IN PARIS
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THE BERKELEY REP MAGAZINE 2011–12 · SPECIAL ISSUE

COVER PHOTO OF ANNA SINYAKINA AND MIKHAIL BARYSHNIKOV BY ANNA AKARTSEVA

CALENDAR
Unless otherwise noted, all events are for In Paris.

APRIL
25 First performance, 8pm
28 ONSTAGE gala, Four Seasons San Francisco, 5:30pm

MAY
2 Teen Council meeting, 5pm
4 Tasting: Peterson Winery, 7pm
5 Backstage Tours, 10am
5 Tasting: Calstar Cellars, 7pm
11 Tasting: Cater Too, 7pm
12 Tasting: Via Pacifica Selections, 7pm
12 Last performance, Red, 7pm
13 Last performance, 2pm
20 Middle School Sneak Peek, 1pm
25 Teen Night, Black n Blue Boys / Broken Men, 6pm
25 First performance, Black n Blue Boys / Broken Men, 8pm
30 Opening-night dinner, Black n Blue Boys / Broken Men, Bistro Liaison, 6pm
30 Opening night, Black n Blue Boys / Broken Men, 8pm

School of Theatre event
Donor appreciation event
Vibrant, friendly, and culturally comfortable in just about any part of the world, the Prices are living the life well-traveled. And when they’re home, they enjoy the people, services, amenities, and the freedom to write their next, best chapter at St. Paul’s Towers. To learn more, or for your personal visit, please call 510.891.8542. For information on other Episcopal Senior Communities, visit jtm-esc.org.
ART IS FUNDAMENTALLY about taking chances: trundling through the unknown recesses of the unconscious to “make something.” Some artists take more chances than others, buoyed by the force of their circumstances, their personalities, and their capacity to conquer their fear of disapproval. A rare few are so gifted and so courageous they stand as a beacon for the rest of us, their professional lives becoming successful testaments to both resiliency and grace. If they live for a long time, the body of their work transcends any individual project, and they come to exist in a special niche in our collective history. Such a person is Mikhail Baryshnikov.

It is a great honor to introduce Mr. Baryshnikov and his colleagues to our stage, precisely because he is still taking artistic chances. *In Paris* uses a nuanced, complex theatrical vocabulary of music, mime, video, and excerpts of Russian and French to explore the relationship between an older man and a younger woman and its larger theme of profound loneliness. Easy emotional access is denied to the audience, forcing us to grapple with the fact that we are being asked to participate in an artistic experiment. What a gift for all of us! That an artist as great as Mr. Baryshnikov should focus his energies and creative resources on such a challenging project serves as a source of unmitigated inspiration.

Sincerely,

Tony Taccone
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.
MICHAEL KORS
Watch with nude leather strap. $225.

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Discover Berkeley Rep’s 2012–13 season

BY KAREN MCKEVITT

Even as shows launched from its stage continue to thrill audiences in New York and nationwide, the Tony Award–winning Berkeley Repertory Theatre proudly announces five of seven exhilarating plays for the 2012–13 season. Read about them here — and see what shows some of our staff are especially looking forward to!

Want the best seats to these shows at the lowest prices? Of course you do! Just subscribe to Berkeley Rep. The Main Season package guarantees tickets for Chinglish, Pericles, The White Snake, and two shows to be announced soon, while the Full Season package also includes seats for An Iliad and Troublemaker. Alternatively, you can “choose your own season” by selecting three or more plays that appeal to your palate. In addition to significant savings, subscribers receive valuable benefits such as the right to reschedule for free, discounts when purchasing tickets for friends, and the opportunity to secure seats before the general public for special events. Learn more at berkeleyrep.org/1213.

Chinglish
Written by David Henry Hwang
Directed by Leigh Silverman
Aug 24–Oct 7

In Chinglish, an American businessman heads to Asia to score a lucrative contract for his family’s firm — but the deal isn’t the only thing getting lost in translation when he collides with a Communist minister, a bumbling consultant and a suspiciously sexy bureaucrat.

An Iliad
Adapted from Homer · By Lisa Peterson and Denis O’Hare · Translation by Robert Fagles · Directed by Lisa Peterson
Oct 12–Nov 11

An ancient tale comes roaring back to life in a compelling new telling filled with contemporary wit and wisdom. The clash of swords and shields, the broken hearts and broken oaths, the bonds of friendship and family — An Iliad arises on a bare stage, told by an old man who’s seen too much.

Katrena Jackson
Patron Services Manager
An Iliad is going to be great. It seems very mystifying and magical. It takes me back to the excitement of a new Harry Potter movie. I can’t wait.

Edward Hazzard III
Carpenter
I’m looking forward to An Iliad. I read Homer’s Odyssey, and the story really stuck with me, so I can’t wait to experience one of his other stories — and this show’s been getting great buzz! I also always appreciate it when we can put an epic on our stage.

Tom Pearl
Production Manager
One word: boats. An Iliad retells Homer’s epic poem of the siege of Troy and the massive navy assembled by the Greeks. The White Snake also contains some journeys by boat. Pericles is full of shipwrecks and sea voyages. And most exciting of all, Troublemaker brings a boat chase and other delightful absurdity.

Lily Yang
Special Events Manager
I can’t wait for Chinglish. I’ve seen what it’s like for foreigners in Asia — how difficult it can be, and how humorous too, and this play certainly captures that humor! It’s also the first show of the 2012–13 season, and I’m looking forward to working on what’s sure to be a wonderful opening night!
Pericles, Prince of Tyre
Written by William Shakespeare
Directed by Mark Wing-Davey
Apr 12–May 26, 2013
Action, adventure, emotion and awe...Expect that and more when Mark Wing-Davey brings a nimble take on Shakespeare to Berkeley Rep. A virtuous man clings to the mast of a storm-tossed ship as his family reels from palace to brothel to a sacred Greek temple. Discover the excitement of Shakespeare all over again in Pericles.

Amy Potozkin
Artistic Associate & Casting Director
Pericles! I’ve cast four shows for director Mark Wing-Davey. It will be interesting to see what he does with this rarely produced Shakespeare play. You can be sure if Mark is directing, it will be exciting, innovative, and bold.

Andrew Susskind
Executive Assistant
As someone who loves to travel, I’m extremely excited about Pericles, Prince of Tyre. There is the physical journey of traversing the open seas, but the real adventure is meeting people and experiencing something new and different.

The White Snake
Written and directed by Mary Zimmerman
Nov 9–Dec 23, 2012
Tony Award–winning director Mary Zimmerman casts a spell with The White Snake, a classic romance from Chinese legend. As she falls for a charming young man, a snake spirit discovers what it means to be human. But a monk objects, and the bride must unveil her magical powers to save their love.

Benjamin Hanna
School of Theatre Community Programs Manager
Last year was my first time experiencing the magic of Mary Zimmerman’s playful and whimsical work. I’m so jazzed to introduce as many teens as possible to her new piece, The White Snake.

Lauren Shorofsky
Facilities Coordinator
I’m looking forward to The White Snake. I’ve always loved Mary Zimmerman’s work and her style. I love her visual storytelling, and this show based on Chinese legend just sounds so intriguing.

Madeleine Oldham
Director, The Ground Floor/Dramaturg
I cannot wait for Troublemaker. I’ve been working with Dan for almost four years now on the development of the script. It’s my absolute favorite part of my job when I get to start working with a writer when a play is only an idea, and see it all the way through to a production.

Troublemaker or The Freakin Kick-A Adventures of Bradley Boatright
Written by Dan LeFranc
Jan 4–Feb 3, 2013
Only Berkeley Rep could unleash this wild world premiere, commissioned from hot young playwright Dan LeFranc. It’s nineteen mighty-eight. In working-class Rhode Island, Bradley and his bestest friend tangle with rich kid Jake Miller and his middle-school goons. Faster than a speedboat, more fun than a video game, Troublemaker has a sassy mouth and an irresistible heart of gold.

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Terence Keane
Director of Public Relations
I’m looking forward to the two shows we haven’t picked yet—because announcing them is a big part of my job. I can’t wait to be handed a new script, find a quiet place to read it, write up a description that tries to capture the spirit of the play, and make sure it reaches you as quickly as possible.
Is there life after Berkeley?

BY TERENCE KEANE
AT ONE TIME OR ANOTHER, ALL OF US WONDER... What happens when the curtain goes down? When the lights go dark? Is that really the end? Or is there life after Berkeley?

At Berkeley Rep, we always try to live in the here and now. We’re focused on being fully present with you, our loyal, local audience — and our goal is always to give you the most exhilarating, entertaining, thought-provoking experiences that we can conjure on stage. Nonetheless, we’re always proud when our shows are reincarnated at other theatres.

Lately, it seems like the cycle of rebirth has accelerated. In the last six years, Berkeley Rep has helped send six shows to Broadway. Seven more landed off Broadway, one moved to London, two turned into films, and others toured the nation. One even became a bestselling book!

Here’s a glimpse into the afterlife of a few of our dearly departed...

1. After creating buzz on Broadway, In the Next Room (or the vibrator play) is being produced in more than 30 cities in America, Australia, New Zealand, and even Peru.
2. Mary Zimmerman’s mesmerizing adaptation of The Arabian Nights enjoyed a mini-tour when it caravanned to Kansas City, Chicago, and DC.
3. John Leguizamo collected the Drama Desk Award and Outer Critics Circle Award when he took Ghetto Klown to Broadway.
4. Let Me Down Easy, the electrifying solo show from Anna Deavere Smith, proved so popular with audiences across America that PBS aired it as part of Great Performances.
5. Girlfriend, the charming young thing that debuted on our Thrust Stage, had a one-night stand in New York when Les Waters directed a concert version of the show at Joe’s Pub. Les will also present the show next winter for his new home family at Actors Theatre of Louisville.
6. American Idiot rocked its way to two Tony Awards and a Grammy before launching a 23-city tour of the U.S., Canada, Britain, and Ireland.
7. Compulsion and In the Wake both played off Broadway at The Public Theater, and the latter netted an Obie Award for director Leigh Silverman.
8. When we helped introduce U.S. audiences to The Great Game: Afghanistan, top brass from the Pentagon requested an encore performance in DC.
9. Tiny Kushner met Big Ben when Berkeley Rep’s collection of one-acts from legendary writer Tony Kushner shipped off to London.
10. Berkeley Rep felt like a proud Ivy League parent when our Three Sisters went off to Yale Rep and got top marks from East Coast critics.
11. Our world premiere of How to Write a New Book for the Bible traveled to Seattle, where Bill Cain’s gem of a drama delighted Emerald City audiences.

Those are just shows from the last four seasons that leapt into the great beyond. Now, instead of peering backward with our crystal ball, let’s peek into the future:

• In Paris in Manhattan? The show you’re about to watch is headed to Lincoln Center this summer.
• Next, on our Thrust Stage, Pulitzer Prize finalist Dael Orlandersmith gives a riveting performance in Black n Blue Boys / Broken Men.
• Eve Ensler, the Tony Award-winning creator of The Vagina Monologues, comes to Berkeley Rep for June’s world premiere of Emotional Creature.
• And our upcoming season includes the West Coast premiere of Chinglish by David Henry Hwang, the world-premiere production of The White Snake from Mary Zimmerman, and Dan LeFranc’s sassy new show Troublemaker, or the Freakin Kick-A Adventures of Bradley Boatright.

Many plays are born in Berkeley. At last count, the Theatre’s progeny included 62 world premieres, 41 West Coast premieres, and 5 American premieres. Thank you for helping bring them into the world... Who knows where they’ll end up?
Teen Council makes a claim

BY HANNAH LENNETT

On February 12, members of Berkeley Rep’s Teen Council put down their smartphones, pushed aside SAT study books, and took a leading role in a cause that may sound less exciting than the Occupy movement, but one these teen artists and arts patrons hold dear: arts advocacy.

“Claim: Your Education. Your Voice. Your Arts” (ClaimyourARTS) was hosted by Berkeley Rep’s School of Theatre (just a hop down the street from the Theatre). In addition to offering classes, outreach programming, and a host of workshops and events for all ages, the School of Theatre is home to the Teen Council, a group of more than 250 Bay Area teens who are passionate about becoming informed and engaged artists.

After spending months discussing their frustration about not having a voice in the elimination of arts programs in their schools and communities, as well as not having the resources to advocate effectively if given the chance, a committee of 10 Teen Council members decided that it was time to create an event where teens could rally around their cause and become articulate advocates. They spent January marketing, designing, and organizing an arts advocacy training day for their peers. On February 12 at 10am, 60 arts advocates determinedly clutching cups of

“I am an arts advocate. The arts are vital for my education. They empower and inspire. The arts are necessary for my development as a person. They help me to be open-minded, empathetic, and creative. The arts improve my community and my world because they generate and captivate. I will speak up for the arts because every person, no matter their background, deserves to be unique, blissfully playful, and confident. This is our education. Our voice. Our arts. And this is why I am an arts advocate.”

The ClaimyourARTS Manifesto
the garden of everything

BLOOMINGDALE'S
MACY'S
NEIMAN MARCUS
NORDSTROM
BURBERRY
EILEEN FISHER
ERMENEGILDO ZEGNA
JUICY COUTURE
KATE SPADE NEW YORK
LABELLE DAY SPAS & SALONS
LOUIS VUITTON
MAXMARA
MICHAEL KORS
RALPH LAUREN
Tiffany & Co.
TORY BURCH
VINCE.
WILKES BASHFORD
The event opened with a giant scavenger hunt designed to help students learn basic facts and figures about arts education. The rooms looked like an office-supply store had exploded as students rushed through construction-paper obstacle courses, glow-in-the-dark Jeopardy boards, and advocacy Mad Libs plastered around the walls. Through the din of teenagers engaged in deep competition, one could hear the occasional gasp when a statistic truly hit home. “My school only sets aside 2 percent of its budget for the arts. Are you serious?!”

The teens were helped through the game portion of the day by several arts experts, including Managing Director Susan Medak and Brad Erickson, executive director of Theatre Bay Area. Assemblymember Nancy Skinner joined the second portion of the day when the morning’s information was applied to an arts advocacy debate where teens learned a very valuable lesson: advocacy is not easy.

While the teens were full of stories about the arts being a home in times of need, a haven in a day full of standardized testing, and a way to express oneself in a pivotal time in their lives, this was not enough to make a convincing argument. Advocating for
a cause requires planning, specific goals, and a mastery of the subject matter on a level that many students had not yet experienced. “I hope you realize how important it is for a civil society to have people who are willing to be for things and not just against them,” said Susan, as she and Nancy profusely thanked the students for their passion and dedication to such a difficult task.

In the final portion of the event, teens designed a public service announcement, which has since been produced by Berkeley Rep’s multimedia producer, Pauline Luppert. The video opens in a drab high school where students march monotonously through the halls, mouths covered in black tape. When the students reach their art classroom, they remove the tape, their world jumps into bright color, and, with activated voices and bodies, they dive into various art projects. You can view the full PSA on the ClaimyourARTS website and Facebook page.

ClaimyourARTS participants also encouraged their communities to celebrate Art is Education Month in March by using school announcements and newspapers, as well as social media, to spread the word about advocacy. Additionally, a delegation of six teens led by Rachel Fink, director of the School of Theatre and organizer of ClaimyourARTS, joined hundreds of the nations’ grassroots activists at Arts Advocacy Day in Washington, DC in April.

Advocacy may not be easy, but that’s not stopping these young advocates as they take their message coast to coast about the importance of arts education.

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Engage in new ideas with a cultivated group of learners in Arts and Humanities courses at UC Berkeley Extension. Don’t miss these exciting summer selections—enroll today!

**Homer’s The Iliad**
May 31–June 28 in Berkeley

**NEW! Quranic Stories**
June 2–30 in Berkeley

**NEW! Play as a Subversive Strategy**
June 5–Aug. 7 in San Francisco

**NEW! Science Writing**
June 7–Aug. 16 in Berkeley

**NEW! Travel Journalism**
June 7–28 in Berkeley

**NEW! American Art**
June 14–Aug. 16 in San Francisco

**NEW! Printmaking and Street Art as Activist Tools**
June 18–Aug. 20 in San Francisco

**Writing the Young Adult Novel**
June 19–Aug. 21 in Berkeley

**Six Shakespeare Tragedies**
June 21–July 26 in Berkeley

**Children’s Picture Book Writing Workshop**
June 25–July 30 in Berkeley

**Writing for Social Media: Prose That Works for Web 2.0**
July 11–Aug. 8 in Berkeley

**Mystic Poetry**
July 21 in San Francisco

**ARTS AND HUMANITIES**

UC Berkeley Extension
extension.berkeley.edu/artsandhumanities
when grandparents, parents, and children gather together, it’s usually because there’s a holiday to celebrate or a turkey dinner to eat. Sometimes it’s because someone’s graduating or getting married. And sometimes, it’s because there’s a play to see.

Melvin and Hella Cheitlin are part of a community of Berkeley Rep patrons for whom theatre is, literally, a family value. Hella recalls that she and her husband first started attending shows here 35 years ago, in “the early days” of the Theatre. Their son, Ken, inherited his parents’ fondness for Berkeley Rep; now he and his wife, Betsey, are regular theatregoers, too. “We take a subscription for four people, and they come with us,” explains Hella, who also donates to the Theatre. “They pay for half and we pay for half.”

The family even has a pre-theatre tradition that offers them time to bond and catch up. “We come from San Francisco and meet Ken and Betsey for dinner before the theatre,” says Hella. “It’s a family get-together.”

And the Cheitlins aren’t just staying in the audience; after taking a course at Berkeley Rep’s School of Theatre, Hella’s grandson, Trevor, “My wife and I began to subscribe to Berkeley Rep when our daughter was a baby. It was a great way of making sure as new parents that we’d get out on a date five times a year.”

BILL HOFMANN
appeared on the Roda stage in director Jonathan Moscone’s 2005 production of *Our Town*.

For seven-play subscribers and donors Bill Hofmann and Robbie Welling, visiting Berkeley Rep has always been a family affair.

“My wife and I began to subscribe to Berkeley Rep when our daughter was a baby,” says Bill. “It was a great way of making sure as new parents that we’d get out on a date five times a year.”

When she was old enough, daughter Julia enrolled at the School of Theatre and took a number of courses in stage combat. She can now wield the broadsword, rapier, small sword, and dagger.

“Julia’s been inspired by her performance classes,” says Bill. “She’s done the full range and is eager for more.”

Julia is also a member of the School’s Teen Council, so she gets to see many Berkeley Rep shows before her parents—a far cry from her early days at home with the babysitter. “She always loves the shows,” says Bill.

Berkeley Rep’s inclusive policy towards families and young people is part of what keeps Bill and his family coming back season after season.

“Over the years we’ve been attending, we’ve seen Berkeley Rep reach out to younger and more diverse communities with a wide range of theatre presentations—it’s been great to see audiences discover the Theatre year after year,” he says.

While Hella Cheitlin and Bill Hofmann can take credit for introducing their children to Berkeley Rep, the opposite was true in the case of Steven and Jill Fugaro.

“We found Berkeley Rep in 2003 through our son Kevin’s drama coach in high school,” remembers Jill, based on “a recommendation from someone we had terrific admiration for, artistically. We were referred to see a show that Mary Zimmerman was doing at Berkeley Rep called *The Secret in the Wings*."

The Fugaros were instantly hooked. “We really liked what we saw and
continued coming to as many shows as we could while Kevin was still in high school,” Jill says. It all came full circle a couple of years later when Kevin, as a freshman drama student at Northwestern, joined the cast of a university production of Cymbeline — directed by, of all people, Mary Zimmerman, professor of performance studies at the university.

Kevin is now a professional actor based in New York and is currently performing in Romeo and Juliet at the Oregon Shakespeare Festival. According to Jill, a member of the Theatre’s board of trustees, the years of attending Berkeley Rep’s shows as a family played a formative role in her son’s creative development.

“I’d say Berkeley Rep definitely had an impact on his career. Somebody who goes into performance art is always absorbing what they see,” she says. “We had a lot of interesting inspiration from Berkeley Rep. What he’s seen there has a definite impact on who he is as an actor.”

Families like the Cheitlins, Hofmanns, and Fugaros prove that patronage really does give back. Their close, enduring relationship with Berkeley Rep has engendered a love for performance that transcends the generations and serves as inspiration for the next wave of young theatre artists.

“For us, especially as scientists and engineers, supporting the arts is key,” explains Bill. “Our giving strategy has always been to support local institutions, so we’ve always had a special place for Berkeley Rep in our hearts.”

Hella echoes the sentiment. “We need to support the arts, all aspects of the arts, and to try also to instill that in our children so the next generation will continue to support the arts. I think that’s very important. And I hope that in our little way we’ve done that.”

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2012–2013 Season

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Special Events

* Einstein on the Beach
  An Opera in Four Acts
  by Robert Wilson and Philip Glass
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  Gustavo Dudamel, music director

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World Premiere!
  The Secret Garden
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Ojai North!
  Mark Morris, music director

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Afiara String Quartet

Australian Chamber Orchestra

San Francisco Opera Orchestra

Nicolài Luisotti, conductor

Dance

Mariinsky Ballet
  & Orchestra
  Swan Lake

Mark Morris Dance Group
  The Hard Nut
  Members of the Berkeley Symphony

Joffrey Ballet
Hubbard Street Dance Chicago
Trisha Brown Dance Company
Alvin Ailey American Dance Theater

Eifman Ballet of St. Petersburg

Rodin

Béjart Ballet Lausanne

Early Music

Concerto Köln
Handel's Messiah
Philharmonia Baroque Orchestra
Masaaki Suzuki, conductor

The Tallis Scholars

Davitt Moroney, harpsichord

Handel and Haydn Society

Koret Recital

Emanuel Ax, piano

Nicolas Hodges, piano

Eric Owens, bass-baritone

Christian Tetzlaff, solo violin

Leonidas Kavakos, violin

Miloš, guitar

Susanna Phillips, soprano

Nathan Gunn, baritone

Jeffrey Kahane, piano

Simon Trpčeski, piano

Theater

Laurie Anderson
  Dirtday!

Théâtre de la Ville
  Ionesco's Rhinocéros

Jazz

The Delfeayo Marsalis Octet
  Sweet Thunder

Monterey Jazz Festival on Tour
  50th Anniversary

Wynton Marsalis
  & the Jazz at Lincoln Center Orchestra

Strictly Speaking

Dan Savage

Fran Lebowitz

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Ray Kurzweil

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National Circus of the People's Republic of China
  Georgia's Ensemble Basiani

Chucho Valdés & The Afro-Cuban Messengers

Angélique Kidjo

Mumenshanch

Kodo

Soledad Barrio & Noche Flamenca

Circus Oz

Afropop Spectacular
  with Oliver Mtukudzi & Fatoumata Diawara

Paquito D'Rivera & The Assad Brothers

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Single Tickets On Sale:
  Donors of $75+: July 22
  Email Club: July 29
  General Public: August 5

*Join the Email Club online at calperformances.org
FIDELITY IS BERKELEY REP’S newest production sponsor this season. Its Berkeley branch opened in 2010, but the company’s commitment to the arts has been a mainstay of its philanthropic efforts since its early days on the East Coast. We spoke with Roberto Santos, vice president and branch manager of the Berkeley Investor Center, about Fidelity’s new presence in Berkeley, its support of the arts, and their latest partnership.

**Fidelity is relatively new to Berkeley. What attracted you to open a branch in our community?**

The branch officially opened on August 16, 2010. Our company is community based, really focused on the client, and we have a lot of East Bay clients who were asking for Fidelity to open a branch near them. Being a Bay Area native, having a sibling and friends who went to UC Berkeley and having attended Cal events growing up, I know that Berkeley is a very unique community. The diversity, the culture, the presence of an institution of higher learning—all of those things combine to make Berkeley what it is.

**What’s Fidelity’s philosophy on corporate social responsibility and philanthropic giving?**

Fidelity has been a longtime supporter of the arts throughout our growth as a company, we’ve supported several arts organizations around the country, from symphonies to theatres. When we opened our branch in Berkeley, we looked at it as an opportunity to support the arts locally. We’ve already contributed to a school with a robust music program that was in need of new instruments. Berkeley Rep is an important local cultural institution, and by supporting the Theatre, we’re taking our commitment to a new level. We feel that supporting the arts in local communities is a great use of our philanthropic funds.

**Why did Fidelity choose to support Berkeley Rep?**

Our company has a long history of supporting the arts. Berkeley Rep is a leading arts organization, and it’s so close to us—only a block and a half away. The Theatre has a great reputation for serving the community through its productions and arts education programs. Because of its commitment to excellence, Berkeley Rep can bring renowned international artists like Mikhail Baryshnikov to Bay Area audiences. Like Berkeley Rep, Fidelity aspires to excellence by providing the most outstanding client experience through lifetime relationships, investment guidance, and dedicated service. We’re proud to partner with Berkeley Rep—it just makes sense.

We’re pleased to be able to contribute to Berkeley’s cultural richness by supporting Berkeley Rep. And while Fidelity may be new to Berkeley, the company has a long, successful history of helping out clients with any and all of their investment needs. If you haven’t already, I encourage you to come and visit us at our investor center on University Avenue.
Next at Berkeley Rep

Black N Blue Boys

Written and performed by Dael Orlandersmith
Directed by Chay Yew
May 25–Jun 24
Call 510 647-2949
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Berkeley Rep
Berkeley Repertory Theatre, in a co-presentation with Baryshnikov Arts Center, Dmitry Krymov Laboratory, and The AG Foundation, in association with Korjaamo Culture Factory, presents

IN PARIS

ADAPTED FROM THE SHORT STORY BY IVAN BUNIN
DIRECTED AND ADAPTED BY DMITRY KRYMOV

APRIL 25–MAY 13, 2012
RODA THEATRE · SPECIAL PRESENTATION

In Paris runs one hour and 20 minutes without an intermission
Performed in Russian and French with English supertitles

In Paris is made possible thanks to the generous support of

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PERFORMERS

Mikhail Baryshnikov and Anna Sinyakina,
Polina Butko, Maria Gulik, Maxim Maminov,
with Lasse Lindberg and Ossi Makkonen

Scenic & Costume Designer Maria Tregubova
Composer Dmitry Volkov
Lighting Designer Damir Ismagilov
Audio & Video Designer Tei Blow
Movement Coach Andrey Shchukin
Choreographer Alexei Ratmansky

Production Manager Will Knapp
Video & Sound Supervisor Tei Blow
Company Manager Kathryn Luckstone
Lighting Supervisor Valentina Migoulia
Technical Director Anthony Cerrato
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Many thanks to Georgiana Pickett, Pamela Rapp, Pedja Muzijevic, Eleanor Wallace and the staff at Baryshnikov Arts Center.

In Paris premiered on August 17, 2011 at the Korjaamo Culture Factory, Helsinki, Finland.
Mikhail Baryshnikov
PERFORMER

Mikhail, a native of Riga, Latvia, was born in 1948 and began studying ballet at the age of nine. As a teenager, he attended the Vaganova Academy in Leningrad, graduating from student to principal dancer of the Kirov Ballet in 1969. In 1974 he left the Soviet Union to dance with major ballet companies around the world including the New York City Ballet, where he worked with George Balanchine and Jerome Robbins. In 1980 he began a 10-year tenure as artistic director of American Ballet Theatre, nurturing a new generation of dancers and choreographers. From 1990 to 2002, Mikhail was director and dancer with the White Oak Dance Project, which he co-founded with choreographer Mark Morris to expand the repertoire and visibility of American modern dance. In 2005 he opened the Baryshnikov Arts Center (bac) in Manhattan, a creative home for local and international artists to develop and present work. Under his leadership as artistic director, bac programs serve approximately 500 artists and more than 20,000 audience members each year. Mikhail’s many awards include the Chubb Fellowship, the Commonwealth Award, the Jerome Robbins Award, the Kennedy Center Honors, and the National Medal of Honor. Most recently he was awarded the rank of Officer of the French Legion of Honor.

Polina Butko
PERFORMER

Polina is a musician (vocal and percussion), tap-dancer, and choreographer. She has been working in Artur Gazarov’s percussion group Sambateria as percussionist, tap-dancer, and vocalist. Her teachers include Chloe and Maud Arnold, Brenda Bufalino, Roxane Butterfly, Michelle Dorrance, Savion Glover, Derick K. Grant, Margaret Morrison, Sarah Petronio, Max Pollak, Jason Samuels Smith, and Dornesha Smbyr-Edward. Polina graduated from the jazz-vocal department of the Russian Gnesins Academy of Music, International Slavic University’s Institutes of Journalism and Theatre Work. She gives master classes in Kiev, Moscow, St. Petersburg, and Vilnius, and is the founder of her own school of dance and music, Jam Studio in Moscow.

Maria Gulik
PERFORMER

Maria is a singer and actress. She has been working in the Krymov Laboratory since 2007 and has performed in Opus #7 and Tararaboombia. She also plays the role of Vava in Shostakovich’s opetta Moscow Cheremushki at the Stanislavski and Nemirovich-Danchenko Moscow Academic Music Theatre. She was born in Kargopol in the Arkhangelsk Region of Russia. In 2007 she graduated from the Russian University of Theatre Arts (gitis), finishing its musical theatre program with course professors A. Titel and I. Yasulovich.

Lasse Lindberg
PERFORMER

Lasse has performed in Closer, The Inspector General, Jumalista, Keskusteluja Valaan Kanssa, Misantrup, and Robin Hood Complex. He graduated from St. Petersburg State Theatre Arts Academy in the department of dramatic art in 2010 and received further training from Theatre Academy Helsinki. Lasse is a member of Suomen Näyttelijälaitos, the Finnish actors union.

Ossi Makkonen
PERFORMER

Ossi’s work with Dmitry Krymov began with In Paris. His other performances include The Seagull and Surukeiju at Teatteri Poleemi. He began working with the Stage Festival at the Koiramo in 2009 and also enjoys his work as an occupational therapist throughout Finland. In 2008 Ossi graduated from St. Petersburg State University in the department of journalism.

Maxim Maminov
PERFORMER

Maxim is a singer and actor and has been working in the Krymov Laboratory since 2005. His performances include The Auction; The Cow; Demon. View From Above; Donky Hot; Katya, Sonya, Poly, Galya, Vera, Olya, Tanya; Optimus Mundus; Opus #7; Ser Vantes; Tararaboombia and the new opera Mixed Media at the Stanislavskii and Nemirovich-Danchenko Moscow Academic Music Theatre. He played Michael Spofford in the musical Witches of Eastwick with Art Voyage XXI and takes part in the performance New Year directed by F. Grigorian with School Hall. From 2008 to 2010 he performed as the Beast and Lumiere in Beauty and the Beast with Stage Entertainment Russia. In 2006 Maxim graduated from the pop art department of the Russian University of Theatre Arts (gitis), with course professor V. Garkalin.

Anna Sinyakina
PERFORMER

Since 2004, Anna has been a leading actress in the Krymov Laboratory. She also works in film, and won Best Actress of the Year in the International Festival of Cinema Artek (films for children) and Best Debut in the Russian Film Festival “Literature and Film.” Anna graduated from the State Musical Institute in 2000 with a specialization as a musical soloist, and in 2004 she graduated from the Russian University of Theatre Arts (gitis) with a specialization in dramatic art.

Dmitry Krymov
DIRECTOR

Dmitry is a painter, set designer, and theatre director who has designed more than 90 performances, many produced by Anatoly Efros, with the Moscow Art Theatre and Taganka Theatre. He has also worked as a set designer in other theatres in Moscow, including the Central Youth Theatre, Mossovet Theatre, Theatre of Ermolova, Theatre of Gogol, Theatre of Mayakovsky, Theatre of Stanislavsky, and others. Dmitry has also designed for theatres in Nizhniy Novgorod, Riga, St. Petersburg, Tallinn, Volgograd, Vyatka, and abroad in Bulgaria and Japan. His paintings are included in the collections of the State Tretyakov Gallery, the State Russian Museum and the State Theatre Museum, the Victoria and Albert Museum, the Vatican Museums, and in many private collections. He currently teaches at the Russian University of Theatre Arts (gitis) in Moscow, where he is head of the artistic course in the department of dramatic directing. Productions of the Krymov Laboratory have appeared in Russia and international festivals, including Estonia, Finland, Great Britain, Hungary, Poland, and others. Dmitry was awarded a Stanislavsky Prize for Innovation, as well as the Crystal Turandot Award for Best Director for Demon. View From Above and Opus #7. Along with his students, he won the...
Grand-Prix of the Prague Quadrennial, and their productions have twice been awarded the Golden Mask. Dmitry graduated from the set design department of the Moscow Art Theatre School and is a member of the Union of Painters and the Theatre Union of the Russian Federation.

**Maria Tregubova**
**Set and Costume Designer**

Maria has been working as a set designer with the Krymov Laboratory since 2005. Together with Dmitry Krymov she has designed all of the Laboratory performances: *The Auction, The Cow, The Death of a Giraffe, Demon. View From Above, Donky Hot, Opus #7, Ser Vantes; and Tararaboombia*. Maria was twice awarded the National Theatre Award Golden Mask as Best Set Designer for *Opus #7* and Best Costumes for *Tararaboombia*. Maria graduated from the set design department of the Russian University of Theatre Arts (GITIS).

**Dmitry Volkov**
**Composer**

Dmitry has created music for multiple theatre performances, including *The Auction* and *Demon. View From Above* directed by Dmitry Krymov in the Moscow Art Theatre School, *Hedgehog in the Fog* directed by Andrey Shchukin at the Vakhtangov Theatre, and *Philoktet, Savva, Ignis Sanat, School of Buffoons* (the second edition), and *Waiting for Godot* directed by Nikolai Roshchin at the Arto Theater. Dmitry currently works as an actor at the Lenkom Theatre in Moscow.

**Damir Ismagilov**
**Lighting Designer**

Damir began as a lighting technician and became a lighting designer at the Moscow Art Theatre in 1987. Since 2002 he has been the primary lighting designer at the Bolshoi Theatre. Damir has designed more than 350 performances. He has been teaching at the Moscow Art Theatre School since 2000. Damir is also the author of the book *Theatrical Illumination* and vice president of the Association of Lighting Designers of Russia. He graduated from the Theatre Art Technical School in 1978.

**Andrey Shchukin**
**Movement Coach**

Andrey is a professor of the Boris Shchukin Theatre Institute, a stage director, and a choreographer. He has worked as a choreographer with multiple stage directors, including Declan Donellan, Roman Kozak, Dmitry Krymov, Staphis Livathinos, Boris Lyov-Anokhin, Adolf Shapiro, Petr Shtein, Rimas Tuminas, and others. He directed *A Cube in a Square, Metamorphoses, Objects of Love, and The World of Man and Things* at the Shchukin Theatre Institute;
Alexei Ratmansky  
**CHOREOGRAPHER**

Alexei’s performing career has included positions as a principal dancer with the Royal Danish Ballet, the Royal Winnipeg Ballet, and the Ukrainian National Ballet. He has choreographed ballets for the Dutch National Ballet, Kirov Ballet, New York City Ballet, the Royal Danish Ballet, the Royal Swedish Ballet, San Francisco Ballet, and the State Ballet of Georgia, under the artistic direction of American Ballet Theatre principal dancer Nina Ananiashvili. His 1998 work *Dreams of Japan*, choreographed for Ananiashvili, earned a prestigious Golden Mask Award by the theatre union of Russia. In 2005, he was awarded the Benois de la Danse for his choreography of Anna Karenina for the Royal Danish Ballet. Alexei was named artistic director of the Bolshoi Ballet in January 2004, where he choreographed full-length productions of The Bolt in 2005, The Bright Stream in 2003, and re-staged Le Corsaire in 2007 and the Soviet-era Flames of Paris in 2008. Under his direction, the Bolshoi Ballet was named Best Foreign Company in 2005 and 2007 by the Critics’ Circle in London, and he received a Critics’ Circle National Dance Award for The Bright Stream in 2006. In 2007 Alexei won a Golden Mask Award for Best Choreographer for his production of Jeu de Cartes for the Bolshoi Ballet. He was born in St. Petersburg and trained at the Bolshoi Ballet School in Moscow.

Tei Blow  
**AUDIO & VIDEO DESIGNER**

Tei lives and works in Brooklyn. His recent projects include songs for the film Loveless by Ramin Serry, interactive video for Steve Burns and the Struggle, and sound designs for Big Dance Theatre, Deganit Shemy & Company, Natalie Green, David Neumann, Other Shore, and Ann Liv Young. Tei performs with the band Perfect Shapes on Enemieslist recordings. An archive of his projects can be found at sciencecompany.org.

Dmitry Krymov Laboratory  

The Dmitry Krymov Laboratory was founded in 2005. Its first production was Not a Fairytale, made by the first-year students of the Department of Set Design at the Russian University of Theatre Arts (grits). Based on Russian folk fairy tales, the performance was without words. Anatoly Vasiliev, one of the most significant theatre directors of our time and head of Moscow Art Theatre School, saw Not a Fairytale and offered to produce it on a regular basis at his theatre, as well as to support the Laboratory of Dmitry Krymov’s students-artists. Since then, a rotating cast of students and six young actors, all graduates of griis and the Boris Shchukin Theatre Institute, have worked in the Laboratory to create nine productions. The Laboratory continues to foster an unusual theatre of artists with its own unique aesthetic.
Baryshnikov Arts Center (BAC)
The Baryshnikov Arts Center is the realization of a long-held vision by artistic director Mikhail Baryshnikov, who sought to build an arts center in Manhattan that would serve as a gathering place for artists from all disciplines. BAC’s opening in 2005 heralded the launch of this mission, establishing a thriving creative laboratory and performance space for artists from around the world. BAC’s activities encompass a robust residency program augmented by a range of professional services, including commissions of new work as well as the presentation of performances by artists of excellence at varying stages of their careers. In tandem with its commitment to supporting artists, BAC is dedicated to building audiences for the arts by presenting contemporary, innovative work at affordable ticket prices. In 2010 BAC opened the Jerome Robbins Theater, which serves as an organic extension of the existing center, featuring multidisciplinary work, emerging talent, and international artists, and including artist-centered activity that fosters creative exploration. For more information, visit bacnyc.org.

The AG Foundation
The AG Foundation is a cultural charity organization established in 2006, implementing socially important projects in the sphere of culture, education, and children’s health. The mission of the Foundation is to transform and enlighten its audience through the arts. Its activities are guided by the best Russian and Western charity traditions. The Foundation supports the works of individual artists and collaborates with a variety of cultural organizations from the performance arts to contemporary installation and art festivals, with special emphasis on the next generation of artists.

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 Mark Taper Forum, 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 in 2011. His many
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BERKELEY REP PRESENTS

Profiles

Regional credits include Actors Theatre of Louisville, Arena Stage, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, The Public Theater, Seattle Repertory Theatre, and Yale Repertory Theatre. Known as a director, he recently turned his hand to playwriting, and two of his scripts premiered last year: Ghost Light and Rita Moreno: Life Without Makeup.

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.

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 Julius Morgan Center. Karen is married to arts attorney MJ Bogatin and they have two children.

Madeleine Oldham
DIRECTOR, THE GROUND FLOOR/ RESIDENT DRAMATURG
Madeleine is the director of Berkeley Rep’s Ground Floor and its 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 Theatre. Madeleine served for four years 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 Kennedy Center, New Dramatists, the Eugene O’Neill Theater Center, and Portland Center Stage.

Marjorie Randolph
LEAD 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
LEAD 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 (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 Baltimore Ground Floor and its 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 Theatre. Madeleine served for four years 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 Kennedy Center, New Dramatists, the Eugene O’Neill Theater Center, and Portland Center Stage.

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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.

Bill Falik & Diana Cohen EXECUTIVE PRODUCERS
Bill and Diana have been subscribers and supporters of Berkeley Rep since its earliest days on College Avenue. Diana joined the board of trustees in 1991 and served the Theatre for 10 years; she is currently a vice president of the board of trustees of Cal Performances. As a family therapist, she worked in private practice for 25 years before retiring to focus on her painting. Bill has been a real-estate and land-use lawyer practicing in the San Francisco Bay Area for the past 40 years. He currently is the managing partner of Westpark Associates, which creates master-planned communities in the greater Sacramento region. Bill is also a principal partner in Mortgage Resolution Partners, a new organization formed to provide mortgage relief for homeowners. He is a visiting professor at UC Berkeley Law School and a member of the professional faculty at Haas Business School. Having joined Berkeley Rep’s board in 2006, Bill now serves as a vice president. Bill and Diana are actively involved in philanthropic activities throughout Northern California. They have three grown children, all of whom are living in San Francisco.

The Bernard Osher Foundation PRODUCTION SPONSOR
The Bernard Osher Foundation was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides scholarship funding nationally to selected colleges and universities and funds integrative medicine centers at Harvard University, UCSF, and the Karolinska Institute in Stockholm. The Foundation also supports a network of lifelong learning institutes for seasoned adults located at 116 colleges and universities from Maine to Hawaii and Alaska. Arts and humanities grants are made to nonprofit organizations, principally in the San Francisco Bay Area and the state of Maine. The Honorable Barbro Osher, consul general of Sweden in California, chairs the Foundation’s board of directors.

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Many patrons are sensitive to the use of perfumes and other scents.

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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
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