Rita Moreno
LIFE WITHOUT MAKEUP
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For local advertising inquiries, please contact Ellen Felker at 510 548-0725 or efelker@berkeleyrep.org.

Editor
Karen McKevitt
Art Director
Cheshire Isaacs
Writers
Amanda Margulies
Karen McKevitt
Madeleine Oldham
Rachel Steinberg
Cari Turley

Contact Berkeley Rep
Box Office: 510 647-2949
Groups (10+): 510 647-2918
Admin: 510 647-2900
School of Theatre: 510 647-2972
Click berkeleyrep.org
Email info@berkeleyrep.org

CALANDAR
Unless otherwise noted, all events are for Rita Moreno: Life Without Makeup. Docent presentations take place one hour before each Tuesday and Thursday performance.

SEPTEMBER
2 First preview, 8pm
4 Final performance, Let Me Down Easy, 2pm
7 Teen Council Meeting, 5pm
7 Opening night dinner, Hotel Shattuck, 6pm
7 Opening night, 8pm
8 Corporate Night, 6pm
9 Teen Night, 6:30pm
9 Tasting: Tres Agaves, 7pm
9 night/out, 8pm
10 Tasting: Arbios Cellars, 7pm
11 School of Theatre Sunday Sampler, 1pm
11 Middle School Sneak Peek, 3pm
15 Producer Night, Bistro Liaison, 6:30pm
16 Tasting: Semifreddi’s, 7pm
19 School of Theatre fall session begins
22 Post-show discussion, 8pm
24 Tasting: RustRidge Ranch & Winery, 7pm
27 Post-show discussion, 8pm
30 Tasting: Casa de Chocolates, 7pm

OCTOBER
5 Teen Council Meeting, 5pm
7 Post-show discussion, 8pm
7 First preview, How to Write a New Book for the Bible, 8pm
8 Backstage Tour, 9:30am
12 Opening night, How to Write a New Book for the Bible, 8pm
14 Teen Night, How to Write a New Book for the Bible, 6:30pm
15 Tasting: Semifreddi’s, 7pm
30 Final Performance, 2pm

School of Theatre event
Donor appreciation event
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WHEN I WAS 10 YEARS OLD, my mother announced that she was taking me to the movies. She had a wild look in her eye, and her entire body was pulsating with excitement. This was not very strange, my mother being the excitable type. Her Puerto Rican genes gave her the pedigree of a spitfire, and her upbringing in New York’s Spanish Harlem had given her an enduring love for all things dramatic. But there was something different in her voice this time around. “We’re going to see someone very special,” she said, “someone...” And her eyes welled up as her voice drifted off.

That night she took me to see West Side Story. I remember the movie vividly. Everything about it seemed wildly alive. The crazy clever songs, the frenetic dancing, the dangerous feel of a city about to explode with racial tension... But more than anything else that night, I remember the look on my mother’s face when Rita Moreno was on the screen. She was completely entranced. Gone. Total immersion. It was as if Rita was channeling my mother’s inner life. And in fact, she was. The ferocity of Rita’s talent, the enormity of her desire, her indomitable life force, with every fiber in her Puerto Rican body, Rita Moreno was proclaiming that she was an American, that she “belonged.”

Some months later, my mother nervously gathered our family around the television set to watch the Academy Awards. When Rita’s name was announced as the winner for Best Supporting Actress, my mother jumped out of her chair and screamed with joy. “She did it! She did it!” she shouted over and over. And what she was saying was “We did it. We did it!” Because Rita had won not just for herself, but for her family, her people, her country. By finding her own voice she gave hope to millions of others that they could find theirs. That they too belonged. She’d broken down a barrier, and moved into history.

So when Rita took up residence in Berkeley eight years ago and became a colleague and a friend, it was only a matter of time before I asked her if she’d be interested in doing a play about her life. “I don’t think I’d have anything interesting to talk about,” she said with complete sincerity, and I predictably fell off my chair. I repeatedly tried to convince her that the astonishing journey of her life was dramatically compelling, but as the years went by I began to think that the project wouldn’t happen. At long last, the stars aligned and Rita gave her consent. And, of course, once she started to talk, I really couldn’t get her to stop. By the time I ordered her to cease and desist, we had enough material for a play, a movie, and a voluminous memoir.

So I wrote and wrote, and we edited and edited, and edited some more. The result is Life Without Makeup, a distillation of Rita’s experience seen through a theatrical looking glass. An evening focused on the singular experience of a person who found a way to survive the constraints of poverty and racism to become an important artist. It’s been my privilege to work with Rita on the text, and to welcome director David Galligan and his creative team to Berkeley Rep. As you might imagine, my mother has never been happier about what I’m doing.

Sincerely,

Tony Taccone
Joshua Bell plays Glazunov & Tchaikovsky

Vasily Petrenko conductor
Joshua Bell violin
San Francisco Symphony

Shostakovich Festive Overture
Glazunov Violin Concerto
Tchaikovsky (Arr. Glazunov) Meditation

from Souvenir d’un lieu cher
Elgar Symphony No. 1

Off the Podium, an informal Q&A with Vasily Petrenko and Joshua Bell, begins immediately after the October 6 performance. Free to ticket holders.

Katharine Hanrahan Open Rehearsals is a working rehearsal. The pieces rehearsed are at the conductor’s discretion.

These performances are part of Project San Francisco, an innovative composer and artist residency program.

James Conlon conducts Pictures at an Exhibition

James Conlon conductor
Olga Guryakova soprano
Sergei Leiferkus baritone
San Francisco Symphony

Shostakovich Symphony No. 14
Mussorgsky (Orch. Ravel) Pictures at an Exhibition

The October 16 concert benefits the Orchestra’s Pension Fund.

Verdi’s Requiem

Fabio Luisi conductor
Sondra Radvanovsky soprano
Dolora Zajick mezzo-soprano
Frank Lopardo tenor
Ain Anger bass
San Francisco Symphony and Chorus

Verdi Requiem

Side and Center Terrace seats not available. Please note there is no intermission.

Inside Music, an informative talk free to ticket holders, begins one hour prior to rehearsal and concerts.

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REINVENTION IS ONE OF THOSE ACTIVITIES unique, I believe, to humans. The ability to consciously remake yourself, with full knowledge and intention, requires an act of will and imagination that strikes me as distinctive to our species. Choosing to be something or someone other than whom you’ve been is a bold and frightening proposition. Many people run from the opportunity with all their might. A lucky few rush toward it with gusto.

When I first came to the Bay Area I was constantly struck by the sense that people had arrived here before me with the committed intention of making themselves anew according to their own rules. Having the right to do so was one of the many appealing aspects of the Bay Area. Someone who had been a small-town Midwesterner could be transformed overnight into an urban sophisticate. An unconventional outsider could become a social, political, or corporate trendsetter. The same impulse that made California a destination for the ambitious, disaffected, restless, impatient, and bored 150 years ago still makes the Bay Area a great place to get a new start. We are very welcoming to the daunting, dizzying, and always high-risk act of reinvention.

So it is with enormous respect that I’ve watched both Rita Moreno and Tony Taccone rethink who they are and who they want to be as artists during the development of Life Without Makeup. Sitting on the sidelines I’ve been awed by the fearless abandon they’ve exhibited as they’ve stretched themselves in their own acts of reinvention. Both of them are at points in their lives where they could simply enjoy the pleasure of their many past successes. Neither has chosen to do that.

At 79, with every major award possible already sitting on a shelf in her living room, Rita could have continued to give lectures and occasionally perform her cabaret show into her dotage. Instead, she is stepping into a wildly creative period in her life, re-establishing her television credentials with a new series, increasing her touring schedule, and, maybe most important, looking deeply into places in her life (and her heart) that she’d been unwilling to visit in the past. The result, created with Tony, is an unnervingly honest, funny, and fresh look at an actress whom we all thought we knew.

And talk about remaking yourself. Tony has spent years honing his craft, first as a director and then as an artistic leader of ambition and distinction. It has been inspiring to watch him exercise new artistic muscles. First he wrote essays and tentatively shared them with select friends. Then he began refocusing his creative energy from his role as an interpretive artist to a generative one. Now he emerges with two plays on the docket this season as a mature and accomplished playwright.

How lucky we are to have these two adventurers here in Berkeley, and how grateful we are to David Galligan for his guiding hand in bringing Rita Moreno: Life Without Makeup to fruition.
The art of performance draws our eyes to the stage

Our community’s commitment to arts and culture says a lot about where we live. Theater brings us together from the moment the lights go down and the curtains come up.

**Berkeley Rep, we applaud this production.**

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**West Berkeley Business Center**  •  2929 7th Street  •  510-647-1055
Behind the scenes

The making of Rita Moreno: Life Without Makeup in Berkeley Rep’s scene shop

BY CARI TURLEY

You know you’re a born entertainer when even your set can dance.

To help tell the story of Rita Moreno: Life Without Makeup, Berkeley Rep’s scene shop constructed a movable set almost as vivacious as the star herself. Panels swoop in, videos dance on the walls, and a rolling staircase careens around the stage. It’s the result of a team effort by Technical Director Jim Smith, Associate Technical Director Ryan O’Steen, video designer and longtime Berkeley Rep collaborator Alex Nichols, Broadway scenic designer Anna Louizos, director David Galligan, and the dozens of carpenters, scenic artists, electricians, and others behind the scenes. Together, they used their technical know-how to choreograph an elaborate visual dance that mirrors Rita’s life on the stage and screen.
Like Rita herself, nothing in the set stays still for long. Anna’s design features three moving panels that glide in and out with Rita’s story, printed with images that evoke the few static fixtures in Rita’s life: namely, the big cities (New York, Los Angeles, San Francisco) where she’s lived. Alongside these landscapes, Alex’s video projections reveal dynamic moments from Rita’s career.

As you watch Alex’s projections hit their marks on the moving panels with expert precision, you may think of choreography. “My mother was a dancer for New York City Ballet, my sister danced for New York City Ballet, and my brother danced for Chicago City Ballet. But I rebelled and refused to do it,” he laughed. Instead, “I absorbed it all as I sat in the studio playing with Matchbox cars, all that musicality and precision.” It certainly shows.

Of course, Alex is only one member of the team. The careful, graceful pas de deux between the video projections and the sliding panels conceals a lot of hard work. As the leaders of the scene shop, Jim and Ryan team up “to take the director’s and designers’ visions and translate them into the physical scenic elements,” as Ryan puts it.
He adds, “With any moving scenic elements it is a challenge to get the pieces to hit their spikes every time. Adding in the projections amplifies the importance for the pieces hitting their spike marks. If you turn on a projector and it has no surface to hit, or doesn’t hit its target in the right way, the effect is compromised.”

With over a decade of experience, Ryan has been tackling challenges like this one since the days of the slide projector. Thankfully, we’ve come a long way since then. “We have vastly improved our automation capabilities in the last six seasons,” he says. “We now have a computer system that can control our moving scenery very accurately.” Coupled with traditional elements like guide cables and physical barriers, the scene shop is able to ensure that the videos and panels hit their spikes perfectly every time.

It takes dozens of people, including the stage supervisor and stage manager, working around the clock to make it look this easy. Fortunately, with so many hands, the work goes quickly. And it has to—with seven shows a year, plus special presentations, there’s almost never a break in the scene shop’s schedule. While every build is different, Ryan says it only took the team four weeks to build the Life Without Makeup set. And during that time, they also resized the Let Me Down Easy set for the Thrust Stage and started construction on the set for the next show, How to Write a New Book for the Bible.

From flying panels to dancing videos, is there anything they can’t build? “We try not to say no, as a culture here,” Ryan says. “Sometimes physics is physics,” he admits, “and those laws are not to be denied.” The scene shop could probably find a way to deny them, anyway.
The School at 10 — my, how we’ve grown

Berkeley Rep School of Theatre celebrates a decade of achievements

BY AMANDA MARGULIES

This fall, the Berkeley Rep School of Theatre celebrates its 10th anniversary. A decade of bringing exceptional arts education and outreach programs to over 180,000 youth, families, and adults in the Bay Area. And a decade of exponential growth. Today, the School reaches over 26,000 students and participants each year. That’s equivalent to approximately 20 percent of the population in the city of Berkeley. To think that just 10 years ago, the School’s outreach and classes reached less than half that amount.

It’s hard to imagine a time when the Nevo Education Center doorway on Addison Street wasn’t teeming with throngs of animated students. Walk by any day of the week and you might bump into a group of fourth-graders excitedly talking to School of Theatre Associate Director MaryBeth Cavanaugh about their improv class with their beloved teachers, see Teen Council Advocacy Committee members huddled in a heated discussion about the importance of re-investing in arts education, run into a group of middle-schoolers heading into the Roda for a student matinee performance, catch Outreach Coordinator Dave Maier on his way out the door to lead a Performance Lab workshop in Oakland, or observe fellows mentoring teen designers for the Teen One-Acts Festival. Stop on by at night and you might see adult students rehearsing scenes for their Advanced Acting class with Tony Taccone, artists engaged in a sophisticated conversation with Teen Night participants about the inspiration behind their work, or a docent offering patrons a look inside that evening’s performance.

When you think about it, it’s quite astonishing what the School of Theatre has accomplished in a relatively brief period of time. During its first year, the School offered three outreach workshops, a student matinee program, and a touring show. Today, the School offers over 130 different classes for youth, teens, and adults; 10 theatre workshops that reach over 240 Bay Area community members annually. The School at 10 — my, how we’ve grown!
Starting in September, the School of Theatre will be hosting a range of special programs and events to celebrate its decade of achievement. How appropriate that the launch of many of the School's programs will coincide with the second annual "National Arts in Education Week!" Stay tuned for updates about School of Theatre events. For now, we invite you now to join us on a trip down memory lane as we reflect on the School's extraordinary achievements.

**Fall 2000** School of Theatre offers outreach workshops, a program called “Write Minds.”

**Fall 2001** School of Theatre offers a series of classes for all ages and abilities.

**Winter 2001** School of Theatre moves into the Nevo Education Center at 2071 Addison St.

**Spring 2002** The Teen Council is formed.

**Fall 2002** School offers Teacher Training Workshops. Berkeley Rep’s intern program moves under the guidance of the School of Theatre.

**Spring 2003** The first annual Teen One-Acts Festival; 30 Bay Area students participate.

**Fall 2003** The Teen Night program launches, providing 60 reduced tickets for teens to attend Berkeley Rep productions.

**Fall 2004** Story Builders and Performance Lab outreach programs are launched.

**Winter 2005** Berkeley Rep’s production of *Comedy on the Bridge/Brundibar* features a chorus of School of Theatre youth students.

**2007/08 school year** School of Theatre reaches over 21,000 participants, more than doubling the reach of its programs from the first year.

**Summer 2009** With the help of a generous $2 million gift, Berkeley Rep takes ownership of the Nevo Education Center.

**Spring 2010** Berkeley Rep’s Teen Council is invited as part of the first delegation of teens to attend the annual Theatre Communications Group conference in Chicago.

**Fall 2010** The Teacher Advisory Council has its first meeting.

**Winter 2010** As part of the mission of lifelong learning, the School takes over Berkeley Rep’s docent program.

**Spring 2011** The Teen Advocacy Committee meets with Senator Dianne Feinstein’s office, Senator Barbara Boxer’s office, and takes part in a conversation with a White House representative to discuss the importance of arts education and funding for the arts.

**Fall 2011** The School of Theatre’s 10th anniversary celebrations begin!
Tim and Barbara Daniels have been Berkeley Rep subscribers and supporters since the 1991–92 season. They have also both worked for Chevron, which is one of the many corporations that match employee contributions. Tim and Barbara spoke with us about why they feel it’s important to support Berkeley Rep, and about some of their favorite shows over the years.

What was the first play you saw at Berkeley Rep?
Tim: Who’s Afraid of Virginia Woolf?
Barbara: We were impressed by the quality of the performances and the production. We had only purchased tickets to that show, but after seeing it, we decided to see another Berkeley Rep show. Then we decided to subscribe. That was before the Roda was built, when Berkeley Rep was performing some shows in different venues.

Had you always been interested in theatre?
Barbara: I’m from Rhode Island originally, and I had been to Trinity Repertory Company fairly often.
Tim: I went to one play before, when I was in college. I couldn’t get over the fact that there were live actors on stage, and that sort of took me out of the experience of the play. But, it sparked my interest in theatre.

What do you look forward to each season at Berkeley Rep?
Tim: Every season there’s something different or surprising, like Passing Strange. Was that theatre? Was it a performance? I look forward to that.
Barbara: Yes, that’s what makes Berkeley Rep stand out. Berkeley Rep likes to test the waters, and that’s what makes it exciting. Like the production of American Idiot and Lemony Snicket’s The Composer is Dead. I enjoy the commissioned and new works, so we’re not just seeing the same old, same old.

Why do you feel it’s important to support Berkeley Rep?
Barbara: It’s in my community, and the quality of the work is so high. It’s important that the arts don’t go away, and if they’re not funded, they will. The Theatre does a good job acknowledging donors, keeping us informed, and showing appreciation.

Our performance dates are at the end of the run, so we go to some of the special events for the show even before we see the show. They’re very insightful, and often we learn of some particular aspect of the performance to notice.
Tim: I’ve been impressed with how well-run the company is. You want to know your money is being well allocated. Berkeley Rep does good things and spends wisely. We have participated in backstage tours and many of the other donor events, which gives us a greater appreciation of the work, a richer experience, and makes us feel part of the Theatre.

You’ve seen so many Berkeley Rep plays. Which ones stand out?
Tim: There are plays that have affected us. When you think about your favorite plays, it’s the ones that affect you, like Ruined. I had always heard about Congo on the news before, but seeing that play made me listen to the related news more closely. One of our favorite plays was Mary Zimmerman’s Metamorphosis. I still remember scenes from it. One of the reasons we started subscribing was because we worked so much and we wanted an activity to help us relax. It’s a richer experience if you subscribe and participate. Now, I think: how would it feel not to subscribe?
Barbara: There would be a big hole, not one of time, but a big cultural hole.
Koret Creates.

Since 1935, the San Francisco Museum of Modern Art — the West Coast's first museum devoted to modern and contemporary art — has championed the most innovative works of its time. The Koret Foundation is proud to be a lead sponsor of the exhibition *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*, further raising SFMOMA's international stature and creating greater accessibility for the community.
Tony Taccone and the writing life

Tony Taccone
AND THE WRITING LIFE
Tony Taccone has been a director and a producer for a long time. He recently decided to try his hand at playwriting, and being no stranger to gusto, has tackled not one, but two projects on his inaugural voyage to test the waters: *Rita Moreno: Life Without Makeup*, a show for Rita Moreno about her life, and *Ghost Light*, a play based on Jonathan Moscone’s experience of his father’s assassination. Berkeley Rep’s dramaturg and literary manager, Madeleine Oldham, sat down with him to talk about his newest venture.

You’re a relatively new playwright...
I think “relatively” is really putting it mildly and generously, and if you didn’t work for me, you’d be saying, “You’re a baldly naive new playwright. What gave you the arrogance, the wherewithal, and the stupidity to do this?”

Well, I would phrase that differently, but...what’s amazing to me is how versatile you are as a writer, because these are two incredibly, crazily different things, and you not only wrote them both, but got them both to a place where they were ready to be programmed in the mainstage season.

I have a lot of flaws, but one of the things I seem to be able to really embrace is responding to a lot of different situations. I kind of thrive on swimming in a lot of different waters.

How did you finally come to take the writing plunge?
I was a poet in college and I’ve always had a flirtation with writing. But, I put it aside when I got into theatre and became a director; I threw myself into that and tried to do as many different kinds of plays as I could. I’m not known as an auteur as a director; I’m known as somebody who can competently address different kinds of work and try to make that work live on a stage.

But I think I was so sick of having this unrequited romance with writing in my head that I decided about five years ago to see if I could actually write. I set out to write a book of short stories, and I did it without telling anybody, because I’ve had the experience of talking about things beforehand and then having them drift away. It was like the act of talking about it violated it and made it less serious. It was trafficking in the fantasy of it as opposed to the actual work of doing it. So, I did it.

That kind of got my muscles going. Then a number of just totally wild accidents happened. I’d been talking to Rita about her one-person show. We were having trouble finding somebody to work with her on it. Everybody was interested, but too busy.

Then the obvious happened. My mother’s Puerto Rican. I knew Rita’s world without knowing Rita’s particular story, because I was familiar with my mother’s story in a deep way. And I knew, without saying anything, I knew that I was probably the right person to do it. I wasn’t calling myself a writer at the time, because it felt too pretentious to me. And too scary. But as it turns out, it wasn’t going to happen unless somebody stepped up right away and said, “I’ll do it.” So I just said, “Okay, I’ll take over the note-taking process for this and see what happens.”

And how did *Ghost Light* come about?
Virtually at the same time, Jon Moscone approached me about “trusting me with his story,” whatever that meant. The two things happened simultaneously, and I thought, “Well, here we are.” And I just started writing.

You know a thing or two about solo shows. Was writing one for another person hard?
In any one-person show, the focus is on the performer, and the audience identification and critical identification is on the voice of that individual. In terms of writing it, the trick is to make it completely appear like everything that is coming out of her mouth is something that she thought of and that feels completely natural, and that she owns in a way that feels deep, connected, truthful, and honest. And that’s how it should be. Because if you don’t do that, it feels really weird.

So that’s a really different process from *Ghost Light*, right?
*Ghost Light* is almost oppositional. I spent a lot of time with Jon but I didn’t spend any time with other members of his family except for one lunch with his mom. And I interviewed Corey Busch [the late mayor’s former press secretary] once. But I really tried to liberate myself from the facts of history. The only facts I really stuck to were George Moscone’s bio in terms of what he
had accomplished as a politician, and the feeling of some of Jon's experience, most particularly as a young boy. But, having said that, Jon told me one line that became five scenes.

So basically that was you taking that all in, but then going away and writing it yourself out of your imagination.

Yeah, I just wrote it. I came up with the structure, I came up with the storylines—that's a play.

Though they're very different processes, they share one thing: they're both trying to create an illusion of truth about a person. In Jon's case, it was kind of like, well, there's a legacy here, a political legacy. So I had to keep asking myself, what feels like it's earned? What feels like it's didactic sermonizing, which obviously nobody wants to do?

With this solo show, you're in the act of trying to invent a persona that's Rita Moreno that feels a lot to Rita Moreno like Rita Moreno might feel. It's a trick. Every solo artist has to face issues of how honest and transparent they're going to be, and it kind of gets down to whether you are willing to hurt people or yourself. And also how to avoid being indulgent—there are these very tricky lines.

Was it hard to write the story of Rita's life for Rita to perform? I mean, she kind of knows her life better than you do...

I think Rita read the first draft and was so terrified that she hated it. She wouldn't call me back. And I was like, "Well, that went well." So, of course I figured, "Well, this is dead." Then she started calling other people who said they thought it was pretty good. And so she had to take a breath and reassess.

Reading the first draft had put the mirror up, and suddenly the mirror wasn't gilded and framed with chaser lights. Questions appeared like, "Am I going to say this in public? Am I going to do this?" I think she had to face that reality. And then something happened, I'm not sure what, and she made a turn. She read it again, and she seemed to read it with different antennae. She was able to say, "You know what? There's a lot of good stuff in here."

I also think she was really afraid because she and I had never gotten into a real process. She might have thought that I was going to be attached to every word. And I mean, I'm a theatre person—I'm a director. I'm used to changing, cutting, and shaping. But I don't think she had any experience of me in that way, and so when we actually worked through it, she was ecstatic. She was like, "Oh my god, we're in a dialogue about this. It's a dialogue!"

Two things have guided Rita's entire approach to the script. One: what she was comfortable talking about, which increased exponentially as we went through the process of writing it, as she got empowered. She started to understand that she had to go deeper. And the other one was as a performer—as a storyteller she understands setup and payoff better than most people. So she was able to help a lot with giving me notes, mostly about what was missing. (My favorite parts of the show right now are the things she thinks came out of her mouth. Which is great. Because it's like, "Okay, you think you said that? Great!")

And the other thing was that I was able to use my mom. I talked with my mom a lot about her background. Rita knew that—I was up front with her about my mom being a great resource. My mom's cousin was Tito Puente and she grew up in Spanish Harlem. It was like a Puerto Rican block party as far as I can tell for like 15 years. And a lot of her cousins were musicians. She wanted to be a dancer. She wanted to be Rita in some ways.

Can you talk a little bit about how you know Rita? What has your relationship been?

I only met Rita when she moved to Berkeley, which must be like eight years ago now. We could just tell genetically there was kind of a match there. She's a huge personality, she's a spitfire. She loves to laugh and loves to regale people with insane stories of her life, and she's interested in the world.

She wanted to do something onstage but it took three years to find something. I did not just want to slam her up onstage. We'd worked with only a few well-known people in the past and
had some negative experiences. We had put them onstage just to put them onstage, without the right project, and it just felt really bad to me. Regardless of whether or not it was successful at the box office, it didn’t work internally. So we spent a long time trying to find the right thing. And then finally Master Class felt like a thing that everybody could get excited about.

I think Rita shocked everybody by being the hardest worker in the room. I mean, she was there before everybody else and she left after everybody else, and she wouldn't stop. Right there that was my first window into like, “Oh, there’s a reason why this person is who she is.” I mean she just was a demon in terms of working. It can be exhausting going over the same page like 85 times. But she feels like it doesn’t matter. If it takes 86 times, we’ll do it. I have to say it’s been really helpful to me. Because she goes the extra mile. For good reason. She’s not doing things on a whim, because she wants to make work up. She’s like, “We can do better than this.”

But she also let me write. She had no pretentions about writing. That felt good because I was trying to create something that was also not simply colloquial — I wanted it to be stage speech as much as it could be, which is also a little elevated, a bit more conscious, a bit more driven by language. The language for me is all. It’s a great gift of the theatre. Words.

What’s it like for you to be in the rehearsal room as a writer instead of a director?

It’s different. I have to shut up a lot more.

Is that hard for you?

Oh my god.

Does writing ever feel like a struggle?

Both plays are similar in that they both confronted me with the limitations I have. Both plays challenged me to go to a deeper place emotionally because I think I’ve tended to live in my head. I suspect that’s a trait that many people share. In Rita’s case, she just doesn’t live there. She’s not in her head. So we had some long dialogues about that. She loves my ideas and loves the way I write things, but they have to have emotional pay. And she consistently challenged me on that. Then when I finally went there, ironically, I ended up pushing her. And that was about Lenny [her late husband]. And about grief. And I understood that the play was actually about recognizing what she had lost.

That’s very interesting. When you first said you were going to write Rita’s show, that was surprising. Because it doesn’t make sense on the surface — you being in your head, and Rita being the opposite; yet it makes perfect sense underneath the surface. And you guys actually found this sort of melding place that really works.

Yeah. Rita was a huge bellwether for that for me. She really helped me find the moments I could go deeper. At one point I was writing a really, really long story about her on acid, which was funny, I mean, that was gold. But we realized that we already had a lot of comic gilding, and we needed the dose of reality that talked about falling apart, about being saved, and about losing herself and how that is folded into her sense of identity as a woman, a person of color, and as a person who was born into poverty and lack of education. And with all of that, she was trying to become a recognizable important artist with something to say — and if you don’t go towards understanding that stuff on a deep emotional level, you aren’t going anywhere. Then it becomes a treatise. Go see a shrink. We spent a long time finding a theatrical language for identifying the words and the stories and the movement of those stories that earned the right to go there.

The whole joy of writing Jon’s play for me was about connecting to my inner boy and to my relationship with my father. I feel really proud of the emotional content of that story. People are definitely moved by it. I think for me that’s a big accomplishment.

What I’m hearing you talk about as a thread through all of this is exposing your own vulnerability. I think that’s hard enough to do as a young person when you’re expected to be taking chances in life, but coming to it older...

I am really, really immature. I’m the most immature 60 year old you are ever going to meet. And at 6o, that feels like youthful spirit as opposed to immaturity. So I think that’s the key. My mom is a completely youthful sprite. She has more energy than the Energizer bunny. And she’s 84 and my dad’s 87. They’re both alive, very alive. My father’s an active artist at 87 years old and doing great work. My father told me at a very young age that the secret to life was curiosity.

Oh that’s so good.

And that was it: to stay curious, like really curious about the world. He is totally right. Then every day is like, well, what can I learn today? The thing about writing that is really deeply appealing is that it’s about learning. You can’t write without trying to learn something.

I’ve heard you say a number of times now that you have way more compassion for the experience of the playwright. What does that mean?

It’s a little terrifying. ‘Cause, you know, the vulnerability factor is pretty high. It’s impossible not to take things personally as a writer. It’s way more personal than being a director, I’ll tell you that. I find myself having to protect myself a little bit more.

A woman from the LA Times came to interview me about Ghost Light — really good, smart person. She was really well-versed, as opposed to some other people. She read the play carefully, she admired it, she had lots of interesting questions, and she saw it at the second preview. She came up to me afterwards and said, “That was really, really charming.” And I thought, “Charming is not a word I want to hear.” And she was complimentary, but then I realized I’m just not in a position to hear anything. Unless you say, “That was the greatest thing I’ve ever seen in my life,” which very few people actually say about anything, you’re really not in a position to even understand what people are saying, because your need is too high.

There’s this great Christopher Shinn article about how to tell a playwright you don’t like their play. It’s like the top five ways to drop the bomb. But what’s also hard is that you’ve spent at least year doing this if not more. And the other people spend much less time and then it’s over. I don’t know why anyone wants to be a playwright. Terrible.
From critic to cabaret

AN INTERVIEW WITH DAVID GALLIGAN
DAMON GALLIGAN HAS DONE IT ALL: he’s been a journalist and critic, has worked for a star-studded publicity office, and has directed everything from S.T.A.G.E., the world's longest-running AIDS benefit, to the opening of Ford Field in Detroit. He has directed huge shows with casts of hundreds, but he is probably best known for directing one-person cabarets for such notable artists as Anita Findlay, Tyne Daly, and Valerie Pettiford. He is the recipient of the Los Angeles Stage Alliance's Ovation Career Achievement Award. Rachel Steinberg, Berkeley Rep's 2010–11 Peter F. Sloss Literary & Dramaturgy fellow, reached David at his home in Los Angeles.

So, thanks again for agreeing to do this.
My pleasure. You know, I used to do this for a living. I used to interview everybody from Ethel Merman to Hal Prince to Patti Lupone to James Latham to Vanessa Redgrave to...on and on!

And the Barrymores...
No! No! I'm not that old! No Barrymores. You know, all the great acting teachers, Lee Strasberg, Bobby Lewis, Jose Quintero, Uta Hagen, all of those people. In a way it was a wonderful way to start directing because I met them all. Harold Clurman, too...it was a dinner party that started at eight and lasted until five the next morning. Clurman just talked and it was a spectacular evening because I just had him, I just kept asking questions and he kept talking.

What launched you into directing from journalism?
Actually, because you don't make any money in journalism, I had another job, which was publicity for a man by the name of John Springer at John Springer Associates. I worked there for 10 to 15 years, and some of his clients were Elizabeth Taylor, Richard Burton, Mike Nichols, Marlene Dietrich...so on and so forth. So I was always around celebrities, a lot, in those years, also interviewing them— I had a column and I was also a critic.

Jack Viertel [Broadway producer and theatre owner] said to me, “I’d like you to direct the Drama Critics’ Circle Awards this year,” and I said, “Get out of here, no. Why would you ask me to do that?” And he said, “Because I think you’d be a good director.” And I said, “Well, the answer’s no, I'm not interested in directing.” And he said, “Well, think about it overnight,” and I said, “Well, I just gave you the answer.”

So I came home and talked with my partner and he said, “Well, I think you should do it.” I said, “Let me think about it.” So the next day I called [Jack] and I said, “I’ll do it under these conditions” and I had, like, lots of conditions. It had to be in a theatre, and it had to have lights, sound, and things of that sort. They said okay, and I started putting it together. The publicity office I worked at handled Robert Preston [The Music Man], and we asked if he would be the honoree of that evening. So he said yes, of course. Then, fearless, I called up Julie Andrews' people and she said yes, and I knew Jean Simmons (the actress, not the Kiss person), and she said yes...so the show went on and it was spectacular! I’ll never know why—beginner's luck!

So then somebody came to me and said there was this disease that was attacking gay men and they were going to do a benefit for it. And they didn’t have a name for the disease, of course it turned out to be AIDS. So I did that. And I’m still directing them—this next year will be the 28th year. Not really a reason to celebrate, you know, because nobody’s found a cure for it, but we’re still trying to find money and help for them.

That was the beginning.
Now you do a lot of work with artists at the end of very long careers. What appeals to you about working with people at that particular stage in their lives?

Yeah, because their frame of reference is so good, rather than somebody who’s discussing love and they’re 18 years old and have no life experience at that point. If you're both on the same page, they know and you know who they're talking about and what they're talking about, if they have life experience. I don't think I would be interested in doing a one-person show with a youngster. And I don't think they'd be particularly interested in me, either!

You once said the one-person cabaret is “the most personal of all the art forms.” What did you mean by that?

Basically if something goes wrong with a performer in a show onstage, then they can say, “Well, it's the script. Or it's the costumes. Or it's the direction or...” There are a number of excuses. In cabaret, if they don't like you, it's you they don't like. You're really like an open wound up there, wanting to be liked or wanting somebody to empathize with your feelings. I think it's the most exposed of all the art forms. You're standing right there at a mike facing 60, 70, maybe 100 people, exposing who you are wanting somebody to empathize with your feelings. I think it's the most exposed of all the art forms. You're standing right there at a mike facing 60, 70, maybe 100 people, exposing who you are and what you feel and how you sound and how you look.

A lot of the ladies you've worked with might be described as “divas.” What does that word means to you?

That’s such a strange word because immediately when you hear “diva” you think “temperamental,” so diva comes in a lot of, sort of, sizes and...name somebody and it’s easy for me to hear “diva” you think “temperamental,” so diva comes in a lot of, sort of, sizes and...name somebody and it’s easy for me to talk about them...

Even using Rita as an example...

Well, the director-star relationship is very...she'll let me have it on occasion, and I'll let her have it. It isn't all sunshine and flowers but it’s always within the privacy of the rehearsal hall, and if there’s a disagreement we both listen to each other. And I try to solve her problems and she tries to solve mine. I just worked with Carol Channing and that was very disagreeable. It was very difficult working with her and she made it difficult. I've worked with her a couple of times and I've found them all to be disagreeable, for a number of reasons. Number one is she changes blocking, which is ridiculous if you change blocking at half-hour and you've got 10 dancers. And you do it, because she's Carol Channing, but it doesn't make it agreeable. So that’s what I'd call a disagreeable diva.

When did you get on board with Life Without Makeup and how did you get involved?

Rita and I had met doing a Jerry Herman show, she was in that, magnificently. She had asked me about five years ago if I was interested in directing her cabaret act, and I said, “Of course.” And she tried to get me for one of the incarnations, and I was in Maui doing a show—and I love saying that—and I couldn’t. Then, when it came time to do this, we were doing a benefit in San Francisco, and I said, “Oh my god, yes, I would be very inter-

ested to do a one-person show with you.” At the time, Tony Taccone was set to direct and write it. He called me to talk about my connection with music, and he thought it would be good for me to work with the company as far as seeking out music for the show. And I said, “That’s not what I do, I direct, and I know you do, too, and I thought there was interest in me directing this.” And he said, “Well, I’m interested in a way...can I come over and meet you?” I said, “Sure.” We went for coffee and talked for like an hour and a half, and he said, “You’re who I want to direct it.”

What's been the biggest challenge for you in this project?

I'm not sure that I look at it as challenging. Yeah, there are day-to-day challenges. “Challenge” always seems like something to surmount and I’m not sure that I look at the show as something to surmount.

Everybody's after the same goal, which is the exciting part of theatre—that it isn't singular, it’s plural. Everybody works as one unit, you know, from stage management, which everybody forgets is so important to this process, to choreographers and dancers and sets and lights and...I just sound like I'm going to start singing any minute, but it's an amazing place to be, the rehearsal hall. It's the most vulnerable place in the world, but it's also a place of discovery. Maybe that's where the challenge is, it's making the discoveries. I'm not sure if the word “challenge” fits anything I'm saying.

If someone made a cabaret of your life, what song would you insist was included?

Would it have to do with my life or just what I would like?

Just what you connect to; it's up to you, you're the director.

But you're in control here! And it’s a collaboration, remember that.

(At this point David pauses for a while and browses a list of songs before settling on...) I guess “Move On” by Sondheim.

Why that song?

It deals with complacency of being and it tells you to get up and get on with your life and get on with your art and get on with everything and just don't sit back, don't relax, don’t...[David offers to find the lyrics. After a while, he returns and reads the song over the phone. While we can't quote them all here, here's a highlight.]

I chose and my world was shaking, so what? / The choice may have been mistaken / the choosing was not / you have to move on... Look at what you want / not at where you are / not at what you'll be

Look at all the things you've done for me... I want to explore the light / I want to know how to get through / through to something of my own, move on, move on... just keep moving on / anything you do / let it come from you / then it will be new / give us more to see...

That’s basically how I feel.
Rita Moreno’s Trophy Case

**Rita is one of only 10 artists to have won all four major awards: a Grammy, a Tony, an Oscar, and an Emmy. (The other nine winners, organized in chronological order, are Richard Rodgers, Helen Hayes, John Gielgud, Audrey Hepburn, Marvin Hamlisch, Jonathan Tunick, Mel Brooks, Mike Nichols, and Whoopi Goldberg.) Rita’s other awards include the Library of Congress Living Legends Award, the Presidential Medal of Freedom, and the National Medal of Arts. The Hispanic Organization of Latin Actors renamed their Award of Excellence after her (The HOLA Rita Moreno Award for Excellence), she’s a California Hall of Fame inductee, and she has a Hollywood Walk of Fame star at 7083 Hollywood Boulevard. Below are some of Rita’s most notable credits, divided by category.**

### Film

<table>
<thead>
<tr>
<th>Year</th>
<th>Film</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1952</td>
<td><em>Singin’ in the Rain</em></td>
<td></td>
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<tr>
<td>1956</td>
<td><em>The King and I</em></td>
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<tr>
<td>1961</td>
<td><em>West Side Story</em></td>
<td>Academy Award for Best Supporting Actress; Golden Globe for Best Supporting Actress, Motion Picture</td>
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<tr>
<td>1961</td>
<td><em>Summer and Smoke</em></td>
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<tr>
<td>1971</td>
<td><em>Carnal Knowledge</em></td>
<td></td>
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<tr>
<td>1976</td>
<td><em>The Ritz</em></td>
<td>BAFTA nomination for Best Actress in a Leading Role; Golden Globe nomination for Best Supporting Actress, Motion Picture</td>
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<tr>
<td>1981</td>
<td><em>The Four Seasons</em></td>
<td></td>
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<tr>
<td>1998</td>
<td><em>The Slums of Beverly Hills</em></td>
<td>ALMA Award nomination for Outstanding Actress in a Feature Film in a Crossover Role</td>
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### Television

<table>
<thead>
<tr>
<th>Year</th>
<th>Series</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1971–77</td>
<td><em>The Electric Company</em></td>
<td>Emmy Award nomination for Outstanding Continuing or Single Performance by a Supporting Actress in Variety or Music</td>
</tr>
<tr>
<td>1974</td>
<td><em>Out to Lunch</em></td>
<td>Primetime Emmy nomination for Outstanding Lead Actress in a Comedy Series; Golden Globe nomination for Best Actress, Television Series Musical or Comedy</td>
</tr>
<tr>
<td>1976</td>
<td><em>The Muppet Show</em></td>
<td>Primetime Emmy Award nomination for Outstanding Supporting Actress in Variety or Music</td>
</tr>
<tr>
<td>1978</td>
<td><em>The Rockford Files</em></td>
<td>Primetime Emmy Award for Outstanding Guest Actress in a Drama Series; Primetime Emmy nomination for Outstanding Lead Actress in a Drama Series</td>
</tr>
<tr>
<td>1982–83</td>
<td><em>9 to 5</em></td>
<td>Primetime Emmy Award nomination for Outstanding Supporting Actress in a Miniseries or Movie</td>
</tr>
<tr>
<td>1997–2003</td>
<td><em>Oz</em></td>
<td>ALMA Award for Best Actress in a Drama Series</td>
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<tr>
<td>2011</td>
<td><em>Happily Divorced</em></td>
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### Stage

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<thead>
<tr>
<th>Year</th>
<th>Production</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1945</td>
<td><em>Skydrift</em></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td><em>She Loves Me</em></td>
<td>Drama Desk Award, Outstanding Featured Actress in a Musical</td>
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<tr>
<td>1970</td>
<td><em>The Sign in Sidney Brustein’s Window</em></td>
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<td>1970</td>
<td><em>Gantry</em></td>
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<td>1970</td>
<td><em>Last of the Red-Hot Lovers</em></td>
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<tr>
<td>1974</td>
<td><em>The National Health</em></td>
<td></td>
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<tr>
<td>1975</td>
<td><em>The Ritz</em></td>
<td>Tony Award, Best Featured Actress in a Play; Drama Desk Award nominee, Outstanding Actress in a Play</td>
</tr>
<tr>
<td>1968</td>
<td><em>The Rose</em></td>
<td>Joseph Jefferson Award for Best Actress</td>
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<tr>
<td>1970</td>
<td><em>Willy’s Cafe</em></td>
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<tr>
<td>1985</td>
<td><em>The Odd Couple</em></td>
<td>Sara Siddons Award for Best Actress</td>
</tr>
<tr>
<td>1997</td>
<td><em>Sunset Boulevard</em></td>
<td></td>
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<tr>
<td>2004</td>
<td><em>Master Class</em></td>
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### Music

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<thead>
<tr>
<th>Year</th>
<th>Album</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1956</td>
<td><em>The King and I</em> soundtrack</td>
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<tr>
<td>1972</td>
<td><em>The Electric Company</em> soundtrack</td>
<td>Grammy Award</td>
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<tr>
<td>2000</td>
<td><em>The Best of Rita Moreno</em></td>
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DISCOVER

INCOMPARABLE RITA MORENO
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Presented by Kneehigh Theatre

WORLD PREMIERE PRODUCTION
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Directed by Jonathan Moscone
A co-production with Oregon Shakespeare Festival

A Doctor in Spite of Himself
Written by Molière · Adapted by Christopher Bayes and Steven Epp · Directed by Christopher Bayes
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Rita Moreno

LIFE WITHOUT MAKEUP

WRITTEN BY TONY TACCONTE
DEVELOPED BY RITA MORENO AND TONY TACCONTE
CHOREOGRAPHED BY LEE MARTINO
STAGED AND DIRECTED BY DAVID GALLIGAN

SEPTEMBER 2–OCTOBER 30, 2011
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CAST

As herself  Rita Moreno*
Dancers  Ray Garcia*
Salvatore Vassallo
Piano/Conductor  César Cancino
Bass  Sascha Jacobsen
Reeds  Alex Murzyn
Percussion  David Rokeach
Dance Captain  Ray Garcia*

PRODUCTION STAFF

Scenic Design  Anna Louizos
Costume Design  Annie Smart
Video & Lighting Design  Alexander V. Nichols
Sound Design  Philip G. Allen
Dramaturg  Madeleine Oldham
Production Stage Manager  Michael Suenkel*
Assistant Stage Manager  Rachel Motz*
Assistant Stage Manager  Kathy Rose*
Music Director  César Cancino

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

The commissioning of this production has been supported in part by a grant from the East Bay Community Foundation
Rita Moreno

Ms. Moreno is one of a select group of performers to have won all four of the most prestigious awards in show business: she earned an Oscar for West Side Story, a Tony for The Ritz, Emmy for The Muppet Show and The Rockford Files, and a Grammy for The Electric Company Album. Her countless credits span more than six decades, from her Broadway debut at age 13 in Skydrift to the new sitcom Happily Divorced. Having appeared in more than 40 feature films—most notably Carnal Knowledge, The Four Seasons, The King and I, and Singin’ in the Rain — Ms. Moreno was given a star on the Hollywood Walk of Fame in 1995. She has also performed on Broadway and played Norma Desmond in London’s West End, as well as Tyne Daly’s Songs at Feinstein’s in New York City, and The Second Time Around, which kicked off Feinstein’s 10th anniversary. Mr. Galligan also directed the off-Broadway production of My Trip Down the Pink Carpet. Other past efforts include Falsettos for The Actors Fund and Leslie Jordan’s solo piece, Like a Dog on Linoleum. Mr. Galligan has produced and directed 27 years of s.t.a.g.e., the longest-running AIDS benefit in the world. He is the recipient of LA Stage Alliance’s Ovation Lifetime Achievement Award.

David Galligan

DIRECTOR

Mr. Galligan most recently directed My Trip Down the Pink Carpet, written by and starring Leslie Jordan at the Apollo Theatre in London’s West End, as well as Tyne Daly’s Songs at Feinstein’s in New York City, and The Second Time Around, which kicked off Feinstein’s 10th anniversary. Mr. Galligan also directed the off-Broadway production of My Trip Down the Pink Carpet. Other past efforts include Falsettos for The Actors Fund and Leslie Jordan’s solo piece, Like a Dog on Linoleum. Mr. Galligan has produced and directed 27 years of s.t.a.g.e., the longest-running AIDS benefit in the world. He is the recipient of LA Stage Alliance’s Ovation Lifetime Achievement Award.

Lee Martino

CHOREOGRAPHER

Lee is delighted to be working at Berkeley Rep for the first time. Her credits include Carousel, Kiss Me Kate, and many more shows for Reprieve Theatre Company under the artistic direction of Jason Alexander; Falling for Eve for the York Theatre Company in Manhattan; and the East Coast premiere of Summer of Love at The Ogunquit Playhouse. Lee has choreographed over a hundred shows and industrials, including those for Buena Vista Entertainment, Disney International, Ford Motor Company, and Harley-Davidson, as well as many Actors Fund, Los Angeles S.T.A.G.E., and Help Is on the Way benefits. Her television and film credits include nbc’s Shall We Dance on Ice featuring Broadway dancers and Olympic ice dance teams, the animated feature films Alpha & Omega 3D and The King And I. Lee has won several Back Stage Garland Awards, three Los Angeles Drama Critics Circle Awards, and four Los Angeles Ovation Awards, including the 2011 award for Carousel.

César Cancino

PIANO/CONDUCTOR/ MUSIC DIRECTOR

César enjoys a musically diverse career as pianist, musical director, and conductor. He attended the San Francisco Conservatory of Music and then studied piano with Alain Naudé, a pupil of the great Dinu Lipatti. He was for many years the musical director and pianist for Teatro ZinZanni and for several years toured with singer/songwriter Joan Baez as her musical director and pianist. He is also a recipient of the San Francisco Bay Area Theatre Critics Circle Award for Outstanding Musical Director. César has performed throughout North America, Europe, and Australia in such venues as Atlanta Summer Pops Symphony, Carnegie Hall, International Music Festival of Mexico City, Montreux Jazz Festival, and the New Orleans Jazz and Heritage Festival. He has appeared with such diverse artists as singers Thelma Houston, Liliane Montevecchi, Maria Muldaur, and Mercedes Sosa; cellists Ron Leonard; and violinists Martha Caplin, Pierre d’Archambeau, and Tracy Silverman. His local credits include Razz Room, 42nd St. Moon, Beach Blanket Babylon, Martinez Opera, and Monterey County Symphony. César is the musical director/conductor of the Morrison Theatre Chorus and the musical director for Palazzo, a German company that produces a variety of circus-cabaret shows.

Ray Garcia

DANCER/DANCE CAPTAIN

Born in Texas, Ray now lives in Los Angeles and has performed all over the world. Some of his favorite credits include Peter Pan with Cathy Rigby and Rent on Broadway as Angel and other roles. He also performed in Annie Get Your Gun as Tommy Keeler, Damn Yankees directed by Jason Alexander, Evita, Fame, Jesus Christ Superstar, La Cage Aux Folles as Hanna, Pippin, The Ten Commandments with Val Kilmer in Los Angeles, West Side Story, and The Who’s Tommy. He has toured and performed with many artists such as Gloria Estefan, Debbie Gibson, Jody Watley, and Vanessa Williams. Ray lived in Rome for three years and has danced on Italy’s most popular TV show, Fantastico, and played the role of Daddy in the all-Italian version of Sweet Charity. He can also be seen in the independent film Neverland, the feature film Rent, and most recently on Desperate Housewives as Fernando.

Salvatore Vassallo

DANCER

Salvatore’s theatre credits include Assassins as Zangara with Sight Unseen Theatre Group, Kiss of the Spider Woman in the ensemble and as Gabriel with Havok Theatre Company, and The Who’s Tommy as the Pinball Wizard with Flicker House Productions. He also performed in the LA Opera’s Don Giovanni, Der Zwerg, and Grendel directed by Julie Taymor. Salvatore’s film credits include the Austin Powers series, The Curious Case of Benjamin Button, and Showgirls. He has appeared on television shows such as The Academy Awards, That ’70s Show, and the Stepford Wives. Salvatore also had the pleasure of touring the world and
sharing the stage with Britney Spears, Cher, Prince, and Reba McEntire. He trained in Los Angeles at the Joe Tremaine Dance Center, and took vocal training with Roger Love.

**Sascha Jacobsen**

**BASS**

Sascha was born into a musical family, going as far back as his great, great, great, great-grandfather, who was a bassist for the Moscow Opera. Sascha has performed as principal bass with American Musical Theatre of San Jose and the Santa Cruz County Symphony, and as a section member of the Monterey Symphony and the Sarasota Opera. He has performed in *Hugh Jackman in Performance* and the world-premiere production of *Martin Short: Fame Becomes Me*, has recorded on the new cast album of *A Chorus Line*, and has toured the world with the Argentine tango group Trio Garufa. Sascha is a founding member of Classical Revolution and the Musical Art Quintet, which performs his original works. His jazz group, the Sascha Jacobsen Quintet, released its premiere album of *Revolution and the Musical Art Quintet*, which performs his original works. His jazz group, the Sascha Jacobsen Quintet, released its premiere album of *Sascha Jacobsen Quintet*, released its premiere album of *Sascha Jacobsen Quintet*. Sascha completed a master’s degree at the University of Southern California, and then went on to teach at Humboldt State University. He has also performed in Center Repertory Company’s production of *All Shook Up* at the Dean Lesher Center in Walnut Creek. Other notable musicals he has performed in are *Chicago*, *The Color Purple*, and *Grease*, all with shn. He has toured nationally as a sideman with Huey Lewis and the News and also toured nationally and internationally with Pete Escovedo’s Latin Jazz Orchestra.

**David Rokeach**

**PERCUSSION**

David played *It Ain’t Nothin’ But the Blues* at TheatreWorks, *Jersey Boys* at the Curran Theatre in San Francisco and Ahmanson Theatre in Los Angeles, *Les Misérables* at the Curran, *Love, Janis* at the Marines Memorial Theatre, *Ragtime* at the Orpheum Theatre, and *Tales of the City* at act. He has performed and recorded with Ernestine Anderson, Oscar Brown Jr., Mariah Carey, Ray Charles, Celine Dion, Pete Escovedo, Gloria Estefan, Aretha Franklin, David Grisman, Joe Henderson, Carole King, Patti LaBelle, Steve Miller, Maria Muldaur, Mark Murphy, the Nelson Riddle Orchestra, Aaron Neville, Lou Rawls, Mavis Staples, and Shania Twain. David’s film and TV recordings include *Desperate Housewives*, *For Love of the Game*, *Good Morning America*, *L.A. Doctors*, *The O.C.*, *The Rosie O’Donnell Show*, *Sex and the City*, *The Tonight Show*, *VH1’s Divas Live*, *The View*, *What Women Want*, and *The X-Files*.

**Anna Louizos**

**SCENIC DESIGN**

Anna received Tony nominations for both *High Fidelity* and *In the Heights*. Her other Broadway designs include *All About Me*, *Avenue Q* (including London, Las Vegas, and the national tour), *Baby It’s You*, *Curtains*, *Golda’s Balcony* (including the national tour), *Irving Berlin’s White Christmas* (including in the United Kingdom and multiple U.S. cities), *Steel Magnolias*, and *To Be Or Not To Be*. Anna’s off-Broadway credits include the world premieres of *Altar Boyz; Birdie Blue; The Castle; In Transit; Speech and Debate; Jonathan Larson’s tick, tick... boom!; and Vanities, the Musical*, as well as the regional productions of *Arsenic and Old Lace*, *Disney’s Aladdin* at 5th Avenue Theatre, *Minsky’s, Sarah Plain and Tall*, and *Sons of the Prophet* at the Huntington. She worked on the art direction of *Sex and the City* (hbo) and the feature film *The Secret Lives of Dentists*. Anna attended Mills College and has a master’s degree from New York University in scenic design.

**Annie Smart**

**COSTUME DESIGN**

Annie’s previous Berkeley Rep design credits include *Big Love, Concerning Strange Devices from the Distant West, Fêtes de la Nuit,* and *The Castle*. She has worked on the production of *Les Mis*, *The Secret Lives of Dentists*, and *The Rosie O’Donnell Show*. Annie’s off-Broadway designs include *The Rosie O’Donnell Show*, *Sex and the City*, *The Tonight Show*, *VH1’s Divas Live*, *The View*, *What Women Want*, and *The X-Files*.

**Alex Murzyn**

**REEDS**

Alex’s most recent musical-theatre experience was working on American Conservatory Theater’s production of *Tales of the City* in San Francisco. He has also performed in Center Repertory Company’s production of *All Shook Up* at the Dean Lesher Center in Walnut Creek. Other notable musicals he has performed in are *Chicago*, *The Color Purple*, and *Grease*, all with shn. He has toured nationally as a sideman with Huey Lewis and the News and also toured nationally and internationally with Pete Escovedo’s Latin Jazz Orchestra.

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Heartbreak House, In The Next Room (or the vibrator play) (also at the Lyceum Theatre on Broadway), The Mystery of Irma Vep, Passing Strange, Suddenly Last Summer, Taking Over (also at The Public), Three Sisters, Tiny Kushner (also at the Guthrie and the Tricycle), To the Lighthouse, Yellowjackets, and Yellowman. Her other Bay Area work includes Auctioning the Ainsleys, Brooklyn Boy, and Theophilus North at TheatreWorks; A Doll’s House, Night and Day, and The Threepenny Opera at act; The Ideal Husband, John Steinbeck’s Pastures of Heaven, Man and Superman, Private Lives, and The Tempest at California Shakespeare Theater; and A Long Day’s Journey Into Night and The Weir at San Jose Rep. Annie is originally from London where she designed for Joint Stock Theatre Group, the National Theatre, and the Royal Court Theatre, among many others. She currently teaches costume and set design at UC Berkeley.

Alexander V. Nichols
Projection & Lighting Design

Alexander’s theatre credits include over 20 productions with Berkeley Rep, plus the Broadway production of Carrie Fisher’s Wishful Drinking, originally presented at Berkeley Rep, and the off-Broadway productions of Danny Hoch’s Taking Over, Lisa Kron’s In the Wake, Marga Gomez’s Los Big Names, Rinde Eckert’s Horizon, and Sarah Jones’ Bridge & Tunnel. His other credits include the touring production of Hugh Jackman in Concert and Daniel Beaty’s Through the Night. Alex has created production designs for act, the Taper, and osf, among others. His dance credits include several seasons as the resident designer for American Repertory Ballet, Hartford Ballet, and Pennsylvania Ballet, lighting supervisor for American Ballet Theatre, and resident visual designer for Margaret Jenkins Dance Company. His designs are in the permanent repertory of Alvin Ailey American Dance Theater, Boston Ballet, Hubbard Street Dance, odc/sf, and San Francisco Ballet. Recent projects include the museum installation Circle of Memory, presented in Stockholm and the video design for LIFE—A Journey Through Time, recently presented at the Barbican Center by the London Symphony Orchestra.

Philip G. Allen
Sound Design

As a theatrical designer, Phil has designed more than a hundred shows, including Six Dance Lessons in Six Weeks on Broadway; the 2003–05 national tour of Jesus Christ Superstar; Big River, First Picture Show, Flower Drum Song, Harps & Angels, The House of Blue Leaves, Like Jazz, Pippin, and The Talking Cure at the Taper; Cinderella, Measure for Measure, and A Midsummer Night’s Dream at the Ahmanson; the first 14 seasons of REPRISE at UCLA; and The Ten Commandments starring Val Kilmer at the Kodak Theatre. On Broadway, he assisted longtime design partner Jon Gottlieb on 2001’s If You Ever Leave Me...I’m Going With You. Phil has designed sound systems for the Kirk Douglas Theatre in Culver City, the Music Center in Los Angeles, and numerous

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smaller venues. His television credits include sound-system design and equalization for the 56th and 59th Golden Globe Awards and the 33rd Academy of Country Music Awards. He won the 2003 and 2009 NAACP awards for sound design, a 2001 Ovation Award, and the 1999 Los Angeles Drama Critics Circle Award. Phil currently teaches sound design at the University of Southern California and at the California Institute of the Arts.

Madeleine Oldham
DRAMATURG
Madeleine is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Baltimore’s Centerstage, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Seattle’s Intiman Theatre. Madeleine recently completed four years of service on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire Theatre Company, the Geva Theatre, the Kennedy Center, the Neo-Futurists, and Portland Center Stage.

Michael Suenkel
PRODUCTION STAGE MANAGER
Michael began his association with Berkeley Rep as the stage management intern for the 1984–85 season and is now in his 18th year as production stage manager. Some of his favorite shows include 36 Views, Endgame, Eurydice, Hydriotaphia, and Mad Forest. He has also worked with the Barbican in London, the Huntington, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, The Public and Second Stage Theatres in New York, and Yale Rep. For the Magic Theatre, he stage-managed Albert Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

Rachel Motz
ASSISTANT STAGE MANAGER
Rachel returns to Berkeley Rep where she worked on Mother Courage, Oliver Twist, Passing Strange, and The Pillowman. Her recent projects of note include the 2011 Sundance Institute Theatre Lab at The Banff Centre, Brooklyn Omnibus with Stew and Heidi Rodewald at Brooklyn Academy of Music, and The Little Foxes, directed by Ivo van Hove at New York Theatre Workshop. Rachel’s credits in New York City include The Book of Grace and The Good Negro at The Public, A Boy And His Soul at Vineyard Theatre, and Side Effects at MCC Theatre.

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 as treasurer of Theatre
Communications Group, organizations that represent the interests of nonprofit theatres across the nation. Susan chaired two panels for the Massachusetts Arts Council and has also served on program panels for the National Endowment for the Arts. Closer to home, Susan chairs the Downtown Berkeley Business Improvement District and serves as president of the Downtown Berkeley Association. She is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. Susan serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society. She lives in Berkeley with her husband.

Les Waters
ASSOCIATE ARTISTIC DIRECTOR
Obie Award–winner Les Waters has served as associate artistic director of Berkeley Rep since 2003. In the last six years, his shows have ranked among the year’s best in The New Yorker, New York Times, Time Out New York, Time Magazine, and usa Today. Les has a history of collaborating with prominent playwrights like Caryl Churchill, Charles Mee, and Wallace Shawn, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. In 2009, he made his Broadway debut with In the Next Room (or the vibrator play), which began in Berkeley. His other productions at Berkeley Rep include the world premieres of Concerning Strange Devices from the Distant West, Fêtes de la Nuit, Finn in the Underworld, Girlfriend, and To the Lighthouse; the American premiere of tragedy: a tragedy; the West Coast premieres of Ruhl’s Eurydice and Three Sisters; and extended runs of The Glass Menagerie, The Lieutenant of Inishmore, The Pillowman, and Yellowman. Les has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at UC San Diego and is an associate artist of The Civilians.

Karen Racanelli
GENERAL MANAGER
Karen joined Berkeley Rep in November 1993 as education director. Under her supervision, Berkeley Rep’s Programs for Education provided live theatre for more than 20,000 students annually. In November 1995, she became general manager, and since then has overseen the day-to-day operations of the Theatre, supervising the box office, company management, and IT. She has represented the League of Resident Theatres during negotiations with both Actors’ Equity Association and the Union of Stage Directors and Choreographers. Prior to her tenure at Berkeley Rep, Karen worked for Theatre Bay Area as director of theatre services and as an independent producer at several Bay Area theatre companies. She has served on the boards of Climate Theater, Overtone Theatre Company, and Park Day School, and is currently on the board of the Julia Morgan Center. Karen is married to arts attorney MJ Bogatin and they have two children.

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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, the 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 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 Mills College, Berkeley Rep’s School of Theatre, 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 has 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.

John & Helen Meyer
EXECUTIVE PRODUCERS

John and Helen have been Berkeley Rep subscribers for more than 30 years. They own and operate Meyer Sound, a Berkeley-based company that designs and manufactures professional audio equipment and provides electro-acoustical architectural services. Meyer Sound employs over 350 people in its offices in Berkeley, Nashville, Canada, Germany, Mexico, and Australia. Helen has served on Berkeley Rep’s board of trustees for the past 13 years and also serves on boards for the Mark Morris Dance Group and the Alameda County Workforce Investment Board. John is a fellow of the Audio Engineering Society and recently received the Silver Award for outstanding technical contributions to his field. He is also the recipient of an R&D 100 Award for measurement technology. The Meyers are delighted to play a part in outstanding theatre at Berkeley Rep.

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:SYM, 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.

**The Ira and Leonore Gershwin Philanthropic Fund/Jean & Michael Strunsky PRODUCTION SPONSOR/EXECUTIVE PRODUCERS**

Michael and Jean Strunsky have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide. He is on the board of the Michael Feinstein Foundation and is an officer of the Jewish Home of San Francisco. He served on the boards of Goodspeed Opera House and the San Francisco Symphony, where he is still a member of the facility committee. Mike is a sustaining advisor to Berkeley Rep. Jean and Mike co-manage the Ira and Leonore Gershwin Philanthropic Fund and a Trust for the Music Division of the Library of Congress. Jean and Mike are members of the Library’s James Madison Council. Mike helped facilitate the Gershwin Room in Washington, DC, the Ira Gershwin Gallery at the Disney Concert Hall in LA, and the Gershwin Prize for Popular Song. Jean is an active Berkeley Rep trustee. She also serves on Theatre Communications Group’s National Council and on the board of jvs, where she co-chairs the Employee of the Year Awards to select winners for the annual Strictly Business Lunch.

**Mary Ann and Lou Peoples PRODUCERS**

Mary Ann and Lou Peoples have supported the arts for many years. They attended their first production at Berkeley Rep in the 1980s. Mary Ann has served on the Berkeley Rep board of trustees since 2003 and helped to initiate the docent program. Both Lou and Mary Ann serve as trustees of the Boyd Family Foundation, whose goal is to help create a more educated population.

**Leo P. Ruth & Deborah Dashow Ruth PRODUCERS**

Leo and Deborah became subscribers to Berkeley Rep in 1978 and bought a brick for the first “new” Addison Street theatre. Deborah was an administrator at UC Berkeley Extension for 20 years. She left academe in order to pursue her lifelong dream of becoming a writer. To date, she has had 30 poems published in numerous poetry journals; two of her poems were nominated for Pushcart Prizes. She’s a member of the Dramatists Guild; a short play of hers was a semifinalist in a recent competition. Leo is retired from the Graduate School of Education at UC Berkeley. He wrote extensively about the teaching of writing, the

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limitations of standardized testing, and the politics of education. He has served on the boards of various professional educational associations and was also first vice president of the Berkeley City Club. This is the fifth Berkeley Rep play the Ruths have produced.

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The Bernard Osher Foundation was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides post-secondary scholarship funding to selected colleges and universities across the nation. It also benefits integrative medicine centers at Harvard University, UCSF, and the Karolinska Institute in Stockholm. In addition, the Foundation supports a national network of personal enrichment educational programs for seasoned adults, the Osher Lifelong Learning Institutes, which now operate on the campuses of 171 institutions of higher education. Finally, an array of performing arts organizations, museums, and selected educational programs in the San Francisco Bay Area and the state of Maine receive Foundation grants. The Honorable Barbro Osher, consul general of Sweden in San Francisco, chairs the Foundation’s board of directors. With a generous gift to Berkeley Rep, the Foundation established the Bernard Osher Foundation New Play Development Fund to support the commission and development of new plays.

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School of Theatre
CONTINUED FROM PAGE 12

schools annually; a thriving eight-week summer intensive program; and Sunday Samplers for the entire family—in addition to many other programs aimed at youth, teens, families, and adults. It’s no surprise that Berkeley Rep’s School of Theatre is now recognized for operating one of the most comprehensive arts education programs of any professional arts organization in California. As public schools continue to feel the effects of statewide budget cuts, the School’s arts education programming has become an even more vital resource, especially to an increasing number of Title-1-funded schools (schools with high concentrations of low-income students). And the pioneering Teen Council has not only grown to include several committees—including the newly formed Advocacy Committee which met with two state representatives and a White House committee member in its inaugural year!—but has inspired other national theatres to contact the School to find out how they can start their own Teen Council.

Rachel Fink, director of the School since 2000, attributes the School’s steady growth and rapid popularity to the fact that it’s not a standard arts education program limited to classroom activities and matinee performances. Rachel makes clear that the overarching goals are to provide artistic training, stimulate students’ creativity, and to cultivate well-rounded citizens. “We use theatre education to develop skills, but also to develop people,” she emphasized. “That philosophy is embedded in every program we offer.”

Inspired as much by Rachel’s keen vision as the unique Berkeley community it serves, the School of Theatre has evolved into a community center that provides a holistic learning experience for people of all ages. Whether it’s an elementary student advancing his literacy skills through a Story Builders workshop, a Teen Council member discovering her leadership potential, or an adult reigniting her creative side through a movement and voice class, the School of Theatre strives to use every parameter of the arts to expand people’s personal and professional lives.

Since opening its doors in December 2001, the School of Theatre has played a vital part in helping to revitalize the downtown Berkeley district, creating a vibrant place for learning and creativity. This year we salute the School for reaching an impressive 10-year milestone and solidifying its role as a community center for people of all ages to take part in a creative experience.
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How to Write a New Book for the Bible

Written by Bill Cain
Directed by Kent Nicholson
October 7–November 20, 2011

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

“[Cain] strikes a rare balance between erudition and accessibility, contemplation and gut-check emotion” —LA Times

The Wild Bride

Adapted and Directed by Emma Rice
Presented by Kneehigh Theatre

After triumphing on Broadway and in the Bay Area with Brief Encounter, Kneehigh is back. Britain’s extraordinary theatrical troupe returns for the holidays with another stunning show. Adapted and directed by Emma Rice, The Wild Bride is a grown-up fairy tale that follows a girl’s journey through a visual wonderland. What happens when your father accidentally sells you to the devil? What do you do when your prince goes off to war? Hearts break, hearts heal, and happily ever after may still be possible. Expect vivid storytelling, devilish humor and a heady mix of live and found music when Kneehigh unveils The Wild Bride.

“Kneehigh has come to be ranked among Britain’s most enterprising, idiosyncratic companies.” —London Guardian

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You are welcome to take a closer look at the set, but please don’t step onto the stage. Some of the props can be fragile, and are placed precisely.
No children under seven
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A WEEKEND WITH PABLO PICASSO

WRITTEN AND PERFORMED BY HERBERT SIGUENZA | DIRECTED BY TODD SALOVEY

Now comes a new portrait of Picasso from famed writer, actor and painter Herbert Siguenza, of the nationally renowned comedy troupe Culture Clash. Berkeley Rep audiences have loved him in Zorro in Hell, Culture Clash in AmeriCCa and The Birds. Acting the irrepressible Picasso with “boundless energy, exuberance and humor,” Siguenza takes us inside the mind - and paint brush - of the man who changed how we look at the world.

Playing at the Lesher Center for the Arts

OCTOBER 22 THROUGH NOVEMBER 19

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For tickets:

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