Hale born May 28th 1878
Ammon Hale born Sept 21st 1893
Elizabeth Edwards Hale born Sept 21st 1893
Joseph Hale born May 27th 1889
Lydia Hale born April 15th 1877
Jesse Hale born Dec 1st 1877
Dexter Hale born Dec 1st 877

MARRIAGES

Edward Hale of Clinton PA & Eliza Turner born to Charity B. Hackett of Penn on Dec 28th 1867
Edward Hale of Clinton PA to Catherine Turner by Rev Rob. Delight on Aug 28th 1870
Virginia B. Hale of Clinton County PA & Susan C. Hackett married Oct 19th 1872
Ammon Hale & Elizabeth Edwards married 1873

DEATHS

Charity E. Hale died June 19th 1877
Abel C. Hale died Dec 24th 1893
Sarah Katherine Hale died Brandon 1872
Lavon A. Hale died Aug 8th 1899
Edward Hale died Aug 27th 1899
Ammon Hale died Aug 27th 1899
Elizabeth Hale died Aug 27th 1899
Dexter Hale died Aug 27th 1899

PRESENTED

To

Lavon A. Hale

By

Edward Hale

Dec 24th 1872
That WE may NOT be forgotten

The American Family Bible

**The Desire to Remember and Be Remembered is a Mark of Our Humanity,**

a constant refrain in the cacophony of history and change. The profound fear of being forgotten after our deaths underpins the way that we choose to chronicle our lives. After all, if our stories are not kept by those who follow us, it means that our deaths are a meaningless exercise in suffering and loss. We long for some kind of afterlife, hoping that the end of our time in this world will be compensated by some kind of existence in the next. We carve our initials into trees and tourist attractions, tuck our grandmothers’ quilts into a child’s crib, and fix fleeting memories to a scrap of celluloid. Though it finds a new medium in every culture and era, the impulse to bear witness and leave a tangible record remains.

In early modern Europe (the late 15th century through the 18th century), commonplace books, the precursors to scrapbooks, flourished. They contained anything from scholarly notes on reading to recipes, medical remedies, proverbs, and scientific formulas. Poland has a similar tradition. From the 16th to 18th century, Polish nobility kept track of family history in books called *silva rerum*, which translates from the Latin as “forest of things.” These enormous tomes chronicled genealogy, family traditions, social customs, legal documents, financial records, farming tips, poems, letters, jokes—anything one generation felt was important to pass onto the next. Instead of being revised and published in editions, *silva rerum* grew organically from generation to generation, with each owner adding a new wealth of information. Though not intended for general readership, friends were occasionally allowed to borrow the chronicles and add their own commentary. Many of these priceless treasures were destroyed when the Nazis ravaged Poland, but a few remained to inspire a distinct brand of postmodern national literature.

Family bibles served a similar function in 19th-century America. Whether tattered and travel-worn or carefully ensconced in a parlor, many households had a copy of the Bible for study, spiritual revelation, entertainment, show, and record-keeping. Your grandparents or the grandparents of someone you know probably have an old family volume stashed away in a box in the attic. Births, deaths, occupations, and marriages were assiduously penned on an empty sheet; fancier editions like Harper’s *Illuminated Bible* included more than 100 blank pages for writing down family trees. Some families incorporated more detailed information, such as newspaper clippings, photographs, important letters, or documents tucked between the pages; one bride even sewed pieces of her wedding dress into her bible to commemorate the occasion.

**continued on next page**
Bibles, however, are far more complicated objects than commonplace books or *sylva rerum*. The Scriptures have been enormously controversial throughout the several thousand years of their existence — the source of wars, migration, social movements, theological debates, persecution, governments, and artistic inspiration. The physical books themselves have had no less of an exciting history. During the Middle Ages, illuminated manuscripts were a source of incredible beauty and superior craftsmanship, not to mention income for the monasteries that produced them. Some scholars even suggest that the copy-work of Irish monks is what preserved Western civilization through the Dark Ages. The first book ever printed on a movable-type press was the Gutenberg Bible in the 1450s, and the desire to produce bibles on a massive scale has been the driving force behind many technological innovations ever since. Until printed materials became more affordable, the Bible was often the only book a family owned, which meant that it was where children would learn to read. Well into the 19th century, in homes, schools, and society at large, the Bible was the most widely read, produced, and distributed book in North America.

Yet amid the beauty and drama of the Bible's history as a source of spiritual conversation and as a material object, the chapter on family bibles is often overlooked. Family bibles carry a unique significance in American history that go beyond their life as cultural artifacts or as holy books — they also serve as intimate repositories for family memory.

Part of the reason that these texts play such a significant role in family identity is that due to the efforts of one organization, most households owned a copy of the Bible. In the early 1800s, a devout faction of the Christian community worried that Americans were being distracted from the Bible's true importance by myriad other print sources flooding the market. They believed that if the Bible was the most readily available thing to read, then it would be viewed with the reverence it deserved and resume its place at the center of American intellectual life. Thus, the American Bible Society was founded with the goal of placing a bible in the hands of every American family.

To reach this end, the ABS had to become a revolutionary force in the publishing industry. Printing at the beginning of the 19th century was an arduous, costly process. Lead type had to be set and inked by hand — it could take as many as three people to produce a single page. Paper was expensive; printers only dared to make as many copies as they were sure would sell. To supplement their income, they made other materials like pamphlets and printed sermons; to focus too narrowly meant financial ruin. And that was just the book itself. Most printers didn't even put covers on their texts — it was up to the customer to get it bound. Many families bought a hodgepodge of whatever was cheapest, but wealthier households could afford to have all their books covered in the same material. This made the family library unique and special — no else would have a copy of a particular book that looked exactly the same.

Bibles, then, were the golden ring of the printing world. At roughly 2,000 pages, it was an ambitious undertaking to physically manufacture an edition and a great risk financially. If the firm didn't go bankrupt from the initial outlay for labor and raw materials, the book would be so expensive that few could afford it. Some daring souls managed with limited success, but

the American Bible Society was the first publishing company to make inexpensive bibles on a massive scale. For one, its goal was to distribute as many volumes as possible rather than turn a profit, so it was able to specialize and *only* produce bibles. This in turn streamlined the printing process and allowed the firm to take greater risks. For example, the American Bible Society was using stereotype printing (a new technique that created permanent blocks of type for each page, so each page wouldn't have to be reset for a new edition) 10 years before any other major publishing house. By 1829, it was using steam presses as opposed to manually operated ones, drastically cutting down on production time. The ABS was also one of the first to vertically integrate its business — it not only printed the bibles, but also bound them. Finally, the bibles were sold via subscription as well as in retail locations. This meant that even the poorest, most remotely situated homesteads could purchase a bible in installments. Instead of being a rare luxury item, family bibles were becoming the norm.

Other booksellers recognized the incredibly lucrative market for bibles, but also knew that it would be impossible for an independent person to compete with the low prices and abundance of ABS bibles. Instead, they turned their efforts elsewhere, creating increasingly more of what would today be thought of as “fine press” bibles. These works of art included illustrations, maps of the Holy Land, commentary, and dictionaries. Harper's *Illuminated Bible* would, for a little extra, even put an image of your local church on the front cover embossed in gold. This new approach made bibles so much more than a place to read the Scriptures: they were also sources of education, delight, and identification, much the way that custom-bound books once were. Though contemporary critics argued that these costly additions were distracting, Paul C. Gutjahr, the author of a history of the Bible in the United States, offers another perspective. He suggests that a “more expensive binding material echoed the book’s priceless content,” so that the tradition of binding bibles in durable leather as opposed to the more cost-effective cloth was symbolic of the timelessness of the Bible's contents. Treasuring the external package meant that the words and memories within would be treasured as well, creating a sympathetic link between the tangible and ephemeral.

Perhaps this link between the longevity of materials and the immortality of ideas is what ignited the trend of keeping records in the Family Bible. The perfect storm of precious words, precious materials, and sheer presence made the Bible into the ideal place to secure one's memory. If the holy words would live for all time and their heavy, gilt-edged vehicle nearly as long, then in some small way, so too would the book’s previous owners. This poem, penned in a bible by a woman named Abigail Torr (1781–1869) says it all:

Abigail Torr is my name
New England is my nation
Durham is my dwelling place
and Christ is my salvation
When I am dead and buried
and all my bones are rotten
When you see remember me
that I may not be forgotten.
Throughout this play, there are numerous references to the Bible and Catholic beliefs in particular. Though it’s rudimentary for some, others of us could use a little enlightenment. Here are some helpful terms to know.

THE SEVEN SACRAMENTS
Baptism, Confirmation, Communion, Penance (Confession), Extreme Unction (Anointing of the Sick), Holy Orders, Matrimony

THE “JESUS PRAYER”
“Lord Jesus Christ have mercy on me a sinner.”
The Jesus prayer has historically been a part of the Eastern Orthodox tradition. It is a meditative exercise often repeated with the aid of prayer beads. Sometimes used in Roman Catholic/Protestant contexts.

ROMAN CATHOLIC BOOKS OF THE BIBLE

New Testament: Matthew, Mark, Luke, John, Acts of the Apostles, Romans, 1 Corinthians, 2 Corinthians, Galatians, Ephesians, Philippians, Colossians, 1 Thessalonians, 2 Thessalonians, 1 Timothy, 2 Timothy, Titus, Philemon, Hebrews, James, 1 Peter, 2 Peter, 1 John, 2 John, 3 John, Jude, Revelation or Apocalypse.

THE 10 COMMANDMENTS
1. I am the Lord your God; You shall have no other gods before me; You shall not make for yourself an idol
2. Do not take the name of the Lord in vain
3. Remember the Sabbath and keep it holy
4. Honor your father and mother
5. You shall not kill
6. You shall not commit adultery
7. You shall not steal
8. You shall not bear false witness against your neighbor
9. You shall not covet your neighbor’s wife
10. You shall not covet anything that belongs to your neighbor

“IN PARADISUM”
From the Roman Catholic Requiem Mass (services for the dead)
“May the angels lead you into Paradise, [name here]. May the martyrs receive you at your coming and lead you to the holy city of Jerusalem. May a choir of angels receive you, and with Lazarus, who once was poor, may you have eternal rest.”

MOTHERS IN THE BIBLE
Rebekah tricked her husband Isaac into giving his blessing to their younger son, Jacob (her favorite), instead of their elder son Esau. She deceived Isaac, who was nearly blind, by covering Jacob’s arms with skins. When touching the boy’s arms to see who it was, Isaac thought it was the more hirsute Esau and gave his blessing.

When the Egyptian pharaoh ordered the execution of all newborn Hebrew boys, Moses’ mother Jochebed saved him by putting him in the river in a wicker basket. The pharaoh’s daughter found him, and he became an adoptive member of the royal family.

Sarah, wife of Abraham, was barren until she gave birth to Isaac in her 80s after praying to God for a child.

THE ARK OF THE COVENANT
A beautiful golden box in which the exiled Israelites carried the tablets on which the 10 commandments were written. It disappeared about 2,500 years ago, and there is much speculation on its current location.
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Rita Moreno: Life Without Makeup
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WORLD PREMIERE
How to Write a New Book for the Bible
Written by Bill Cain · Directed by Kent Nicholson
A co-production with Seattle Repertory Theatre

AMERICAN PREMIERE
The Wild Bride
Adapted and directed by Emma Rice
Presented by Kneehigh Theatre

WORLD PREMIERE PRODUCTION
Ghost Light
Conceived and developed by Jonathan Moscone and Tony Taccone · Written by Tony Taccone · Directed by Jonathan Moscone
A co-production with Oregon Shakespeare Festival

A Doctor in Spite of Himself
Written by Molière · Adapted by Christopher Bayes and Steven Epp · Directed by Christopher Bayes
A co-production with Yale Repertory Theatre

Red
Written by John Logan · Directed by Les Waters

WORLD PREMIERE
Black N Blue Boys/Broken Men
Written and performed by Dael Orlandersmith · Directed by Chay Yew

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How to Write a New Book for the Bible is the proud recipient of The Edgerton Foundation 2011 New American Plays Award
**Bill Cain**

**PLAYWRIGHT**

Bill’s last two plays, *Equivocation* (which premiered at Oregon Shakespeare Festival) and *9 Circles* (which premiered at Marin Theatre Company), both received the American Theater Critics’ Association/Steinberg Award, the first time ever that an author received the award in consecutive years. *Stand-Up Tragedy* was awarded best production honors in Los Angeles and Washington, DC and the Joe A. Callaway Award for its Broadway production. Bill’s work for television (including the ABC-TV series *Nothing Sacred*) has been honored with the George Foster Peabody, Humanitas, and Writers’ Guild Awards. He dedicates this play to his parents, Pete and Mary Cain, and his brother, Paul Cain.

**Kent Nicholson**

**DIRECTOR**

Kent is happy to be making his Berkeley Rep debut. His recent directing credits include the world premieres of *9 Circles* by Bill Cain at Marin Theatre Company, *Long Story Short* at San Diego Repertory Theatre, and *Saint Ex* (music by Jenny Giering, book and lyrics by Sean Barry) at the Weston Playhouse. His New York credits include *Five Flights* for Julia Cho’s *The Language Archive* and *The Piano Teacher*, Horton Foote’s *Getting Frankie Married and Afterwards*, Richard Greenberg’s *A Naked Girl on the Appian Way*, Keith Reddin’s *But Not for Me*, Annie Weismain’s *Hold Please*, and *The Intelligent Design of Jenny Chow* by Robin Jones, a role which she repeated in its New York premiere at Atlantic Theater Company. Linda also appeared in the world premieres of Weismain’s *Be Aggressive and Surf Report at La Jolla Playhouse*, *The Crowd You’re in With* at the Goodman Theatre (*Joseph Jefferson nomination*), and participated in the O’Neill Playwright’s Conference, New York Stage and Film, Pacific Playwright’s Festival, and the Ojai Playwright’s Festival where this play began. She has played leading roles in theatres across the country including Arena Stage, Baltimore Centerstage, Berkshire Theatre Festival, seven seasons with Dallas Theater Center, the Huntington Theatre Company, the Taper, and the Old Globe. Linda’s television work includes *Ally McBeal*, *Cold Case*, *Columbo*, four seasons on *Evening Shade*, *Frasier*, *Gilmore Girls*, the last two seasons of *Justified*, The *Larry Sanders Show*, *Law & Order: Criminal Intent*, *Raising Hope*, *Weeds*, *The West Wing*, and *Without a Trace*, and she appeared in the film *As Good As It Gets*.

**Tyler Pierce**

**BILL**

Tyler last appeared at Berkeley Rep in *Crime and Punishment*. He has appeared in tours of *Barriers, Legends* with Joan Collins and Linda Evans, and *A Midsummer Night’s Dream*. Tyler’s regional theatre credits include world premieres at the Studio Theatre; *Lorenzaccio* and *The Old Globe*; *Rhett* by Mark Waid at the La Jolla Playhouse; the world premieres of *The Night Is a Child* at Milwaukee Repertory Theatre and also at Pasadena Playhouse; *A Streetcar Named Desire* at the Guthrie Theater; and *Youth in* at the McCarter Theatre Center. His other New York credits include work at the Atlantic and Atlantic Theater Studio, Circle Rep East, HERE, Lark Theater, New Dramatists, New Georges, New York Classical Theatre, Theatre at St. Clement’s, and Theatre for a New Audience. Tyler has appeared in the films *Alchera, Best Friends, The Kiss, Modern Day Married, A Professional, and The Rub*. He has also appeared on the following television shows: *Asteroid, The Guiding Light, Kidnapped, Runner* (pilot), and *Third Watch*.

**Aaron Blakely**

**PAUL**

This is Aaron’s debut at Berkeley Rep. He has worked regionally at Book-It Repertory Theatre in Seattle, Idaho Repertory Theatre, Shakespeare Santa Cruz, and Southern Rep, as well as off–off Broadway. He will soon be seen in the feature film *We Need to Talk About Kevin*, which stars Tilda Swinton. His other film credits include *Frayed* and *We Go Way Back*. Aaron holds an MFA in acting from the University of Washington, Professional Actor Training Program.

**Leo Marks**

**PETE**

Leo has performed around the country at theatres including Actors Theatre of Louisville, the Old Globe, Pasadena Playhouse, Pittsburgh Irish and Classical Theatre, Playwrights Horizons, Shakespeare Theatre Company, South Coast Rep (in *Major Barbara* and the world premiere of *The Language Archive*, which earned him Outstanding Performance by a Lead Actor), and he played Hamlet at Ojai’s Theater 150. He was a founding member of New York’s Elevator Repair Service. His TV work includes *Frasier*, *Gilmore Girls*, *K-Ville*, *Law and Order*, *Law and Order: svu*, *The New Adventures of Old Christine*, *NCIS*, *Blue*, *The Practice*, *Prison Break*, and *Six Feet Under*. Leo won an Obie Award for *Heather Woodbury’s Tale of 2 Cities*: An American Joyride on Multiple Tracks, as well as several LA Weekly nominations and awards.

**Scott Bradley**

**SCENIC DESIGNER**

Scott designed *Eurydice*, *The Glass Menagerie*, and *Joe Turner’s Come and Gone* for Berkeley Rep. On Broadway he designed the premieres of *Joe Turner’s Come and Gone* (Drama Desk Award) and *Seven Guitars* (Drama Desk Award and Tony nomination). His recent credits include *All My Sons* and *Prelude to a Kiss* for the Huntington, *Italian American Reconciliation* for Long Wharf Theatre, and *She Loves Me for csr*. He is currently designing *Cyboume Park* for Seattle Repertory Theatre, the world premiere of Theresa Rebeck’s *Dead Accounts* for Cleveland Playhouse, and *Scarred* for American Conservatory Theater. He designed sets for *Journey to the West* (Bay Area Theatre Critics..."
Circle Award), The Notebooks of Leonardo Da Vinci (Lucille Lortel Award), and Silk (Joseph Jefferson Award), all adaptations written and directed by Mary Zimmerman. Scott also provided production design for the film Pushing Hands, written and directed by Ang Lee.

Callie Floor
Costume Designer
Callie has designed for many Bay Area theatres including ACT (A Number, As You like It, and Philistines), Lorraine Hansberry Theatre (Fabulation), the Magic (Expedition 6 and Quality of Mercy), San Francisco Mime Troupe, West Bay Opera (Madame Butterfly, La Traviata, and Turandot), and Zacco Dance Theatre (partial list). Her recent projects include 9 Circles, Fuddy Meers, and Seven Guitars for Marin Theatre Company and A Delicate Balance for Aurora Theatre. She is the resident designer for the California Revels and currently holds the position of costume rentals supervisor at ACT. Callie has a BFA from the University of Utah and a higher diploma in theatre design from the Slade School of Fine Art, University College London.

Alexander V. Nichols
Lighting Designer
Alexander’s theatre credits include over 20 productions with Berkeley Rep, including most recently Rita Moreno: Life Without Makeup. He designed 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, Lisa Kron’s In the Wake, Marga Gomez’s Los Big Names, Rinde Eckert’s Horizon, and Sarah Jones’ Bridge & Tunnel. His other credits include the touring production of Hugh Jackman in Concert and Daniel Beaty’s Through the Night. Alex has created production designs for ACT, OSF, and the Taper, among others. His dance credits include several seasons as the resident designer for American Repertory Ballet, Hartford Ballet, and Pennsylvania Ballet, lighting supervisor for American Ballet Theatre, and resident visual designer for Margaret Jenkins Dance Company. His designs are in the permanent repertory of Alvin Ailey American Dance Theater, Boston Ballet, Hubbard Street Dance, ODC/SF, and San Francisco Ballet. Recent projects include the museum installation Circle of Memory, presented in Stockholm, and video design for Life—A Journey Through Time, recently presented at the Barbican Center by the London Symphony Orchestra.

Matt Starritt
Sound Designer
Matt is a freelance sound designer for both theatre and dance and a writer from Seattle. A founder of the Washington Ensemble Theatre, he was the resident sound designer for the company’s first four seasons. He has most recently designed the sound for A Crack in Everything for the Zoe|Juniper Dance Company, which will premiere at Jacob’s Pillow Dance Festival and be presented this year at Bates Dance Festival, Diverse Works in Houston, New York Live Arts, On the Boards, and the

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Portland Institute for Contemporary Art. Matt has designed for the Alley Theatre, Book-It Rep, Cornerstone Theater Company, Intiman, Seattle Rep, the Seattle Shakespeare Company, the Strawberry Theatre Workshop, the University of Washington School of Drama, Washington Ensemble Theatre, Waxie Moon, and Zoë|Juniper Dance Company. Matt is a part-time lecturer at the UW’s School of Drama.

Kathy Rose
STAGE MANAGER
Kathy is honored to be stage managing her first production for Berkeley Rep. She has stage managed for the Magic, Meredith Monk, the Santa Fe Opera, and the Stern Grove Festival. Most recently Kathy was the production manager for companies such as Joe Goode Performance Group, Margaret Jenkins Dance Company, odc Dance Company, Teatro ZinZanni, and Yerba Buena Center for the Arts (interim). She managed tours for Boston Ballet II, New Pickle Circus, and Santa Fe Opera Community Concerts. Kathy has acted as technical director for Lines Ballet’s 2007 home season and European tour, as well as the Shakespeare & Company. Her proudest achievement is having acted as general manager for the San Francisco Circus Center. Kathy studied acting at the University of Nebraska-Lincoln.

Madeleine Oldham
DRAMATURG
Madeleine is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Baltimore’s Centerstage, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman.

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

Seattle Repertory Theatre
Founded in 1963, Seattle Repertory Theatre is led by Artistic Director Jerry Manning and Managing Director Benjamin Moore. One of America’s premier nonprofit resident theatres, Seattle Repertory Theatre has achieved international renown for its consistently high production and artistic standards, and was awarded the 1990 Tony Award for Outstanding Regional Theatre. With an emphasis on entertaining plays of true dramatic and literary
worth, Seattle Rep produces a season of plays along with educational programs, new play workshops, and special presentations.

**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 took two shows from Berkeley Rep to Broadway: Sarah Jones’ Bridge & Tunnel, which won a Tony Award for its star, and Carrie Fisher’s Wishful Drinking, which set box-office records in Berkeley 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 co-directed its world premiere at the Taper, and has collaborated with Kushner on seven projects including Brundibar and Tiny Kushner. Two of Tony’s recent shows transferred to London: Continental Divide played the Barbican in 2004, and Tiny Kushner played the Tricycle Theatre last fall. His many regional credits include Actors Theatre of Louisville, Arena Stage, the Eureka Theatre, the Guthrie, the Huntington, osf, The Public Theater, Seattle Rep, and Yale Repertory Theatre. Known as a director, he recently turned his hand to playwriting, and two of his scripts premiered this year: Ghost Light in Ashland and Rita Moreno: Life Without Makeup in Berkeley.

**Susan Medak MANAGING DIRECTOR**

Susan has served as Berkeley Rep’s managing director since 1990, leading the administration and operations of the Theatre. She has served as president of the League of Resident Theatres (LORT) and treasurer of Theatre Communications Group, organizations that represent the interests of nonprofit theatres across the nation. Susan chaired two panels for the Massachusetts Arts Council and has also served on program panels for the National Endowment for the Arts. Closer to home, Susan chairs the Downtown Berkeley Business Improvement District and serves as president of the Downtown Berkeley Association. She is the 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.

**Les Waters ASSOCIATE ARTISTIC 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 Yorker, New York Times, Time Out New York, Time Magazine, and USA Today. Les has a history of collaborating with prominent playwrights like Caryl Churchill, Charles Mee, and Wallace Shawn, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. In 2009, 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 premieres of Ruhl’s Eurydice and Three Sisters; 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 UC San Diego and is an associate artist of The Civilians.

**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 for...
Theatre Bay Area as director of theatre services and as an independent producer at several Bay Area theatre companies. 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. Karen is married to arts attorney MJ Bogatin and they have two children.

Amy Potozkin, CSA
Casting Director
Amy is in her 22nd season with Berkeley Rep. She has also had the pleasure of casting projects for ACT (Seattle), Arizona Theatre Company, Aurora Theatre, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, The Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for the film Conceiving Ada, starring Tilda Swinton, two Josh Kornbluth films—Haiku Tunnel and the soon-to-be-released Love and Taxes—and upcoming feature film Beyond Redemption by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist-in-residence. She has coached hundreds of actors and teaches at Berkeley Rep’s School of Theatre, Mills College, and numerous other venues in the Bay Area.

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 18th 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, UP, Pittsburgh Public Theater, The Public and Second Stage Theatres in New York, and Yale Rep. For the Magic Theatre, he stage-managed Albert Takaautacka’s Breaking the Code and Sam Shepard’s The Late Henry Moss.

Marjorie Randolph
Season Producer
Marjorie is president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She recently moved back to Berkeley after retiring as head of worldwide human resources for Walt Disney Studios. During her tenure at Berkeley Rep, she has produced 16 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.

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

The Strauch Kulhanjian Family
Executive Producers
Roger Strauch is a former president of Berkeley Rep’s board of trustees and 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 board of Game Ready, and his firm is the largest investor in Solazyme, a renewable oil and bio-products company based in South San Francisco.

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Roger is a member of the engineering dean’s college advisory boards of Cornell University and UC Berkeley. He is vice-chairman of the board of trustees for the Mathematical Sciences Research Institute (msri) and a co-founder of the William Saroyan Program in Armenian Studies at Cal. He is also an executive member of the Piedmont Council of the Boy Scouts of America. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three teenaged children.

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The Bernard Osher Foundation was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides post-secondary scholarship funding to selected colleges and universities across the nation. It also benefits integrative medicine centers at Harvard University, ucsc, and the Karolinska Institute in Stockholm. In addition, the Foundation supports a national network of personal enrichment educational programs for seasoned adults, the Osher Lifelong Learning Institutes, which now operate on the campuses of 117 institutions of higher education. Finally, an array of performing arts organizations, museums, and selected educational programs in the San Francisco Bay Area and the state of Maine receive Foundation grants. The Honorable Barbro Osher, consul general of Sweden in San Francisco, chairs the Foundation’s board of directors. With a generous gift to Berkeley Rep, the Foundation established the Bernard Osher Foundation New Play Development Fund to support the commission and development of new plays.

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importance to my daughter, as well as the ability to talk about it with her,” Gisela agrees: “It changed our relationship. Before, I never thought of my mom as the fighter type, or had that respect for her—but now I do.”

For Sam Weiner, a former Teen Council member who is now in college, learning in the same context as his father, David, “was a very mutual evolution.” Bitten by the theatre bug in middle school, Sam took advantage of every opportunity to study at Berkeley Rep, eventually adding credits to his résumé that ran the gamut from scene study and audition techniques to voice and two summer intensives in high school. (He even returned to the Summer Intensive last year to assist in teaching the improv class.)

Sam deems it decidedly “awe-some” that his dad has reconnected with his passion for performing after an extended 40-year hiatus from the stage. David enrolled in his first beginning acting class that, coincidentally, was taught by Sam's Shakespeare teacher. Sam takes pride in being able to counsel his dad on techniques and material; by the same token, David often defers to Sam for advice, both practical and creative. “I unabashedly ask him questions,” he says. “Not just about teachers or classes, but about approaches and monologues to consider. I appreciate his thoughts on it because, in a lot of ways, he’s had more experience.”

Sam is proud of his dad and comments that they share a healthy sense of competition as they audition for shows at school and home, respectively. “We almost have a rivalry, because we’re both trying to be in as many shows as possible. He just did *Winter’s Tale*, and I’ve never done Shakespeare in production, so I have to step up my game.”

Maybe they can duke that one out in a stage-combat class.
Dancing with our stars
CONTINUED FROM PAGE 11

Her speed dial may have numbers for Tony Kushner, Mandy Patinkin, David Sedaris, Rita Moreno, Carrie Fisher, Oskar Eustis, Mary Zimmerman, and more, but she can’t afford to be star-struck, she says. “I need to have a professional relationship with these folks, and that’s best served by me being friendly, composed, and professional.”

Her fellow, on the other hand, is in a position to be more informal with the artists. Champagne Hughes, who was part of the team last season, bonded so much with the cast of The Great Game that she babysat for one of the actor’s kids. During Ruined, “it was kind of insane...she was taking drum lessons from the show’s drummer, piano lessons from one of the soldiers, and going dancing with the cast after the show.” Tough gig.

But the real payoff of her hard work is the knowledge that she and her team have made a real contribution to the work on stage. On the closing night of American Idiot — Megan’s first show as company manager — the stage manager pulled her aside and told her, “We’d have never made it without you.” It was a sentiment echoed heartily by the rest of the cast and crew. So a year later, when the American Idiot cast (Megan refers to them as her “kids”) performed live at the Tonys, you can understand why she teared up with pride. “Watching them — strong, happy, singing their hearts out—I was so proud to know that I was part of the team that got them there.”

It’s November 2009 and Megan is at a party with Green Day. The cast of American Idiot has just finished recording “21 Guns” with the band, and now the drinks are flowing and people are having a good time. Just then, one of the actors—who was having an especially good time — comes up and asks to borrow a pen. Megan hands him one, and to her astonishment the actor grabs a shot glass, breaks the pen into it, and announces “I’m gonna get a tattoo!”

Back to work, then.
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After triumphing on Broadway and in the Bay Area with Brief Encounter, Britain’s Kneehigh Theatre is back. The Wild Bride is a grown-up fairy tale that follows a girl’s journey through a visual wonderland. What happens when your father accidentally sells you to the devil? What do you do when your prince goes to war? Hearts break, hearts heal, and happily ever after still may be possible. Expect vivid storytelling, devilish humor and live music.

“It’s not just the story itself that’s life-affirming here; it’s the endless invention and creativity.” —Variety

“A moving affirmation of endurance, regeneration and the power of purity.” —The Times

Mikhail Baryshnikov takes the stage with Anna Sinyakina and a talented ensemble for a dazzling new play that mixes movement with a romantic story and spectacular design. This international collaboration—told in French and Russian with English supertitles—unites renowned artists born in Russia for a vivid visual experience. It’s a love story that could only unfold In Paris.

ON SALE TO THE GENERAL PUBLIC OCTOBER 23

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Artists Local usa-829, iatse . Theatres are represented by United Scenic Artists national labor union. The Scenic, Costume, Lighting, and Sound Designers in Lort Theatres are represented by United Scenic Artists Local USA-B, IAIAE.

Affiliations

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

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

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

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

Ticket exchange
Only subscribers may exchange their tickets for another performance of the same show. Exchanges can be made online until midnight (or 7pm by phone) the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

Educators
Bring Berkeley Rep to your school! Call the School of Theatre at 510 647-2972 for information about free and low-cost workshops for elementary, middle, and high schools. Call 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.

Ticket 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.
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