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CALENDAR

UNLESS OTHERWISE NOTED, ALL EVENTS ARE FOR GHOST LIGHT. DOCENT PRESENTATIONS TAKE PLACE AT 7PM BEFORE EACH TUESDAY AND THURSDAY PERFORMANCE.

JANUARY
6 Teen Night, 6:30pm
6 First preview, 8pm
8 Ghost Light, 8pm
9 School of Theatre winter session begins
11 Opening night dinner, Hotel Shattuck Plaza, 6pm
11 Opening night, 8pm
13 Tasting: Raymond Vineyards, 7pm
14 Tasting: Calstar Cellars, 7pm
15 Tasting: Dr. Kracker, 6pm
15 Producer night dinner, Bistro Liaison, 6:30pm
15 School of Theatre Night, 7pm
20 Tasting: Peterson Winery, 7pm
21 Tasting: SemiFreddi’s, 7pm
22 Tasting: Cocoa Diva’s Chocolate Bar, 6pm
23 Page to Stage, free conversation with Tony Taccone, 7pm
23 Page to Stage private donor reception, 8:30pm
26 Post-show discussion, 8pm
27 Tasting: Speakeasy Ales & Lagers, 7pm
28 Tasting: TCHO, 7pm
31 Post-show discussion, 8pm

FEBRUARY
1 Teen Council Meeting, 5pm
2 Student matinee, noon
3 Tasting: Bread Workshop, 7pm
4 Tasting: Cater Too, 7pm
10 Post-show discussion, 8pm
10 Teen Night, A Doctor in Spite of Himself, 8pm
10 First preview, A Doctor in Spite of Himself, 8pm
15 Opening night dinner, A Doctor in Spite of Himself, 6pm
15 Opening night, A Doctor in Spite of Himself, 8pm
16 night/(out), A Doctor in Spite of Himself, 8pm
18 Tasting: Raymond Vineyards, 7pm
19 Tasting: SemiFreddi’s, 6pm
19 School of Theatre Night, A Doctor in Spite of Himself, 7pm
19 Final performance, 7pm

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ON A WINTRY NIGHT some three years ago, in the confines of a crowded drinking establishment in the heart of downtown Berkeley, Jon Moscone confided in me that he wanted to create a piece about his father. “Nothing realistic,” he said, “more of a dream play about fathers and sons.” I nearly fell off my bar stool. Jon and I had known each other for a very long time. Decades before, he had served as my assistant before traipsing off to grad school to pursue a life as a professional theatre director. Over the years, I watched as he grew into a man, our relationship morphing into one of collegial and personal friendship. And in all that time, he had never spoken about his Dad. Never wanted to. And I knew better than to ask.

But on this night, it became blindingly clear that Jon was on a mission to liberate himself from his self-imposed silence. As he spoke, his words started to gather steam, cutting the air with the sweat and velocity of unbridled passion. He had no idea where he was going really, nor did he even have a clear idea about what he wanted. But he was definitely going somewhere. Somewhere he hadn’t been before. Somewhere he needed to go. And in the course of the evening, as our sobriety was pleasantly eroding, he asked me if I wanted to go on the journey with him. No road map. No guideposts. No idea what role we would each play. Just, “Do you want to come with me?”

The elements of that single conversation, filled as it was with surprise and risk and a disarming degree of trust, were present throughout the making of Ghost Light. We gravitated toward roles neither of us expected to take (me as the writer, Jon as the director), but which we intuitively sensed were the best roles to facilitate the work. Whenever our fears or our egos reared their ugly heads, which they did on occasion, we relied on each other to get us through. To keep our eyes on the prize. Of making a play that brokered the line between the personal and the political. That trafficked in histories both factual and fictitious. And that allowed us to talk about our Dads. Our amazing, unknowable, impossible Dads.

I don’t think I’ve ever been so engaged as an artist. The entire process, which began in the heavenly confines of the Oregon Shakespeare Festival (guided by Bill “Bigheart” Rauch and Alison “Mamamia” Carey), and which brought together our great design team and a cast sent directly from our dreams….was spectacularly supportive. Making Ghost Light was a gift. A rare one. I know that Jon feels the same way. We hope you will receive it in the spirit it is offered.

Sincerely,

Tony Taccone
American Mavericks

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Fri Mar 16 8pm DAVIES AFTER HOURS
Sat Mar 17 8pm

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San Francisco Symphony and Chorus

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Davies After Hours, a post-concert music event, begins immediately after the March 16 concert in the Second Tier lobby-turned-lounge. Free to ticketholders.

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THANK YOU. YES, I MEAN YOU. Or if not you, I mean someone sitting very close to you. Because in Berkeley Rep’s audience, more than 4,000 households contributed nearly $2,000,000 to support our efforts in 2011. When we look at our demographics and realize that pretty much everyone who attends our shows is among the now-famous 99%, your support is a powerful statement.

Your commitment comes in the form of gifts both large and small. Every $25,000 donation is more than matched by dozens of $5, $50, and $150 contributions made by the people seated around you. I find this quite compelling: each gift is a choice. Every contribution means someone recognized that paying for a ticket does not actually come close to paying the costs of a show. In fact, whether you’re down center or in the back row, your ticket to this performance was subsidized by someone’s contribution to Berkeley Rep. If prices reflected the true cost of producing our season, every ticket would cost close to $150! Yet our average price is less than $40 — because we donate hundreds of tickets to other nonprofits each year, schools pay only $10 to purchase seats for students, we offer discounts for youth and seniors, and we introduced tiered pricing to ensure that tickets are affordable to theatre lovers on different budgets.

There was a time when foundations, corporations, and the government made substantial contributions to support art and culture. Thankfully, many still do. Several important institutions understand that their continued generosity to cultural groups like Berkeley Rep preserves the vibrant quality of life that is the hallmark of the Bay Area. We’ve been blessed that Wells Fargo, the Hewlett Foundation, the Irvine Foundation, and the Osher Foundation play leadership roles in local philanthropy. Their ongoing support has been essential to Berkeley Rep's ability to provide its unique programming to you. But in the last decade, the portion of our operating budget covered by institutional giving has shrunk dramatically.

As this happens, our safety net is the extraordinary generosity of our audience. Members of our Donor Circle (the people who give $1,500 or more each season) have increased their collective gift in each of the last 10 years. And after a two-year decline caused by the Great Recession, the number of gifts below that grew 10% last year. Participation in the Michael Leibert Society has doubled, meaning more people are including Berkeley Rep in their wills to ensure that we can continue to provide this distinctive brand of theatre for generations to come.

So I extend my thanks to each and every one of you who made the choice to contribute to us in 2011. Consider the fact that your ticket only paid for half of the show…and then I encourage you to turn to the person next to you at intermission and say thank you. This show — and every show that we produce — is the result of an extraordinary community effort.

Wishing you the best for 2012,

Susan Medak
Keeping the ghosts out

By Kyle Sircus

Hamlet's Father. Pirandello’s Six Characters in Search of an Author. Emily Webb in Act III of Our Town. For centuries, playwrights have been fascinated by ghosts—and that’s no surprise. From its earliest origins across many cultures, theatrical performance valued appeasing the supernatural over entertaining audiences. In fact, this commitment has inspired a longstanding tradition amongst theatre practitioners to keep ghosts at bay. Though their exact origins are unknown, ghost lights have protected actors and technicians in nearly every theatre space for ages.

Continued on page 10
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Run crews are the invisible gears that move the show along in tip-top shape and leave audiences marveling at the onstage magic seemingly created by alchemy.

A ghost light is an appliance placed onstage to illuminate an otherwise darkened theatre between performances. Some say it’s used strictly to keep ghosts out of the theatre, while others contend that it’s used to appease the muse of a given theatre space. Still more pragmatic historians say that the ghost light exists to keep crew members from falling into the trap space and orchestra pit, and, ultimately, to make it easier to turn the lights on when the run crew first arrives at the theatre several hours before the curtain goes up.

The people who comprise the run crew are essential members of Berkeley Rep’s production staff who, along with Michael Suenkel, the stage manager, ensure the smooth technical operation of each and every performance. They set props and check rigging, operate the light and sound boards, and move set pieces. Run crews are the invisible gears that move the show along in tip-top shape and leave audiences marveling at the onstage magic seemingly created by alchemy.

The cast of *Ghost Light* ranks among one of our larger ensembles with 10 actors appearing onstage. In order for the show to happen successfully, though, it’s an “all hands on deck” operation for our 11-member run crew.

Berkeley Rep’s run crew learned how to make *Ghost Light* run smoothly on the Thrust Stage during the technical rehearsals just before previews. Barbara Blair, Amy Bobeda, and Alex Zeek make the cast look ravishing in Meg Neville’s era-specific costumes; Kenny Coté and Angela Don help execute Christopher Akerlind’s lighting and Andre Pluess’ sound design, respectively; and the moving mechanisms of Todd Rosenthal’s set are monitored by Ross Copeland, Octavia Driscoll, Julia Englehorn, Hana Kadoyama, and Leslie Radin. Lucky for us, one of our run crew members was already intimately acquainted with the CONTINUED ON PAGE 35
Extra, extra!

Special presentations give you more from Berkeley Rep

BY CARI TURLEY

The show you’re about to enjoy has been in the works for well over a year. Way back in 2010, we were putting the wheels in motion to bring you this very performance at exactly this time. No, we’re not psychic—just really good planners.

We have to be, since many of our shows (including this one) are planned about 18 months in advance. Why so early? When you consider all of the challenges, assembling a seven-play season is no mean feat. We need to anticipate things like housing (do we have enough space for a cast that size?), the availability of directors (will the one we want be available next March?), timing (is this an appropriate show for the holidays?), and the aesthetic interplay with other shows in the season (you don’t want two shows on the same subject—or do you?). To make it harder, not all of that information is even available a year and a half in advance. Scheduling the season is a lot like putting together a puzzle—with a few dozen pieces missing.

But the gaps in the picture are actually a blessing, because that’s what allows us to supplement our season with special presentations. These are the extra shows...
that aren’t included in a season subscription and sometimes stray a little farther from the beaten path. While the seven-play subscription season is definitely the heart of our artistic program, carefully curated by Tony Taccone and the artistic team, sometimes it’s fun to seize an opportunity to go off-book.

You’ve probably seen the handsome face of Mikhail Baryshnikov around the Theatre lately. In Paris, which he’ll co-star in this April, is a perfect example of why we love to stay flexible. In Paris is a bold, experimental piece. But we love it, so we found it a home. It’s all thanks to you that we have the chance. Berkeley Rep attracts these kinds of experiments because of our reputation for adventurous, literate, thoughtful, and responsive audiences. For both you and the artists, Berkeley Rep is a great place to try new things.

Timing also plays a role in the decision to add a special presentation. When we started planning the 2011–12 season a year ago, Eve Ensler’s Emotional Creature was still just an idea. A hot-selling book, it had yet to coalesce into an actual play. Because we leave room in our schedule to stay flexible, when an opportunity to include a late addition like Emotional Creature arises, we’re both willing and able to take it on. Without that room, we couldn’t have done the show for at least another year.

And sometimes we’ll bring back a show we’ve already done just because we like it. When audiences couldn’t get enough of Carrie Fisher’s Wishful Drinking or Mary Zimmerman’s Arabian Nights, we brought them back for an encore in the off-season.

The bottom line is that we love theatre. You do too. So we try to do as much of it as possible. And as an added bonus, an extra show can extend the contracts of our production staff for months, keeping dozens of local artisans employed. The way we see it, if we have a beautiful theatre sitting empty while there are artists and audiences eager for more, we have an opportunity. Or, as Robert Sweibel (our director of marketing) says, “A dark night at the theatre is a terrible thing.” That could very well be our mantra around here.
A school for everyone
Students and teachers both find community at the School of Theatre

BY KAREN MCKEVVITT

WANT TO TAKE AN IMPROV CLASS based on theories of quantum physics? Maybe a stand-up comedy or burlesque class? How about one on Balinese shadow puppetry — for your kindergartener? Find nearly any theatre class you desire at Berkeley Rep's School of Theatre, including those in traditional acting, directing, playwriting, and more. In the past 10 years, the School's onsite offerings each session have grown from 12 classes in 2001 to 38 classes today, for students spanning kindergarten through adult.

The mastermind behind this evolution is Associate Director MaryBeth Cavanaugh, who first joined the School in 2001 teaching Movement for Actors. Within a year she was hired full time — in addition to teaching at UC Davis as well as directing and choreographing for Berkeley Rep and other theatres. MaryBeth spent the last 10 years cultivating a breadth of theatre classes that appeal to just about anyone.

“My goals are to offer continual and inspirational learning for professional artists, theatre enthusiasts, and anyone who wants to explore, develop, and share his or her creativity,” MaryBeth says. “I try to find a balance that will bring new students in and keep returning students satisfied and challenged.”

“It is a school for the community,” says Amy Potozkin, Berkeley Rep’s casting director, who also teaches audition workshops and intensives. “The School’s classes

CONTINUED ON PAGE 37
Many Berkeley Rep patrons choose to show their appreciation through donations, and those who belong to the Michael Leibert Society — named after the Theatre’s founding artistic director — have generously included Berkeley Rep in their estate plans. Berkeley Rep honored these special patrons on November 3 with a celebratory dinner followed by a performance of How to Write a New Book for the Bible. After they were welcomed by Board President Marjorie Randolph and Planned Giving Committee Chair Jack Schafer, guests enjoyed dishes by Etc. Catering and wine courtesy of Raymond Vineyards. Associate Artistic Director Les Waters even stopped by to offer background and insights into Bill Cain’s play. While the Leibert Society members certainly enjoyed the evening, they also emphasized the importance of giving to the Theatre. “It’s very important to me that generations to come are able to enjoy outstanding theatre,” said Barbara Peterson. “Berkeley Rep is a must for future generations, and I’m delighted to contribute to its continuing success.”
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Ghosts are part of the way in which we understand our brief time on this earth. Originating from the words “gast” and “geist” (breath, spirit), they have long been thought to beckon from the afterlife, disembodied entities seeking to reconcile unfinished business from the material world they’re no longer a part of. “A ghost ... due to trauma, is stuck in our physical world and needs to be released to go on,” suggests veteran ghost-hunter Hans Holzer. He is referring to physical ghosts in “documented” hauntings—but his words apply equally to those psychological ghosts that reach out and grasp us, dragging or luring us back into the past—sometimes temporarily, in the middle of the night, and sometimes almost permanently, finding their own places in our daily lives. Unintegrated experience, unfinished business — this is the stuff of ghosts.

Ghosts could be said to live in the shadowy place that lies between rational thoughts and emotions, partaking of both. No matter how we struggle with ghosts through the workings of reason, they keep coming back, tugging from unreachable places in the psyche. This is the beauty and complexity of Shakespeare’s Hamlet, in which Tony Taccone’s Ghost Light has its roots. Hamlet concerns a physical ghost; but the play also involves a psychological haunting, an internal drama that’s played out within the young prince’s troubled mind. There is the information given to Hamlet...
by the physical ghost (while others have seen the ghost and can verify its existence, it speaks to Hamlet alone); and there is the haunting of the prince’s mind by doubts. These doubts paralyze Hamlet, and he must struggle with this paralysis in order to act. The more Hamlet broods, the more he calls everything into question: the reliability of the ghost itself; what awaits us when we shuffle off this mortal coil; the meaning of duty and obligation; the futility of revenge; and, indeed, the futility of life without revenge.

Since Sigmund Freud gave his famous reading of Hamlet at the end of the 19th century, Shakespeare’s prince has become synonymous not so much with revenge as with contemporary psychological anguish — with the emotional imprisonment experienced when ghosts from the past interrupt the forward motion of our lives. (In the wake of Freud, the propensity for brooding and indecision has become known as the Hamlet complex.) Just as Hollywood ghosts slip through walls, unimpeded by the solidity of wood or masonry, so too do psychological ghosts resist all efforts to rationally deal with them. Shut the door on ghosts and they’ll just re-emerge. No rational thought process can totally suppress a ghost that has unfinished business with a psyche.

While the ghostly silhouette of Hamlet’s predicament haunts Tony Taccone’s play, Ghost Light is premised by a real-life event that most people in the audience will either remember or know of. In 1978 George Moscone, the mayor of San Francisco, was assassinated by a man who blamed his crime on a temporary insanity caused by an excessive consumption of Hostess Twinkies. In Ghost Light, set many years after the elder Moscone’s murder, we encounter his son (in this play named Jon) who is staging a production of Hamlet. Everyone associated with Jon’s production — the actors, the crew, the costume designer — is constrained by the turmoil of a director who can’t banish or come to terms with his own history. He struggles to move forward with the play and with his life.

Ghost Light is filled with its own host of imaginary characters of the phantasmagoric variety: from family ghosts living in the recesses of long-term memory, to fantasies designed to distract and entertain us, to people we momentarily encounter in a time of trauma who somehow stay lodged within our being to sustain and communicate with us in ever-mysterious ways. There is the past we are haunted by and the future we yearn for, or the past we yearn for and the future we are daunted by. The ghosts that each of us lives with are as varied and unpredictable as human nature itself. None of us can escape these ghosts, and we may even find that we don’t want to banish them completely. They are, indeed, what make us who we are.
BY JULIE MCCORMICK

GEORGE MOSCONE IN BRIEF
George Moscone was born in San Francisco in 1929. He was raised by his Italian-American parents: George Joseph, a prison guard, and his mother Lena. In 1954 he married Gina Bondanza. They eventually had four children: Jennifer, Rebecca, Christopher, and Jonathan. After a brief stint in the Navy, Moscone opened his own private legal practice.

It was his college friend, John Burton (later a member of the U.S. House of Representatives), who first got Moscone to run for political office. At his urging, Moscone ran as a Democrat for a seat in the California State Assembly in 1960. He did not secure the position, but in 1963 he was elected to the San Francisco Board of Supervisors. In 1966, he was elected to the State Senate, and quickly was tapped by the Democratic Party to serve as majority leader. While in the Senate, Moscone gained a reputation for charisma and making decisions that could be considered controversial: he passed a bill to reduce the penalty for simple marijuana possession, spearheaded the creation of a school-lunch program, and also got the legislature to repeal California’s anti-sodomy laws, an early and major victory in the battle for gay rights.

After 10 years in the State Senate, he successfully ran for Mayor of San Francisco, and was sworn in on January 8, 1976. During his time in office, he prevented the San Francisco Giants from moving to Toronto and appointed large numbers of people previously denied a political voice — women, members of the LGBT community, and people of color — to positions within the local government. Moscone actively supported the city’s agreement to integrate the police and fire departments after a lawsuit was brought against them for discrimination in their hiring practices. Through creating a broad base coalition of local leaders to meet with the community and ensure voter consensus, he gained public approval of the construction of the Yerba Buena Center downtown.

These moves, however, were not popular with everyone. In 1977, John Barbagelata, the conservative candidate for mayor who narrowly lost to Moscone in the '76 election, attempted to have Moscone recalled. Though he easily retained his post, Moscone had to continually battle opposition from all sides, including the city’s Board of Supervisors. Conservative Supervisor Dan White resigned from the board in 1978, which meant that Moscone could appoint another supervisor whose views were more in line with his own, and thus have more of his agenda approved. This worried anti-Moscone conservatives, and to prevent this from happening, White went to City Hall to meet with George Moscone and ask for his job back. When Moscone refused, Dan White shot him four times, then went across the hall and killed Harvey Milk, an openly gay supervisor who had discouraged Moscone from reappointing White. Their deaths shocked the nation and threw the city into mourning; individuals and communities continue to process their loss and reflect upon their legacy.
Can you start by talking about how this project came about? Cause it’s sort of a weird project...

Jonathan Moscone: It is. Everyone assumes that I wrote it and Tony directed it.

Really?

JM: I think it’s just an assumption people make because it’s “my story.” The subversion of that assumption is actually the DNA of this entire project.

I heard about American Revolutions: The United States History Cycle [an Oregon Shakespeare Festival (osf) project that is commissioning 37 new plays that have sprung from a moment of change, inspiration, or conflict] through osf’s Artistic Director Bill Rauch. I decided that I might be interested in looking at this moment in history from my perspective. I threw this little idea at him in an email and he replied within seconds saying, “Okay, great.” I called Tony wanting to collaborate, because I knew that my fear around going into this alone would abort the project.

Was there something particular about this moment where you said, “Okay, now is the time for me to tell this story?”

JM: There’s a whole long, chronic feeling that became acute with the filming of Milk. I went to see a day shoot at City Hall. Everyone was extremely welcoming and very nice. I watched a scene being filmed from the sideline just next to Gus Van Sant [the director], who asked me if this is what it looked like, and instead of saying, “I have no idea — I was 10 years old and wasn’t even at Harvey Milk’s inauguration,” I turned to him and said something like, “It wouldn’t be so fancy.” He [Harvey Milk] was a supervisor — it wasn’t a big deal. And so they pulled the red carpet away. I thought, “Oooh, this is fun!”

Tony Taccone: Influence!

JM: But then I watched a moment when Victor [Garber], who was playing George, swears Sean [Penn, who was playing Harvey Milk] in, and he flubbed the line. He said “the City and Country of San Francisco,” and then he said, “Oh, I’m so sorry Gus,” and Gus said, “Don’t worry, it’s part of a montage. We won’t hear what you’re saying.” In that moment Victor looked at me, and I thought, “Oh good, thanks for screwing up the one line that George has in the movie, that didn’t even make it into the movie!” It wasn’t such a dramatic event as it was maybe just that little click. I wouldn’t say it was the straw that broke the camel’s back because that makes it sound like an explosive moment, but it was just that it all added up. And when I put that together with contacting Bill, I think those were connected.
I thought: If Gus Van Sant and Sean Penn can respond as artists to this experience, why can’t I? I am an artist. And I have a lot of the dramaturgical information already in me. Why not? As opposed to approaching from the perspective, “I’m going to set the record straight and screw them,” it was, “Why not join in this conversation and do it in a way that felt authentic?”

When I talked to Bill very early on, before I even talked to Tony, I said this wouldn’t be a historical or realistic piece. The things in my head that I’ve never shared might resonate with more people than just my therapist. Bill really bought into that idea, and then I realized I needed someone to help me get it out of my head. And I didn’t even think too hard, I just went right to Tony.

And when you did that, were you thinking of Tony as the writer or as a kind of co-collaborator?

**JM:** A person in the room whom I could share this journey with in complete trust.

**TT:** The fact that there were no clearly defined roles turned out to be an advantage for us. I once asked Ariane Mnouchkine, the famous French director, about how she casts her plays, and she said that everybody in the company plays everything for six months and then it becomes extremely clear who should do what. To everybody. I think we kind of in our own way did the same thing. We talked and talked, and after six months or so it became pretty clear that I was going to write it and that Jon was going to direct. It didn’t start that way—it came out of our creative dialogue about it, and that was really cool.

So then during that dialogue, how did you finally settle your roles and begin creating something?

**JM:** Just over time, the mise-en-scène of our visits started to morph into my lying on the couch in Tony’s loft space.

**Literally?**

**TT:** He would start out sitting, and I would be sitting across from him with my laptop, and I’d ask him stuff, and he would gradually just lie down, like, list to the left. [He demonstrates.] He would also grab his head a lot. Grab his temples, trying to channel what he was thinking. I kept trying to get him to go farther. What happened on the day your father was killed? I asked him about his dream life. I asked him about his waking life. I asked him about his brothers and sisters. I was really interested in the boy. The boy Jon Moscone. I was really interested in him talking about just the evocative sensation, the emotional sensation of what was going through that 14-year-old boy’s body.

Because I was connecting to that for myself. Look, I was born with a major stutter, which I wasn’t able to overcome until I got to college. So when Jon talked about the silence that surrounded him, I was all over that. Yeah. I completely get that. I also had an intense relationship with my own dad, who I idolized but who was far away. He was always at work, he was always someplace else. And then he’d be there. So when Jon described his father, one of the things that surprised me was when he said, “My dad was a really good dad. When he was there he was totally there, but he was also gone a lot.” So in this little prism, I was sort of transmuting my own experience through his.

This story is so public, and so many people have so many opinions and ideas about it, and think they know what happened or what the story is. You sort of circumvented all of that by just finding the points of connection.
“People impose their own stories on this story because it’s so important to them. People have become closer and closer and closer to my dad in their memories. So they have this extraordinary sense of ownership through memory. That is playwriting. They’ve written their own play over time.”

Jonathan Moscone
never went to. And she said, “Gee that’s funny. I don’t think George went there.” And he said, “No no no, you’re wrong.” So she’s having this bizarre experience where she tries a couple of times to tell him the facts, but after 20 minutes she actually gives up. Because, as Jon said, she realized that that guy’s need to own that memory of going to school with George Moscone was deeper than any set of facts.

I’ve been thinking about memory a lot the last 10 years or so, and I’ve come to understand it as a desire construct. Entirely. Even if it’s a negative construct. It reaffirms something. Whether it’s our worst fears — our worst part of ourselves or the best, it doesn’t matter. It’s a desire construct.

Another reaction we’ve had a lot is that when people come to the show, and they always say to me, “I can’t believe how well you captured Jon. It’s brilliant. It’s perfect.” I did not for one second while writing that character imagine Jon Moscone. I’ve stopped telling people this; it doesn’t make any difference. Now I just say thank you. But I imagined a guy, Jon, who talked a lot like me, thought a lot like him, and just had some issues. And the issues he has are a total combination of mine and Jon’s.

**JM:** He’s more of a gay Tony.  
**TT:** So there you go. But I’ve come to understand and respect people’s desire to own the story in some way — the desire to have it be about their dad, their mayor, their family — their pain is sometimes overwhelming.

**JM:** And beautiful. I don’t think every writer in the world knows exactly all the circuitry that’s happening underneath their words. I think you actually did write me. I just don’t think you intended to.

**TT:** Stuff happens unconsciously.

**What was it like for you, Tony, showing Jon the first draft?**  
**TT:** Scary. Scary as hell. Before I actually said, “I think I’m writing this,” I remember for a couple weeks up to that being really scared.

I was in Montreal for about 15 days. I waited by the phone like an eighth-grader waiting for a girl I liked to call back about a date. It was kind of pathetic. And I got no response. Nothing. I thought, this is what it’s really like to be a writer. You’ve put something out there, no one’s responding. I went through a whole emotional cycle: he doesn’t like it, he’s trying to figure out how to tell me, it sucks, the project’s dead. He hasn’t read it yet, how could he not read it?

Then I got home and I called, and he said flat out, “I haven’t read it; I’m really scared.” As soon as he said it, it made spectacular sense. Of course. Of course he hasn’t read it. I was so wrapped up in my own worry that I couldn’t get past my own insecurity about it. I think there were times when we both stumbled into the magnitude of what we were actually trying to do. And were surprised by it, and thrown a little bit. But I think we did a good job of actually saying, “I’m scared.” He led the way with that. Because I was never a big fan of saying that. I’m more of a fan now, frankly, because it’s true. It’s helpful to have another person know that I’m scared.

**JM:** I think even though we fell into more divided, clearly defined roles, they weren’t really reflective of the shared experience that was happening. There were times when Tony would respond emotionally as a writer and then I would respond emotionally as a director, and we would claim that kind of identity. You know, “I don’t know how to do that scene,” or “I can’t hear that now.” We were creating the experience, thinking more as theatre makers, not strictly as a writer and a director.

So it makes sense to me that people are confused about whose role is whose. We did have to assign each other the roles, but those were almost like the buoys that we would hit that would guide us. We would hit these moments in the water where we would have to check in with each other about our individual fears around the project. Most of the time it was just checking in — sometimes it would be a little frenetic, but we would always work through it. There’s not a conversation you can’t have with Tony. He’s all about, “Sure, let’s talk about it.” Maybe that was somehow operating within my head when I thought of asking him to work with me on it. I chose him in my head because it made me comfortable. I imagined Tony and it felt good. There’s nothing dangerous.

**TT:** There’s kind of nothing off limits, which is a little scary.

**JM:** You’re right. There is danger, but there’s nothing off limits.

**Once you got into rehearsal, did you ever have moments of thinking, “Oh my god, what did I get myself into?”**

**JM:** [Laughter.]

**Can you say a little bit about what those looked like?**

**JM:** I was asked so many questions and requested to talk about it so much, and do a huge presentation on the first day of rehearsal to an audience.

CONTINUED ON PAGE 41
Berkeley Repertory Theatre presents
the world-premiere production of

GHOST LIGHT

CONCEIVED AND DEVELOPED BY
JONATHAN MOSCONE AND
TONY TACCONE

WRITTEN BY
TONY TACCONE

DIRECTED BY
JONATHAN MOSCONE

JANUARY 6–FEBRUARY 19, 2012
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a 15-minute intermission

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Casting Nicole Arbusto/Joy Dickson
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CAST
Loverboy Danforth Comins*
Basil Ted Deasy*
Film Director Peter Frechette*
Prison Guard Bill Geisslinger*
Ensemble Isaac Kosydar
Mister Peter Macon*
Jon Christopher Liam Moore*
Boy Tyler James Myers
Ensemble Sarita Ocón
Louise Robynn Rodriguez*

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Danforth Comins

Danforth is delighted to make his debut at Berkeley Rep with this production of *Ghost Light*. In nine seasons at OSF he has performed in over 20 plays including as Bassanio in *The Merchant of Venice*, Bertram in *All’s Well That Ends Well*, Bo in *Bus Stop*, Brick in *Cat on a Hot Tin Roof*, Coriolanus in *Coriolanus*, Mark Antony in *Julius Caesar*, and Orlando in *As You Like It*. He has worked in many other regional theaters, including Chicago Shakespeare Theater, Geva Theatre Center, PCPA Theaterfest (the title role in *Hamlet*), and the Utah Shakespeare Festival. Later this year he will revisit the title role in *Hamlet* for Utah Shakes’ fall season. He has an MFA from the University of Illinois and was a professor of theatre at Pacific Lutheran University.

Ted Deasy

This is Ted’s first appearance at Berkeley Rep. After playing Richard Hannay in the national tour of *The 39 Steps*, Ted rejoined the company at OSF. His five seasons with OSF have included roles in *As You Like It*, *The Comedy of Errors*, *The Pirates of Penzance*, and *Rough Crossing*, among others. His recent regional credits include Benedick in *Much Ado About Nothing* at American Players Theatre and Father Flynn in *Doubt* at the Cincinnati Playhouse in the Park and Actors Theatre of Louisville. Ted’s other regional credits include *All’s Well That Ends Well* at Utah Shakes; *Anna Karenina*, *Cyrano de Bergerac*, *Mary Stuart*, *Sueño*, and others at Milwaukee Repertory Theater; *Dial M For Murder* at Geva; *Evie’s Waltz* at the Repertory Theatre of St. Louis; *Private Lives* at Indiana Repertory Theatre and Syracuse Stage; and productions at Delaware Theatre Company, the Old Globe, and Yale Repertory Theatre.

Peter Frechette

Peter has appeared at American Conservatory Theater, Cape Playhouse, George Street Playhouse, La Jolla Playhouse, the Mark Taper Forum, the Old Globe, OSF, Powerhouse/New York Stage & Film, South Coast Repertory, and Williamstown Theatre Festival, among others. His recent New York credits include productions at the Cell, Ensemble Studio Theatre, Galapagos Art Space, Manhattan Theatre Club, Naked Angels, the New Group, New York Theatre Workshop, Playwrights Horizons, Roundabout Theatre Company, and Vineyard Theatre, among others. He has directed *Blue Window* for New York University and the Atlantic School and *Fat Kids on Fire* by Bekah Brunstetter for Pipeline Theatre Company. Peter has received Drama Desk, LA Drama Critics Circle, LA Weekly, Obie, Outer Critics Circle, and Theatre World Awards; two Tony nominations (*Eastern Standard and Our Country’s Good*); two Lortel nominations (*The Dazzle and Valhalla*); and an Emmy nomination (*ThirtySomething*). He taught acting at NYU from 2008 to 2010.

Bill Geisslinger

Bill previously appeared at Berkeley Rep in *Continental Divide: Mothers Against/Daughters of the Revolution*, *Dinner with Friends*, and *The House of Blue Leaves*. In 23 seasons at OSF, he has appeared in over 50 productions and was most recently seen as Bill Fordham in *August: Osage County* and the Prison Guard in *Ghost Light*. He has also been seen at Artists Repertory Theatre, the Barbican in London and Birmingham Repertory Theatre in England, Denver Center Theatre Company, the Huntington Theatre Company, Intiman Theatre, LWP, Long Wharf Theatre, the Old Globe, Portland Center Stage, South Coast Rep, and Virginia Stage Company. Bill’s film and TV credits include *Cheers, Dead by Sunset, Imaginary Crimes, News Radio, Nowhere Man, The Skin of Our Teeth* (American Playhouse), *St. Elsewhere*, and *A Thousand Heroes*.

Isaac Kosydar

Isaac was part of the ensemble for *Ghost Light*’s debut at OSF. At Southern Oregon University he played Colonel George in *Johnny Johnson*, Dwight in *Dead Man’s Cell Phone*, Ephram Smooth in *Wild Oats*, and Longaville in *Love’s Labour’s Lost*. For Coastal Act Productions he played the Beast in *Beauty and the Beast* and the Scarecrow in *The Wizard of Oz*. Isaac received a BA from Southern Oregon University.

Peter Macon

Peter was last seen at Berkeley Rep as a witch and Donalbain in *Macbeth*. His Broadway credits include *Drowning Crow* at NTC and *Twilight: Los Angeles* at Lincoln Center. For OSF he’s played Fortune in *Ruined*, *Macbeth* in *Macbeth*, Othello in *Othello*, Tom Robinson in *To Kill a Mockingbird*, and William Henry Brown in *The African Company Presents Richard III*. Peter has also played Aaron in *Titus Andronicus* at the Shakespeare Theatre Company, Bill Cracker in *Happy End* at ACT, Oedipus in *Oedipus* at the Guthrie, and Phillip the Bastard in *King John* at Shakespeare & Company. He was a member of California Shakespeare Theater for three years. Peter’s film and TV credits include *Animated Tales of the World* (hbo), *Ashes, Chappelle’s Show, Dexter, Law and Order, The Shield, Supernatural, and Without a Trace*. He received an Emmy Award for Outstanding Voiceover Narration and the Herschel Williams Award for Outstanding Achievement in Acting from Yale School of Drama. Peter has an MFA from Yale and a BFA from the San Francisco Art Institute.

Christopher Liam Moore

Christopher is a company member of OSF where he acts and directs. He has performed at American Repertory Theatre, Arena Stage, the Guthrie, Long Wharf, the Old Globe, South Coast Rep, the Taper, and Yale Rep. He is a founding member of Cornerstone Theater Company and appeared in over 40 productions there. His film and television credits...
Tyler James Myers

Tyler was born in Medford, Oregon and attends Crater Renaissance Academy. Tyler appeared as Boy in Ghost Light at OSF. He has also appeared in plays at Ashland Children’s Theatre, Craterian Ginger Rogers Theater, and Oregon Stage Works. He made his acting debut in a small play in eighth grade at Harvest Baptist Christian School, where he discovered his love for acting. He has been an extra in a feature film called Walk In and in a Southern Oregon University film. Tyler has taken acting classes in Ashland, Los Angeles, and Portland. When not acting, Tyler enjoys his friends, music, traveling, golf, football, and family.

Sarita Ocón

Sarita is thrilled to make her Berkeley Rep debut in Ghost Light. She most recently appeared in Night Over Erzinga with Golden Thread Productions. Her favorite performances include Electricidad with Pacifica Spindrift Players, Ghosts of the River by Octavio Solis with ShadowLight Productions, and La Casa en Mango Street and School of the Americas at Teatro Visión. Her other stage credits include collaborations with African American Shakespeare Company, Bindlestiff Studio, Brava Theater Center, Cal Shakes, Hybrid Performance Experiment Collective, Playwrights Foundation, the Public Theater Residency at Stanford University, SF International Arts Festival, SF Summer Theater Festival, and Stanford Summer Theater. Sarita received her BA from Stanford University and was a recipient of the Institute for Diversity in the Arts Fellowship in 2004.
Robynn Rodriguez

Robynn was last seen at Berkeley Rep in the world premiere of David Edgar’s Continental Divide. Her performance as Connie Vine earned her a San Francisco Bay Area Critics Circle Award, and the production toured to LJP, and the Barbican and Birmingham Rep (UK). She played Clytemnestra in the inaugural Roda Theatre production of The Oresteia. Robynn is a member of the resident acting company at osf and has appeared in over 40 productions. Recently at osf, she was in the world premiere of Ghost Light and played Barbara Fordham in August: Osage County. Robynn’s regional theatre work includes the Denver Center, the Guthrie, Intiman, the Kennedy Center for the Performing Arts, and the Shakespeare Theatre.

Tony Taccone

Playwright

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 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 Repertory Theatre, and Yale Rep. Known as a director, he recently turned his hand to playwriting, and two of his scripts premiered this year: Ghost Light and Rita Moreno: Life Without Makeup.

Jonathan Moscone

Director

Jonathan has just completed his 11th season as artistic director of California Shakespeare Theater, where he most recently directed Shaw’s Candida. His other Cal Shakes credits include the world premiere of John Steinbeck’s The Pastures of Heaven by Octavio Solis, which was a recipient of the inaugural NEA New Play Development Award; Happy Days; The Life and Adventures of Nicholas Nickleby; A Midsummer Night’s Dream; Much Ado About Nothing; The Seagull; and Twelfth Night. For Berkeley Rep, he has directed Ghosts and Our Town. He is the first recipient of the Zelda Fichandler Award from the Stage Directors and Choreographers Society.

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ographers Foundation for “transforming the American theatre through his unique and creative work.” Jonathan’s regional credits include ACT, Alley Theatre, Dallas Theater Center, Goodspeed Musicals, the Huntington, Intersection for the Arts, Intiman, Magic Theatre, Milwaukee Rep, osf, and San Jose Repertory Theatre. Jonathan is a recipient of a Stanford Graduate School of Business Center for Social Innovation Fellowship and is an adjunct faculty member with ACT’s MFA program. He currently serves as a board member of Theatre Communications Group.

Todd Rosenthal
SCENIC DESIGNER

Todd received the 2008 Tony Award for August: Osage County and a 2011 Tony Award nomination for The Motherf**ker with the Hat. His current and upcoming designs include As You Like It at csf, August: Osage County at Sydney Theatre Company and the National Theatre in London, The Beauty Queen of Leenane at Theatre Royal Waterford in Ireland, Close Up Space at mtc, Clybourne Park and A Parallelogram at Steppenwolf Theatre Company, Stephen King and John Mellencamp’s Ghost Brothers of Darkland County, Roman Holiday at the Guthrie, The Seagull at the Goodman Theatre, and Who’s Afraid of Virginia Woolf? on Broadway. Todd was an exhibitor at the 2007 Prague Quadrennial and the lead designer for Mythbusters™, the Explosive Exhibition. He’s the recipient of the 2009 Lawrence Olivier Award, 2011 Los Angeles Times Ovation Award, and the 2009 Michael Merritt Award for Excellence in Design and Collaboration. Todd is an associate professor at Northwestern University and a graduate of Yale School of Drama. Visit toddar.com.

Meg Neville
COSTUME DESIGNER

Meg is a costume designer based in the Bay Area. Her Berkeley Rep credits include Closer, Dinner with Friends, Eurydice, Ghosts, In the Wake, The Life of Galileo, Suddenly Last Summer, Tragedy: a tragedy, and Yellowjackets. As an associate artist at Cal Shakes she has designed numerous productions, including Happy Days, An Ideal Husband, John Steinbeck’s The Pastures of Heaven, King Lear, Macbeth, Mrs. Warren’s Profession, The Tempest, Twelfth Night (Bay Area Critics Circle Award), and A Winter’s Tale, among others. Her other Bay Area credits include work at ACT, Joe Goode Performance Group, the Magic, San Francisco Opera Center, and San Jose Rep. Meg’s regional and New York credits include the Yale Rep and Second Stage productions of Eurydice, First Lady at Yale Rep, Orfeo & Eurydice with Chicago Opera Theater at the Brooklyn Academy of Music, Sueño at Hartford Stage, Three
Tall Women at Center Stage, and The Time of Your Life at Atlantic Theater Company, as well as works at nysf, Portland Stage, and South Coast Rep. Meg has an MFA in theatre design from Yale School of Drama and is the recipient of the Richard Senio Award for Excellence in Costume Design and the Leo Lerman Award for Costume Design. She lives in San Francisco with her husband and three children.

Christopher Akerlind
LIGHTING DESIGNER

Christopher has created the lighting for over 600 theatre, opera, and dance productions worldwide. He returns to Berkeley Rep where he designed Anthony and Cleopatra, The Life of Galileo, and The Triumph of Love. His Broadway credits include 110 in the Shade (Tony nomination), Awake and Sing (Tony nomination), The Light in the Piazza (Tony, Outer Critics, and Drama Desk Awards), Tony, Outer Critics, and Drama Desk Awards, Seven Guitars (Tony nomination), Superior Donuts, and Top Girls. His recent work includes Jonathan Moscone’s production of Ama-deus at the Alley, Martha Clarke’s new piece Angel Reapers at the Joyce Theater, the world premiere of Philip Glass’ Appomattox for San Francisco Opera, Ariadne auf Naxos at Opéra National de Bordeaux, King Lear at The Public/NY, Sleeping Beauty Wakes for LIP/McCarter Theatre, and the Wexford Festival Opera’s 2010 season. Christopher is the recipient of an Obie Award for Sustained Excellence and the Leo Lerman Award for Costume Design and the recipient designer), Northlight Theatre, Steppenwolf, Victory Gardens Theater (resident designer), and many other Chicago and regional theatres. His recent projects include Cymbeline at the Shakespeare Theatre, Equivocation at Arena Stage, Ghost Light and The Merchant of Venice at osf, Macbeth and Titus Andronicus at Cal Shakes, (where he is an artistic associate), Palomino at Center Theatre Group, Sex with Strangers at Steppenwolf, and Stage Kiss at the Goodman, as well as the score for the film The Business of Being Born. Andre has received a Barrymore Award, a Drama Critics Circle Award, Drama Desk and Lortel nominations, multiple Joseph Jefferson Awards and Citations, and an LA Ovation Award for composition and sound design.

Maya Ciarrocchi
VIDEO/PROJECTION DESIGNER

Maya is a video artist and projection designer. She has created projections for performance with such artists as Ping Chong, Merce Cunningham, Bebe Miller, and Donna Uchizono, as well as for regional theatre. Her work has been exhibited in New York at Chashama, the Chocolate Factory, Dance Theater Workshop, and many other Chicago and regional theatres. His recent projects include Cymbeline at the Shakespeare Theatre, Equivocation at Arena Stage, Ghost Light and The Merchant of Venice at osf, Macbeth and Titus Andronicus at Cal Shakes, (where he is an artistic associate), Palomino at Center Theatre Group, Sex with Strangers at Steppenwolf, and Stage Kiss at the Goodman, as well as the score for the film The Business of Being Born. Andre has received a Barrymore Award, a Drama Critics Circle Award, Drama Desk and Lortel nominations, multiple Joseph Jefferson Awards and Citations, and an LA Ovation Award for composition and sound design.

Andre Pluess
SOUND DESIGNER

Andre’s Broadway credits include 33 Variations, The Clean House, I Am My Own Wife, and Metamorphoses. His other credits include numerous productions for About Face Company (artistic associate), Court Theatre, the Goodman, Lookingglass Theatre Company (artistic associate), Northlight Theatre, Steppenwolf, Victory Gardens Theater (resident designer), and many other Chicago and regional theatres. His recent projects include Cymbeline at the Shakespeare Theatre, Equivocation at Arena Stage, Ghost Light and The Merchant of Venice at osf, Macbeth and Titus Andronicus at Cal Shakes, (where he is an artistic associate), Palomino at Center Theatre Group, Sex with Strangers at Steppenwolf, and Stage Kiss at the Goodman, as well as the score for the film The Business of Being Born. Andre has received a Barrymore Award, a Drama Critics Circle Award, Drama Desk and Lortel nominations, multiple Joseph Jefferson Awards and Citations, and an LA Ovation Award for composition and sound design.

Sasha Wolf Gallery, and Westbeth Gallery, as well as Artsphere (VA), Borderlines Film Festival (UK), Hammer Museum (CA), and Moving Pictures Festival (Canada). Maya has received residencies from Kala Arts Institute, Lower Manhattan Cultural Council, and the Ucross Foundation. She was awarded a New York Dance and Performance Award (Bessie) in 2006. Maya earned a BFA in dance from SUNY Purchase and an MFA in computer art from the School of Visual Arts.

Alison Carey
DRAMATURG

Alison is the director of osf’s American Revolutions: The United States History Cycle, a 10-year initiative to create up to 37 new plays sprung from moments of change, inspiration, or conflict in American history. She’s also the co-founder, with Bill Rauch, of Cornerstone Theater and, as resident playwright, helped to develop the company’s signature style of adapting classic plays into modern, community-specific contexts and wrote more than 25 of the company’s productions for stages across the country, including Arena Stage, Great Lakes Theater Festival, Long Wharf, NY, Pasadena Playhouse, the Taper, Yale Rep, the World Shakespeare Conference, as well as the shuttered mother plant of Bethlehem Steel, a dirt-floor cattle-sale barn in Oregon, and a crowded California shopping mall. Alison holds a BA from Harvard University.

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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, the Huntington, the Juste Pour Rire Festival in Montreal, ljp, 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*.

Leslie M. Radin  
**ASSISTANT STAGE MANAGER**

Leslie is in her ninth season with Berkeley Rep. She started as the stage management intern in 2003 and is thrilled to be here working on Ghost Light. Her favorite past productions include In the Next Room (or the vibrator play), The Lieutenant of Inishmore, Passing Strange, The Pillowman, and The Secret in the Wings. She has also worked with ACT’s MFA program, Berkeley Rep’s School of Theatre, San Francisco Playhouse, SF Opera’s Merola Program, and the New Victory Theatre in New York, where she traveled with Berkeley Rep’s production of Brundibar/But the Giraffe.

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 seven years, his shows have ranked among the year’s best in *The New..."
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Lorenzo Pisoni. Photo by Terry Lorant.* Bloomberg
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*, *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 Ruhl’s *Eurydice*, *Three Sisters*, 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.

Madeleine Oldham  
**Dramaturg / Literary Manager**

Madeleine is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Baltimore's Centerstage, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children's Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at 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, and others.
Crowded Fire Theatre Company, the Geva, the Kennedy Center, the Neo-Futurists, and Portland Center Stage.

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 Rep, 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 the 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.

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.

Shirley D. & Philip D. Schild
EXECUTIVE PRODUCERS
Phil and Shirley moved to the Bay Area after retiring in 1985. As a professor of medicine in gastroenterology at UCSF and UC Davis, Phil volunteered his services at hospitals and clinics in San Francisco and the East Bay for 20 years. Shirley volunteered for 22 years as an art librarian at the Oakland Museum of California. One of their first cultural experiences in the Bay Area was a performance at Berkeley Rep, and they have been ardent supporters ever since. They are also enthusiastic supporters of Cal Performances, Oakland East Bay Symphony, and the Oakland Museum of California. They are especially pleased to be involved with Berkeley Rep productions as they have attended almost every performance since 1985 and have introduced family and friends to the Theatre.

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 Sight-
speed. 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. (NASDAQ:SZYM, solazyme.com). 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.

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 Americans for the UN Population Fund and Planned Parenthood. 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.

Jack Klingelhofer PRODUCER

Jack is the founder and co-owner of an information technology company located in the East Bay since 1981, and he is pleased that its success has allowed him to contribute to his other passion, the East Bay arts scene. As a long-term subscriber, Jack is excited to support the creative excellence at Berkeley Rep, whose performances have meant so much to him over the years.

Julie M. McCray PRODUCER

Julie believes in supporting the arts and arts-education efforts on a local level. Having been a Berkeley Rep subscriber and supporter for more than a decade, she has been impressed with the quality and variety of thought-provoking works as well as the learning opportunities offered by the Berkeley Rep School of Theatre, where both her children have enjoyed attending classes. Julie recently joined Berkeley Rep’s board of trustees and is an artist and an active supporter and former children’s docent at the San Francisco Museum of Modern Art.

Gail & Arne Wagner PRODUCERS

Arne is an attorney with Calvo Fisher & Jacob in San Francisco. Gail is a hematologist/oncologist at Kaiser in Hayward. She is the founder of Tiba Foundation (tibafoundation.org), an organization investing in community health care in an underprivileged district of western Kenya, in partnership with Matibabu Foundation. Mama Sarah Obama, President Obama’s Kenyan grandmother, is a Matibabu patient. Arne and Gail have been attending Berkeley Rep since they were students in 1972.

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Keeping the ghosts out
CONTINUED FROM PAGE 10

show from its initial run at Oregon Shakespeare Festival (OSF), our co-producing partner on this project.

Bay Area native Hana Kadoya-ma is this year’s stage management fellow. Before arriving at Berkeley Rep, she spent the summer after her college graduation working as the script assistant for Ghost Light at OSF. “Until I arrived in Ashland,” Hana recalls, “I knew nothing about the play other than that it was about George Moscone.”

Hana’s day-to-day responsibilities in Ashland involved working alongside playwright Tony Taccone to make daily script edits. “I was the connection between the production and artistic teams. After daily meetings with [director] Jon Moscone, [dramaturg] Alison Carey, and Tony, I distributed the various changes to the production team and the cast for the next day’s rehearsal.”

During rehearsal, she would be “on book,” allowing actors to call for lines as they worked to memorize their parts and integrate the daily changes to the script. After the show’s opening night, though, Hana moved south to begin her stage management duties for Rita Moreno: Life Without Makeup here at Berkeley Rep.

For Life Without Makeup, Hana also was on book for each day’s rehearsals. Once it moved into the Roda, she became an integral part of the deck and rigging crews responsible for the flying scenery throughout the show. Hana will repeat many of those duties on Ghost Light, add some new responsibilities, and continue to learn about the show from a new angle.

“The play has a lot of quick transitions between whole different universes. I’m excited to be a part of the team that makes those happen magically for the audience and experience a play I love in a new way.”
Consider the Pregnant Pause

That delicious moment of anticipation. We savor it, waiting, waiting, waiting for the slap of a shiny, fresh thought.

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A school for everyone

CONTINUED FROM PAGE 13

are for everybody, so you have some geared toward professionals, and others are wide open to all levels.”

Intriguing and inspiring classes are just one element of a successful school. Even a quirky class with quantum physics can totally tank if the teacher is less than stellar. “Great teachers make a great school,” declares MaryBeth. “I’ve worked with many artists at a wide number of theatre companies. I try to glean information from them, other theatres and schools, and from the community of Berkeley itself. I hire artists who I respect artistically and personally — artists who have a passion for teaching, a unique point of view, and a vision that moves them to invent their own ideas and theories.”

One of these teachers is Marvin Greene, who typically teaches beginning and intermediate acting for adults. Marvin told MaryBeth that he would be excited to teach a class in cold readings and script analysis, which the School is offering this winter. MaryBeth explains, “I often ask my teachers to propose new classes or ideas. This gives them the opportunity to develop their own vision, which helps to serve and expand the vision of the School of Theatre.”

Even the youngest students are encouraged to develop their own vision. Marilet Martinez, who teaches Performance Workshop for fourth and fifth graders, explains, “I like to create a vibe for them that’s encouraging but challenging.” Some of Marilet’s students may be the shyest in the class at the beginning, but by the end are the first to speak up or try a new exercise.

These teachers credit MaryBeth, along with School Director Rachel Fink, for creating a supportive environment that’s key to everyone’s success. What’s the secret? “We have an open-door policy,” reveals MaryBeth. “Our students and teachers know that they can talk with our staff about education, theatre, and other topics in life. We share ideas and laughs, and have great love and respect for each other. I think this open and relaxed environment is instantly communicated to our students, which creates a lot of joy and ultimately a lot of creativity and higher learning.”
We acknowledge the following Annual Fund supporters whose contributions from December 2010 through November 2011 helped to make possible the Theatre's artistic and community outreach programs. Supporters noted with ● made gifts in-kind. Donors whose names are noted with ▲ have used matching gifts to double or triple their initial contributions.

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Illuminating memories

CONTINUED FROM PAGE 23

TT: This is in Ashland.
JM: The whole day was very surreal to me. And they were filming it for whatever reasons, and Tony just talked and talked and talked, and I was thinking, “Well, he’s the more vulnerable person right at this moment. My job is actually to direct this play. I can talk about my dad until the cows come home, but in an hour and a half I have to start directing.” So I started to separate the two feelings of “This is huge, ridiculous, I can’t believe I’m doing this!” with “I just need to direct this play.”

That was a helpful realization because that was the constant conflict for me. When the enormity of that realization would enter the room, I often would not know how to handle it. The way I know how to not handle something isn’t to go into a corner, close the door, and think about it; it’s more like I act out. I embrace it. Big time.

I remember this as a child. When the cameras were rolling in front of my dad, I would do things that would attract attention to myself. I was maybe the slightly cuter version of Rudy Giuliani’s son. But it was the same idea. That’s how I reacted to it. I think it revealed how discomforting the entire public experience was for me. And that’s what happened at times. I would be directing, and then I would talk about my dad and me while I was directing. Which is like saying, “Madeleine, I’d like you to go downstage left. When I was downstage left and my father and I were downstage left...,” you lose the actor, who’s going like, “Huh?”

The actors would love to hear it on one level, and on another they just wanted to know how to do the play. So every day I felt twice as exhausted and about half as satisfied as I should have, because I felt like I was failing at keeping clarity. But Chris Moore, who plays my character, said over drinks during the run of the show, “How would you have done it any other way? What model were you working from? Of course you fell into that.” They were very generous and lovely about accepting that in me.

There were times when I could separate, and I would give really good directing notes. Oddly, because of this tension, some of the clearest pieces of direction I ever gave came out of my mouth.

I’d like to ask Tony the same question. This is your second play. This is not a very straightforward situation by any means. Did you ever have a moment of “Oh my god what did I get myself into?”

TT: Ummm...
JM: Please don’t lie because I know the answer.

TT: Never! Not a single time! Yeah, of course. There’s nothing quite like the first time you hear it read out loud. There’s nothing like the first runthrough. I was a basket case. Pretending that I was totally on top of it. But Jon could feel me—feel my molecular structure virtually exploding.

JM: It was a painful, painful experience. [Laughs.] Plays develop over time. It’s all trust. The whole process is one big trust exercise. It’s a hard trust when you’re on the front line, which you were. I was too, but you were more so.

TT: It felt like the ghost of every playwright who would cause me anxiety or who I’d had a negative experience with was in my mind. Now I’m the writer and I’m trying to resist being that guy and failing. At that first run-through I was watching the actors and thinking to myself, “There is a melody line there that no one is singing. It’s a musical score, can’t they sing it?!” Of course, I’d had that experience many times as a director. But all I can tell you is that, as a writer, it felt different. A different level of despair.

But I have to say, if this project suffered from anything it was from people caring so much about it. About each other, themselves, the history of it... It’s fraught with caring. The caring is also great because when it works it’s spectacular, but when it doesn’t... Just have fun and get the jokes right!

[At this point, Jon had to leave for another interview. Tony and Madeleine continued talking for a bit longer.]

TT: You know, the stories that Jon and I tell in these interviews are a testament to what I’m interested in, because it changes over time. Our desire to tell the story in a particular way shifts every time.

That’s so funny, because that’s just like the play.

TT: Exactly, that’s what the play is trying to do.

I wrote one of my short stories about memory, where I went back to my house in Long Island, and it wasn’t the same house. The amazing thing was that the old memory came back again later, because my need to have it be that house was greater than whatever was really objectively true.

So there’s this interest in how memory works, and in the play this guy picks a scab off of a wound that he’s not on top of, and it releases something buried inside him. He can’t control what’s about to happen. And his dream life just...ruptures. What happens in his unconscious will no longer be contained by his conscious life. And it reveals itself in a panic attack—this major panic attack. And he has to deal with that, because it’s a physically threatening event.

There’s a whole theatrical genre of memory plays. Does Ghost Light fit in to that?

TT: No, I hope it doesn’t. Because my view of memory plays is that they’re all full of wistful monologues.

“Memory plays” are usually about the content of the dream memories rather than an investigation into those memories.

TT: Yeah, and the memories I’m interested in here are extremely active and dangerous. And they’re anthropomorphized into characters that are going to kill somebody. Kill the host! My view of the traditional memory play is where somebody has a long monologue about nostalgia, or the past, as if the past is dead. My whole point is that the past is never dead. The past is more alive than we can possibly bear. And it only reveals itself in times of either great happiness or great pain. And it’s too obvious to ignore.
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- **No food or glassware in the house**
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- **Please keep perfume to a minimum**
  Many patrons are sensitive to the use of perfumes and other scents.
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- **Phones / electronics / recordings**
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- **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.
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