“I chose City National for their proven expertise.”

I wanted to free up more time to do the things I enjoy doing, and I needed somebody to take responsibility for my individual assets. I chose City National because I’ve been investing with them for 15 years and they’ve proven their ability to do well in these challenging times.

City National is The way up* for me and my business.

Sy Kaufman
Founder of Crosslink Capital, Semi-Retired

Hear Sy’s complete story at cnb.com/thewayup.

Experience the City National Difference.™

Call (866) 618-5242 or visit cnb.com to find a Wealth Management advisor near you.
IN THIS ISSUE

BERKELEY REP PRESENTS FALLACI · 31
MEET THE CAST & CREW · 32

PROLOGUE
A letter from the artistic director · 5
A letter from the managing director · 7

REPORT
Sneak peek at the 2013–14 season · 8
The artist as creator: Playwriting at the School of Theatre · 11
Countdown to curtain · 14
Wells Fargo helps the arts thrive in Berkeley · 18

FEATURES
Oriana Fallaci: A life of resistance · 22
The marriage of theatre and journalism: A conversation with Lawrence Wright · 26

CONTRIBUTORS
Foundation, corporate, and in-kind sponsors · 40
Individual donors to the Annual Fund · 41
Michael Leibert Society · 44
Memorial and tribute gifts · 44

ABOUT BERKELEY REP
Staff and affiliations · 65
Board of trustees and sustaining advisors · 66

FYI
Everything you need to know about Berkeley Rep’s box office, gift shop, seating policies, and more · 47

THE BERKELEY REP MAGAZINE
2012–13 · ISSUE 5

The Berkeley Rep Magazine is published at least seven times per season.

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

Editor
Karen McKevitt

Writers
Julie McCormick
Karen McKevitt
Madeleine Oldham
Amanda Spector

Art Director
Cheshire Isaacs

Graphic Designer
Mary Kay Hickox

Docent presentations take place one hour before each Tuesday and Thursday performance. Post-show discussions take place after matinees.

MARCH
08 Unscripted Happy Hour: Casting, Hotel Shattuck Plaza, 5:30pm
08 Teen Night, Fallaci, 6pm
08 First performance, Fallaci, 8pm
10 Sneak Peek: Costume Design, 1pm
13 Opening-night dinner, Fallaci, Hotel Shattuck Plaza, 6pm
13 Opening night, Fallaci, 8pm
17 Sunday Sampler, 1pm
22 Opening night, Teen One-Acts Festival
28 Book signing & interview: Rita Moreno & Michael Krasny, Roda Theatre, 7:30pm

APRIL
01 Spring classes start
07 Sneak Peek: Young Playwrights Lab, 1pm
08 Page to Stage with Mark Wing-Davey, Thrust Stage, 7pm
12 Teen Night, Pericles, Prince of Tyre, 6pm
12 First performance, Pericles, Prince of Tyre, 8pm
17 Opening-night dinner, Pericles, Prince of Tyre, Hotel Shattuck Plaza, 6pm
17 Opening night, Pericles, Prince of Tyre, 8pm
20 OVATION gala, Four Seasons Hotel San Francisco, 5:30pm
21 Final performance, Fallaci, 7pm

School of Theatre event
Donor appreciation event
Tickets to the greatest theatrical party of the year are selling fast—reserve yours today!

LAUGH
with OVATION’s effervescent emcee, Danny Scheie

FEAST
on a superb four-star dinner paired with divine wines

TOAST
the School of Theatre and its amazing educational outreach

TASTE
the Bay Area’s finest spirits and wines

BID
on spectacular getaways, restaurants, and auction packages

CELEBRATE
the Bay Area’s hottest Tony Award–winning theatre!

Saturday, April 20, 2013 · Four Seasons Hotel San Francisco
Tickets $500 each · Tables start at $5,000 · Call Lily Yang at 510.647.2909 to reserve
BERKELEYREP.ORG/OVATION
There is a rare breed of human being that thrives on controversy. Where most of us seek tranquility, avoiding confrontation while attempting to keep discomfort, chaos, and danger at bay, there are a few who literally and figuratively put themselves in harm’s way. They lead wildly exciting lives, as evidenced by the astonishing details of their various adventures. We love hearing stories about the terrifying risks they take to capture the truth of their death-defying experience. Sometimes, given the right measure of ambition, charisma, and exposure, they become stars, cultural icons feeding off the adoration of a public hungry to live through their exploits. Oriana Fallaci, journalist, author, and interviewer, was just such a person.

Whether reporting from a war zone in Vietnam or Pakistan or the Middle East, being shot three times and dragged by her hair in the middle of an uprising in Mexico, or aggressively confronting the world’s most powerful leaders, Fallaci continually thrust herself into the very vortex of human history. With a wanton disregard for her own safety, she decried power, championed the oppressed, and refused to be intimidated. Combining her unquenchable passion with a disarming intelligence and astonishing beauty, Ms. Fallaci became a darling of the left and one of the first rock stars of modern journalism.

But for all the shocks she gave the world, perhaps the biggest came towards the end of her life when she wrote several inflammatory books severely criticizing Islam. The viciousness of her attacks left her vulnerable to charges of racism and hate-mongering. Suddenly, Oriana Fallaci was being linked to Ayn Rand. Controversy raged. Why had she done it? What was behind it? Who was she really?

Lawrence Wright became fascinated by these questions. A great journalist in his own right, Larry decided that the best way to get at the truth was through fiction. Armed with a tremendous amount of hard information about Fallaci, he set about inventing a dramatic situation that would get underneath the facts. A young Iranian journalist arrives at the end of Fallaci’s life to conduct an interview, but it becomes quickly apparent that this is no ordinary puff piece and at stake is nothing less than the meaning and legacy of Fallaci’s life. By guiding us into the imaginary recesses and crevices of her persona, Mr. Wright has given us a peek into the titanic contradictions that shaped Fallaci and which bind her to our collective history.

Producing this play has allowed me to exploit the talents of my good friend and colleague, Oskar Eustis. He brings the full measure of his skills, along with a great cast and design team. It is a great pleasure to have them all in our playground.

Sincerely,

Tony Taccone
Silence

JANUARY 30–APRIL 28, 2013  UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE  bamfpa.berkeley.edu

Silence is co-organized by the University of California, Berkeley Art Museum and Pacific Film Archive and the Menil Collection, Houston.

Among the many qualities that Lawrence Wright captures in his incisive play about Oriana Fallaci is her ability to examine the hearts of her subjects in search of deeper meanings and hidden truths. When I attended the first rehearsal, I was seated across from Larry, where I could watch his face as he listened to these two powerful actresses bring his words to life. I had the delicious sense that I was witness to a tutorial, taught by the best, in the art of teasing out meaning. They were finding the loose strand in a ball of yarn, undoing the knots, discovering the center.

When I returned to my office, one of the emails waiting for me was a copy of the letter that retired high-school teacher Kenneth Bernstein had written to university professors preparing to teach the first class of students who had been educated under No Child Left Behind. Reprinted in the Washington Post, his letter is a condemnation of an educational system that has abandoned critical thinking for rote learning and that has abdicated the quest for meaning at the expense of scoring. The latest step, STEM (science, technology, engineering, and math), promises to produce a generation of scientists and engineers who will make us competitive in the global marketplace. If only it were so.

Last November, Adobe released a study, “Creativity and Education: Why It Matters,” which sheds new light on the role of creativity in career success. In the study, 85 percent of young professionals agreed that creative thinking is critical for problem-solving in their career, and 82 percent wish they had more exposure to creative thinking as students.

What subjects did these young professionals say would make significant contributions to creative thinking? The top three: art, music, and English. But since the mid-1980s, there has been a steady decline in funding for arts education. Since the introduction of No Child in 2003 that decline has accelerated, accompanied by a decline in the time spent on critical thinking, creative thinking, and even classroom discussion. Our educational system can no longer turn a good technician into a great research scientist, or a good businessperson into a great citizen.

Journalists like Oriana Fallaci and Larry Wright have both the skill to critically assess information and the capacity to think creatively about how to uncover the truth from their subjects. One of the ironies in Larry’s play is the idea that truth is not objective. How do we reconcile that contradiction? One of the questions in his play is the meaning of Oriana’s life. The search for meaning is integral to who we are. The answers can’t be found in a multiple-choice test.

At Berkeley Rep, we strive to be advocates for STEAM (science and technology, engineering and the arts, and math) because we believe that the innovative practices of art and design play an essential role in improving STEM education. Learn more at steamedu.com. It’s our fervent belief that the arts should have an integral role in our educational system, that the arts contribute to creative thinking and success in the workplace, and that the arts increase our capacity to search for meaning. Let’s make sure we are training the next Oriana Fallaci and the next Larry Wright. I hope you will join the effort to place the A in STEAM.

Warm regards,

Susan Medak
Sneak peek at the 2013–14 season

Get ready for another enticing and adventurous theatrical season at Berkeley Rep! We’ve announced all but one of our shows. Take a peek, and stay tuned for news about the final play...

**WORLD PREMIERE**

**The House That Will Not Stand**

*Written by Marcus Gardley · Directed by Patricia McGregor*

Berkeley Rep proudly presents the world premiere of a new play from an Oakland native: *The House That Will Not Stand* by Marcus Gardley captures a single, steamy day for seven women in New Orleans. In 1836, white men in that city often live openly with their black Creole lovers. Yet wealth and freedom may not protect Beartrice when her man mysteriously dies... or conceal old secrets when another handsome bachelor calls on her daughters. Inspired by Lorca and directed by Patricia McGregor, *The House That Will Not Stand* is gripping family drama — sensuous, humorous, uplifting, heartbreaking — told with a rich and lyrical river of words.

“Mr. Gardley, who graduated from the Yale School of Drama, writes with a ripe lyricism. The richness of his language, which often finds pungent poetry in the African-American vernacular, inevitably brings to mind the work of August Wilson.” — *New York Times*

**WEST COAST PREMIERE**

**The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures**

*Written by Tony Kushner · Directed by Tony Taccone*

Winner of two Tony Awards, three Obies, an Emmy, and a Pulitzer Prize, Tony Kushner returns to Berkeley Rep for the West Coast premiere of his latest play. With his trademark mix of soaring intellect and searing emotion, the legendary playwright unfurls an epic tale of love, family, sex, money, and politics — all set under the hard-earned roof of an Italian family in Brooklyn. When Gus decides to die, his children come home with a raucous parade of lovers and spouses to find even the house still keeping secrets. Kushner reunites with one of his favorite collaborators, Artistic Director Tony Taccone, to bring this sweeping drama to the Roda Theatre.

“A family drama of the first rate... It’s also lush and beautiful, funny and an education. It is poignant and smart... Kushner uses a Brooklyn family to expose a place one is meant to avoid at polite cocktail parties: The battleground where politics and personal lives overlap and buckle.” — Associated Press
The Pianist of Willesden Lane

Based on the book *The Children of Willesden Lane* by Mona Golabek and Lee Cohen · Adapted and directed by Hershey Felder

Set in Vienna in 1938 and in London during the Blitzkrieg, *The Pianist of Willesden Lane* tells the true story of Lisa Jura, a young Jewish musician whose dreams are interrupted by the Nazi regime. In this poignant show, Mona Golabek performs some of the world’s most beautiful music live—as she relates the real-life legacy of her mother’s quest to survive. Adapted and directed by Hershey Felder, *Pianist* is infused with hope and invokes the life-affirming power of music.

“Wildly effective... Keyboard virtuoso Mona Golabek essentially channels her mother, pianist Lisa Jura, and strikes musical and emotional notes that transcend technical display or biographical sentiment. This elegant heartfelt show is an arresting, deeply affecting triumph.” — LA Times

**WEST COAST PREMIERE**

Tristan & Yseult

Written by Anna Maria Murphy and Carl Grose · Adapted and directed by Emma Rice

Kneehigh is back! Britain’s beloved theatrical troupe returns to the Bay Area with a glorious story of love. King Mark rules with his head, until he falls head over heels with his enemy’s sister. Based on an ancient tale from Cornwall, *Tristan & Yseult* revels in forbidden desires, broken hearts, grand passions, and tender truths. It’s another marriage of beautiful music and ingenious staging from the acclaimed creators of *Brief Encounter* and *The Wild Bride*. Embrace comedy and spontaneity in this West Coast premiere for an irresistible night of love!

“Haunting, funny, and sad... terrific, for those who long for theatre which takes the mind and heart into an altered state... The result is one of the best evenings in theatre you could hope to find.” — London Independent

Tribes

Written by Nina Raine · Directed by Jonathan Moscone

When three smart siblings move back home with their opinionated parents, the cacophony of their family hits a new high—even for Billy who's deaf. Nina Raine’s profound and powerful new play became a hit in London and New York, and now renowned director Jonathan Moscone brings it to Berkeley Rep. To fall in love or find a job, to forge an identity apart from your family, to fulfill that longing for somewhere to belong... is it as simple as following the signs? In *Tribes*, a deaf man learns to find his way in a world where everyone needs to be heard.

“The best-written, best-plotted, deepest, most daring—and funniest—new play in recent years... It’s a paradox of sorts that a play about deafness should have such scintillating dialogue.” — Wall Street Journal

Accidental Death of an Anarchist

Written by Dario Fo · Directed by Christopher Bayes

A bank gets bombed, a suspect dies in custody, and the police inquiry turns into... a masterpiece of comedy? Steven Epp returns to Berkeley Rep for a criminally funny production of *Accidental Death of an Anarchist*. He delighted audiences as *Figaro* and *The Miser*—now he’s back in another madcap show directed by Christopher Bayes. Nobel Prize—winner Dario Fo penned more than 70 incisive scripts, and this is by far his most famous. With Epp’s outrageous *Anarchist*, Berkeley Rep hauls you down to the station for a hilarious interrogation of our culture.

“The sublime Steven Epp is a dream to watch. Loose-limbed, supple-voiced, and blessed with devastating comic timing.” — The Washingtonian
FREE SHIPPING AT MACYS.COM with $99 online purchase. No promo code needed. Exclusions apply.

ANNE KLEIN
THE COLLECTOR’S JACKET

Only at Macy’s. Double-breasted jacket. $169.
★ WebID 777027.

Ribbon tweed dress. Polyester. $149.
★ WebID 777026.
Both for misses.

FREE SHIPPING AT MACYS.COM with $99 online purchase. No promo code needed. Exclusions apply.

ANNE KLEIN
THE COLLECTOR’S JACKET

Only at Macy’s. Double-breasted jacket. $169.
★ WebID 777027.

Ribbon tweed dress. Polyester. $149.
★ WebID 777026.
Both for misses.

FREE SHIPPING AT MACYS.COM with $99 online purchase. No promo code needed. Exclusions apply.

ANNE KLEIN
THE COLLECTOR’S JACKET

Only at Macy’s. Double-breasted jacket. $169.
★ WebID 777027.

Ribbon tweed dress. Polyester. $149.
★ WebID 777026.
Both for misses.

FREE SHIPPING AT MACYS.COM with $99 online purchase. No promo code needed. Exclusions apply.

ANNE KLEIN
THE COLLECTOR’S JACKET

Only at Macy’s. Double-breasted jacket. $169.
★ WebID 777027.

Ribbon tweed dress. Polyester. $149.
★ WebID 777026.
Both for misses.

FREE SHIPPING AT MACYS.COM with $99 online purchase. No promo code needed. Exclusions apply.

ANNE KLEIN
THE COLLECTOR’S JACKET

Only at Macy’s. Double-breasted jacket. $169.
★ WebID 777027.

Ribbon tweed dress. Polyester. $149.
★ WebID 777026.
Both for misses.

FREE SHIPPING AT MACYS.COM with $99 online purchase. No promo code needed. Exclusions apply.
The world premiere of Lawrence Wright’s *Fallaci* is the latest of many productions at Berkeley Rep that illuminates the Theatre’s dedication to cultivating new work. Berkeley Rep’s School of Theatre is also helping to breed the next generation of new playwrights through the Teen One-Acts Festival, which gives high-school students in the Bay Area the chance to write, produce, and premiere original plays.

The festival process began last fall with playwriting workshops and one-on-one tutoring sessions. Berkeley Rep’s literary staff and guest moderators worked extensively with teens to answer questions, provide feedback, and teach them about the art of playmaking. Then the teens experienced a four-hour playwriting retreat hosted by professional playwright Peter Sinn Nachtrieb. With Peter’s guidance and wit, nine students created characters and pushed the limits of their imaginations.

Then, members of Berkeley Rep’s literary department—Julie McCormick and Nora Casey—offered the teens individual consultations. Nora was elated with the quality of the work: “From page one of the scripts, I could tell that these writers were serious about their craft.”

**The artist as creator**

**Playwriting at the School of Theatre**

**BY AMANDA SPECTOR**

“Young writers in the Teen One-Acts Festival have the opportunity to write, produce, and premiere original plays.”

**NORA SØRENA CASEY, PETER F. SLOSS LITERARY/DRAMATURGY FELLOW**
their ideas. All of the authors had their own unique ideas, but they were also focused on the technical elements that are essential to creating a good script.”

The session and the retreat yielded six plays that were submitted for the Teen Council playwriting competition last November. A group of high-school students served on a play-selection committee and read all of the plays, scoring them in terms of the quality of the narrative, characters, production requirements, and style. With the assistance of Berkeley Rep’s staff, the committee chose two plays to debut in the Teen One-Acts Festival. By selecting the plays, the students got to live with the productions from initial inception to production. Teen Council senior Negi Esfandiari says, “Being on the selection committee has been a tradition for me since I was a freshman, and each year talented teen playwrights give us new plays to read. And besides, being part of the One-Acts from the beginning is one of the best parts of the festival!”

The production process is entirely teen driven, with teen actors, directors, designers, and producers, which means everyone has a similar scope of experience. “I can apply myself to the production in a professional setting, all while having fun,” says Negi. Teen playwright Frances Maples, whose play premiered in the 2012 Teen One-Acts, was overwhelmed by her experience: “I was consistently blown away by the talent of everyone working with me. It was a dream come true. I really can’t even talk about the process without gushing and falling into clichés.”

The School of Theatre also offers adults a chance to sharpen their writing skills through playwriting classes taught by Gary Graves, co-director of Central Works in Berkeley. A number of Gary’s original works have been produced locally, and he also has experience working as an actor and director, which allows him to...
“I was consistently blown away by the talent of everyone working with me. It was a dream come true. I really can’t even talk about the process without gushing and falling into clichés.”

FRANCES MAPLES, ONE–ACTS FESTIVAL PLAYRIGHT

synthesize various experiences and artistic viewpoints into his teaching.

Gary takes on a “sandbox” approach when teaching the art of playwriting. He reveals, “I try to provide my students with a consistent set of parameters, and within those parameters to let them do whatever they want.” The amount of creative flexibility that Gary permits allows each artist to focus on his or her unique voice. Without strictly contrived requirements, playwrights are asked to answer just one question: What is the story that you want to tell? For Gary, “The story has primacy in playwriting, and I try to help students discover and refine the stories that they have within their hearts and their imaginations.”

At the School of Theatre, playwrights are asked to dream big and to realize the tremendous power in drawing upon their own experiences and resources. With a consistent approach to embracing the voices of new authors in the Thrust, the Roda, and the School classrooms, it seems quite possible that a Berkeley Rep student could churn out a future show.

“I was consistently blown away by the talent of everyone working with me. It was a dream come true. I really can’t even talk about the process without gushing and falling into clichés.”

FRANCES MAPLES, ONE–ACTS FESTIVAL PLAYWRIGHT

synthesize various experiences and artistic viewpoints into his teaching.

Gary takes on a “sandbox” approach when teaching the art of playwriting. He reveals, “I try to provide my students with a consistent set of parameters, and within those parameters to let them do whatever they want.” The amount of creative flexibility that Gary permits allows each artist to focus on his or her unique voice. Without strictly contrived requirements, playwrights are asked to answer just one question: What is the story that you want to tell? For Gary, “The story has primacy in playwriting, and I try to help students discover and refine the stories that they have within their hearts and their imaginations.”

At the School of Theatre, playwrights are asked to dream big and to realize the tremendous power in drawing upon their own experiences and resources. With a consistent approach to embracing the voices of new authors in the Thrust, the Roda, and the School classrooms, it seems quite possible that a Berkeley Rep student could churn out a future show.

“I was consistently blown away by the talent of everyone working with me. It was a dream come true. I really can’t even talk about the process without gushing and falling into clichés.”

FRANCES MAPLES, ONE–ACTS FESTIVAL PLAYWRIGHT

synthesize various experiences and artistic viewpoints into his teaching.

Gary takes on a “sandbox” approach when teaching the art of playwriting. He reveals, “I try to provide my students with a consistent set of parameters, and within those parameters to let them do whatever they want.” The amount of creative flexibility that Gary permits allows each artist to focus on his or her unique voice. Without strictly contrived requirements, playwrights are asked to answer just one question: What is the story that you want to tell? For Gary, “The story has primacy in playwriting, and I try to help students discover and refine the stories that they have within their hearts and their imaginations.”

At the School of Theatre, playwrights are asked to dream big and to realize the tremendous power in drawing upon their own experiences and resources. With a consistent approach to embracing the voices of new authors in the Thrust, the Roda, and the School classrooms, it seems quite possible that a Berkeley Rep student could churn out a future show.

“I was consistently blown away by the talent of everyone working with me. It was a dream come true. I really can’t even talk about the process without gushing and falling into clichés.”

FRANCES MAPLES, ONE–ACTS FESTIVAL PLAYWRIGHT

synthesize various experiences and artistic viewpoints into his teaching.

Gary takes on a “sandbox” approach when teaching the art of playwriting. He reveals, “I try to provide my students with a consistent set of parameters, and within those parameters to let them do whatever they want.” The amount of creative flexibility that Gary permits allows each artist to focus on his or her unique voice. Without strictly contrived requirements, playwrights are asked to answer just one question: What is the story that you want to tell? For Gary, “The story has primacy in playwriting, and I try to help students discover and refine the stories that they have within their hearts and their imaginations.”

At the School of Theatre, playwrights are asked to dream big and to realize the tremendous power in drawing upon their own experiences and resources. With a consistent approach to embracing the voices of new authors in the Thrust, the Roda, and the School classrooms, it seems quite possible that a Berkeley Rep student could churn out a future show.

“I was consistently blown away by the talent of everyone working with me. It was a dream come true. I really can’t even talk about the process without gushing and falling into clichés.”

FRANCES MAPLES, ONE–ACTS FESTIVAL PLAYWRIGHT

synthesize various experiences and artistic viewpoints into his teaching.

Gary takes on a “sandbox” approach when teaching the art of playwriting. He reveals, “I try to provide my students with a consistent set of parameters, and within those parameters to let them do whatever they want.” The amount of creative flexibility that Gary permits allows each artist to focus on his or her unique voice. Without strictly contrived requirements, playwrights are asked to answer just one question: What is the story that you want to tell? For Gary, “The story has primacy in playwriting, and I try to help students discover and refine the stories that they have within their hearts and their imaginations.”

At the School of Theatre, playwrights are asked to dream big and to realize the tremendous power in drawing upon their own experiences and resources. With a consistent approach to embracing the voices of new authors in the Thrust, the Roda, and the School classrooms, it seems quite possible that a Berkeley Rep student could churn out a future show.
Countdown to curtain

The journey to a show's opening night starts weeks—even months—earlier, but things really start speeding up in the days right before the first curtain. It can be hectic, but Berkeley Rep's artists, artisans, and staff have plenty of talent and a can-do attitude. Here's a peek at a few things some of our departments do to welcome you to the show.

A special thank you to the contributors of this article: Colin Babcock, James Ballen, Timothy Bruno, ashley dawn, Fred Geffken, Karen McKeVitt, Kitty Muntzel, Sarah Nowicki, Jacob Marx Rice, and Maggi Yule

Scenery is carefully planned out, built, and embellished weeks in advance, but that doesn't mean the artisans and crew can rest during the week before opening night. With new shows, perhaps some scenery gets radically changed or even cut during tech week. In Troublemaker, a rolling staircase unit was replaced with a chaise (which the prop shop built), and the artistic team decided they wanted not one but two doorways where silk curtains unrolled on cue, later to be ripped down by an actor. “I came up with a good rigging system for that,” says Colin Babcock, the assistant technical director. He reimagined the rig used for the rain scenes in White Snake, which utilized many cups for the “rain” to fall out of. But this time instead of cups, the shop team created one long box and rolled the whole curtain into it, with one edge of the curtain Velcroed to the bottom of the box. On cue, the curtain unrolled, and the Velcro made it super-easy to remove. The turntable in the show also created a fabulous effect: actors walked and ran on it, creating the illusion of traveling along city streets. In this photo, ET Hazzard, Stephanie Shipman, and BJ Lipari are building the turntable, later dubbed “the donut.”
The electrics department completes most of its work days before opening night. In fact, Fred Geffken and his team typically install 90 percent of the lighting before the scenery is even loaded in, but wait until tech week to focus the lights. “We discover a lot during tech week,” says Fred, who is pictured here working on lights for Troublemaker. So he and his team incorporate any changes while they focus the lights. They continue to make adjustments until everything’s perfect—just in time for the first audience.

ROP SHOP

Everything an actor touches onstage is considered a prop—and those items can really add up! In Fallaci, the script calls for a realistic brownstone filled with books that need to be packed up by the end of the show. How will the actors remove the books? Will they be real books or shelving made to look like many books stacked together? All of that is discussed in advance, and after weeks of building and cataloguing all of the props and having the actors use them in rehearsal, the props team’s work is mostly done before opening night. But sometimes in the day or two before opening night, they have to fix a broken object, add glides to furniture, or touch-up paint. In the end, they hope you don’t even notice their work—that everything looks natural and that any “tricks” (like the falling pumpkin in How to Write a New Book for the Bible) work consistently in each performance. For Troublemaker, the “bear dogs” [pictured] were among the many objects the props department created and adjusted right up to opening night. The actors used a rigid yet curved leash to push them around. “They were a beast to control,” says Gretta Grazier, who worked on the leash until it was at the optimal angle.

OPENING-NIGHT DINNER

Preparation is key—especially when you’re hosting a theatrical dining experience before the show for approximately 100 guests. The development department has perfected the system. Nametags and place cards are all made in advance, and on opening day, the staff sets up table centerpieces, arranges seating, alphabetizes registration, and works with the sound department to set up microphones and music. When guests arrive, they are greeted with a smile and a photo op. As they dine, the production’s artistic team shares a few words about the creation of the show. In this photo, Troublemaker playwright Dan LeFranc and director Lila Neugebauer offer insights.

ELECTRICS

The electrics department completes most of its work days before opening night. In fact, Fred Geffken and his team typically install 90 percent of the lighting before the scenery is even loaded in, but wait until tech week to focus the lights. “We discover a lot during tech week,” says Fred, who is pictured here working on lights for Troublemaker. So he and his team incorporate any changes while they focus the lights. They continue to make adjustments until everything’s perfect—just in time for the first audience.
Though planned and built weeks in advance, costumes are most likely to change between the first technical rehearsal and opening night. After all, “Tech week is the first time when we see the true timing of the play,” says Kitty Muntzel, referring to when actors exit and enter the stage. Behind the scenes, the wardrobe crew performs precise, elaborate choreography, assisting actors with any costume changes along the way and making sure all of the garments are exactly where they should be at every point of the performance. This is all planned out and meticulously written down during tech week. And, since tech week marks the first time costumes, sets, and lights are all seen together, sometimes a garment needs to be dyed because it doesn’t quite work against the color of the scenery. Hemlines change faster than a fashion trend. Perhaps an actor’s ankles are showing too much when he sits down, or a woman’s skirt isn’t quite the right length—the audience in the orchestra may be looking up at the actors, after all. By opening night, all hems are set, all trim is added, the dressing rooms are set up, costumes are pressed. At half hour before curtain, the wardrobe crew sets the actors’ wigs or preps their hair—the final touches before they step onstage.

Did you notice the intriguing lobby display for Fallaci? The marketing department wants to create new and fun ways for you to interact with the show beyond the walls of the theatre. Past lobby displays have included a graffiti board for Emotional Creature [pictured], mistranslated signs for Chinglish, and a woodsy scene for The Wild Bride.

The amount of sound in a show can vary drastically, ranging from transition music and real-world sounds to the amplification of musicians and actors on stage. Sound Supervisor James Ballen collaborates with the sound designer before each show to create a plan of what speakers, microphones, and other specific equipment will be used, and how it will all be integrated with the other elements of each production. Some shows require playing back prerecorded sound, some require live-mixing many microphones (American Idiot, anyone?), and others are a mix of the two. Whichever kind of show you’re seeing, they strive to create an equally pleasing aural experience for every patron in the house. Achieving this is a very precise science, and is the result of many factors including architecture of the theatre, reflections off surfaces, and different arrival times of different sound sources. Usually before tech week, the framework of the show is in place…but it is during that week that the show is really shaped, changed, and refined. Often many things are not discovered until everyone is actually in the room together. In this photo, equipment is being set up for tech rehearsals on the Thrust Stage.
Jewelle and James Gibbs, professors from Cal and Stanford, know how to artfully blend their love of research, travel, family, and art. And they could write a book on it. In fact, they’ve edited and authored six books and traveled to over fifty countries. Collectively, the Gibbs are writing their next, best chapters at St. Paul’s Towers. To learn more, or for your personal visit, please call 510.891.8542.
Wells Fargo helps the arts thrive in Berkeley

BY KAREN MCEVITT

How do people revitalize their communities and turn once-challenging streets into vibrant neighborhoods filled with restaurants, retail, and culture? Answer: Bring in the artists. It’s been proven time and again from Brooklyn to the Bay Area that artists are key to economic and community transformation.

Witness the Downtown Berkeley Arts District. For the past several years it’s pulsed with captivating live theatre and music, engaging visual art, and thriving restaurants — anchored on Addison Street by Berkeley Rep and other venues where artists flourish.

This sort of metamorphosis doesn’t happen by mistake. It takes forward-thinking city leaders and financial investment. Enter Wells Fargo, which has supported several of Berkeley’s art institutions to the tune of $825,000 over the last three years. And for the last eight years, Wells Fargo has been a generous season sponsor of Berkeley Rep.

“Over the last four years, we’ve seen a decline nationally in corporate philanthropy to the arts,” says Managing Director Susan Medak. “Wells Fargo has been one of those rare sponsors who have rededicated themselves to supporting...
When Jenny Alden was diagnosed with a brain tumor, she started researching the best places for treatment, and UCSF Medical Center was at the top of the list. At UCSF, Dr. Mitchel Berger, world-renowned neurosurgeon, helped pioneer brain mapping, which revolutionized the field and helped save Jenny’s life. They both came to UCSF for a medical culture that rewards excellence and innovation. That’s why UCSF is one of the top six hospitals in the nation in neurosurgery. UCSF: pioneering care, one patient at a time.

Visit PioneeringCare.com to read more >
organizations like Berkeley Rep. They are true leaders in this community, and we are tremendously grateful to be the beneficiaries of their generosity.”

“Wells Fargo is proud to support Berkeley Rep and its commitment to the community to share the cultural gift of theatre,” adds Micky Randhawa, East Bay president of Wells Fargo. “We congratulate them as they enter their 45th year of excellence in theatrical performance and enriching people’s lives.”

Wells Fargo has also supported other Berkeley–based institutions like Cal Performances, the Berkeley Society for the Preservation of Traditional Music, the Shawl Anderson Dance Center, and Habitot Children’s Museum.

Indeed, the Downtown Berkeley Arts District now anchors a burgeoning regional arts scene. After all, the Downtown Business Association’s tagline is “It Starts Here.” More and more people attend cultural events than ever before—you might even say that we’re known as a region of “cultural omnivores.” Wells Fargo has been an integral part of this evolution.

“Wells Fargo is deeply committed to the communities where we live and work and play, pay taxes, raise our families, educate our children, buy our groceries, support our local nonprofits, and also enjoy art,” says Lisa Finer, East Bay commercial banking region head of Wells Fargo and board member of Berkeley Rep. “Berkeley is a special community and our vision is to do what is best for our customers and build relationships based on trust and financial needs.”

Thanks to institutions like Wells Fargo, Berkeley as well as the East Bay is a fertile place for both artists and audiences to call home.
“Dazzling!”
WASHINGTON POST

“Joyful!”
BOSTON GLOBE

“Glorious!”
USA TODAY

“S’wonderful!”
BOSTON HERALD

“Blissful!”
CHICAGO SUN-TIMES

GEORGE
GERSHWIN
ALONE

Music by George Gershwin and Ira Gershwin
Book by Hershey Felder
With Hershey Felder as George Gershwin
Directed by Joel Zwick
Thrust Stage

Jun 8–23 · Only 17 performances
Call 510 647-2949 · Click berkeleyrep.org
ORIANA FALLACI
A LIFE OF RESISTANCE
BY JULIE MCCORMICK
A date of birth usually seems like a logical — if somewhat uninspiring — way to begin the account of a life. Not so with Oriana Fallaci. An inveterate storyteller, she was constantly telling and revising the story of herself. From her childhood as a resistance fighter in Italy during World War II to a long career as a daring and high-profile war journalist, Fallaci’s life was by turns exciting, glamorous, and dangerous, yet always controversial.

As one Fallaci burned brightly, another rose from the ashes, requiring a constant renegotiation of her identity and retelling of the facts (much to the consternation of more pedantic journalists). Sometimes aggressive, sometimes charming, but always passionate, Fallaci lived her life in the same limelight as the stories she told about the world.

CONTINUED
Oriana on her bicycle as part of the Resistance, 1942

Oriana, age 18 at the beginning of her career in Florence, 1948

Oriana interviewing Ayatollah Khomeini at his home in Iran, 1979
Though she would travel extensively and meet many important people over the years, Oriana Fallaci was ever her parents' daughter. According to Fallaci and those who write about her, the many selves that she presented to the world—revolutionary, intellectual, hard-working journalist, and novelist—all originate in some way with her parents' influence.

Perhaps Fallaci's story really begins when she was 14, and the fascists in Italy came to power under Mussolini. Her father was a courageous resistance fighter, and enlisted the help of his eldest daughter Oriana (rebaptized with the code name “Emilia”) to deliver explosives and subversive newspapers, and to guide Allied rows through Italian lines. It has been suggested by Fallaci herself that this is where her political convictions and hatred of power originated.

The tale of Fallaci as an artist, however, might begin a little earlier. Though neither of her parents went through higher education, both were voracious readers who held learning in reverential esteem. Money was usually tight for the Fallacis, but there was always a few lire set aside to buy the great works of Dostoyevsky, Tolstoy, and Dickens on installment plans. The young Oriana fell in love at an early age, particularly with the stirring fiction of adventure writers. She often attributed her desire to be an author to reading Jack London's The Call of the Wild when she was 9 years old.

These early literary escapades also shaped Fallaci's peripatetic spirit. Many of the places that she loved to go in books—such as Jack London's America and Rudyard Kipling's India—became important destinations for the adult writer. Her parents fiercely encouraged her to be strong and independent—Fallaci would recall her mother warning her not to become stuck as a wife and mother, “a slave” to the desires of others, and her father's severe adjuration that “girls do not cry” while they were hiding in a bombed-out church.

After the war, she studied hard and graduated high school at 16 with impressively high marks in the classics, philosophy, and literature. Though she wished nothing more than to begin a career as a writer, her parents' insistence to get more education in something practical and lucrative convinced her to become a doctor. Medical school was an expensive pursuit, but there was always a few lire set aside to buy the great works of Dostoyevsky, Tolstoy, and Dickens on installment plans. The young Oriana fell in love at an early age, particularly with the stirring fiction of adventure writers. She often attributed her desire to be an author to reading Jack London's The Call of the Wild when she was 9 years old.

After five years of writing society pieces, Fallaci finally got her big break when she was hired by one of Italy's largest and most prestigious newspapers, L'Europeo. Her literary style had caught the editor's eye, and soon she was traveling all over the world conducting high-profile interviews. In the '50s and '60s she spent months at a time in New York and Hollywood, writing about stars like Joan Collins, Sean Connery, Ava Gardner, and Orson Welles. These celebrities were glamorous enough in themselves, but Fallaci had a knack for putting herself and her opinions into her stories. Her writing was entertaining, exciting, and read more like a literary character sketch than a typical, dry news article. Though perhaps Fallaci got more attention in the pieces than her subjects, and there were often arguments about misquotations and authenticity, Fallaci's unique approach helped to create a greater sense of immediacy and contact—it felt like you were really alongside the subject.

Fallaci and Gregory Peck or Clark Gable. With her vivacious wit, sharp tongue, and short temper, Fallaci soon became as famous as her subjects. (It also didn't hurt that she was stunningly beautiful and had excellent taste in clothes and jewelry.) Following her stint in Hollywood, Fallaci went on a long tour of Asia to write about the condition of women there, and conducted a series of interviews with astronauts preparing to go to the moon. Though she continued to interview the rich and glamorous, Fallaci's work as a journalist took a turn for the serious and political when the Vietnam War broke out. She insisted on being sent to the front lines, and went back on numerous occasions to share cigarettes with American soldiers in the thick of the fighting, badger commanders and political leaders on both sides of the conflict, and conduct rigorous interviews with North Vietnamese resistance fighters. This began her long career as a war correspondent, which is how many remember her best. Time and again she was drawn back to the front lines, at no small cost to herself. In 1968 she was in Mexico reporting on student protests when she was shot three times in a police raid. The government attempted to cover up the atrocities it had committed, and it was through reporters like Fallaci that the world was able to learn the extent of the violence.

It was also during the '70s and '80s that Fallaci conducted interviews with some of the world's most (in)famous political figures: the Ayatollah Khomeini, Indira Gandhi, Yasser Arafat, Golda Meir, and Deng Xiaoping. Armed with a fierce anger and a tape recorder, Fallaci manipulated her subjects into opening up in ways they never had before. “I went to write a portrait,” she said of these flawed individuals who somehow had the power to decide the fates of us all. These combative and lengthy interviews (a session could last up to six or seven hours) caused an international uproar for the truths they revealed and for the sheer audacity of what she had done. Many journalists have studied “the art of the Fallaci interview,” and some have learned it with great success. Most, however, fail to make it the theatrical event she did. After a while, politicians wised up and would refuse to give her interviews after the disastrous conversations she had with Qaddafi and Kissinger, for example.

But Fallaci had been doing more in this time than just reporting (and making) the news. She was also writing books. Her career as a journalist went a long way towards satisfying a lifelong wanderlust and a parental imperative to work; however, Fallaci still found herself longing to write about her, the many selves that she presented to the world—revolutionary, intellectual, hard-working journalist, and novelist—all originate in some way with her parents' influence.
THE MARRIAGE OF THEATRE & JOURNALISM
A conversation with Lawrence Wright

BY MADELEINE OLDHAM
Lawrence Wright’s bio does not do justice to the breadth of his interests and skills. He seems to have a blazing curiosity about the world around him that transforms simply following his nose into something of a conduit for our collective consciousness. He’s developed a finely tuned ability to tap into some of the most pressing questions of our time: What is the nature of power? How is an extremist born? What makes someone decide to take a leap of faith? He inevitably discovers complex yet illuminating answers. Madeleine Oldham, Berkeley Rep’s director of The Ground Floor and resident dramaturg, had a chance to talk with Wright about his writing and storytelling.

Madeleine Oldham: You seem to have so many talents—you've been a journalist, you've written screenplays, books, plays, and the internet tells me you play keyboard in a band.

Lawrence Wright: Yeah, we had a gig on Saturday night.

Amazing. Have you always been such a multifaceted person, or have you diversified as you've gotten older?

Well, except for the piano playing, which is just a fierce hobby of mine, all of it is just writing. I express my writing in a number of different areas, but I think they’re fundamentally similar. Basically, I work from reality, and that’s my orientation. It starts with being a journalist. I find there are other ways of exploring real events and real people, and writing plays is just one of them. I use the same techniques that I use in my journalism to write plays or novels or screenplays.

That’s really interesting, actually. Because the structure of a play must be different than the structure of a journalistic piece—did you do any research or homework, or did you just sort of forge ahead?

Oh yeah. I began by reading all of Oriana’s works that I could get hold of, and I also interviewed people who knew her. Isabella Rossellini, for instance, was a great friend of Oriana's and she was extremely helpful to me. After Fallaci died, Isabella had never been in Oriana’s bedroom, and when she was helping Oriana’s nephew, who was the executor of the estate, clean up the apartment she asked if she could go into the bedroom and it turned out it was full of dolls.

Wow.

That's where the doll came from in the play. Isabella told me that story, among other things; she was very helpful. I also went to Boston where Fallaci’s papers are kept, at Boston University. Vita Paladino runs the Howard Gotlieb Archival Research Center and she gave me access to Fallaci’s papers and some of the tapes of her interviews. She also knew Fallaci very well and was extremely helpful. So, I do all the reading, I interview pertinent sources, and just take notes. Then, just as I do with my journalism, I make note cards and file them under different headings. What’s different about writing a play from a book or an article is that when I’m using those note cards I also compile notes for scenes. Then when I get enough of a stack of such scenes I close the door and turn off the phone and lay them out into acts, or, in this case, three scenes. Then I can see chronologically where things need to go and dramatically where they need to go. In that way I began to build the architecture.

How has the script evolved over the course of writing it? Have you learned anything new from the process of writing this particular play?

Oh yeah. I learned a lot historically, because I learned a good deal about Fallaci that I didn’t know before, and also about Iran. You know, Fallaci is a real character, so in many ways writing her was an easier task for me. She left a legacy of an enormous body of work and she was a very controversial and outspoken character, so there was a lot to draw upon. But I felt that one could not let her views go unchallenged, especially in the later part of her life. So I had to invent a foil. Maryam is the creature that I contrived to be both Oriana’s antagonist and her sort of protégé. She’s a complicated figure but it took me into an interesting world. I drew a lot upon people, especially women, whom I had met in the Muslim world, to write about Maryam.

We see some theatre and art about the Middle East, but in proportion to what goes on in the news, it doesn’t seem to me like there’s that much of it. Would you agree with that? And if so, why do you think that might be?

I do agree with that observation. The way that I’d answer that is: I’ve been very interested in the marriage of journalism and theatre. At first glance it seems like an awkward
I think information is always going to be valuable, so I don’t think journalism is going to disappear... Information becomes an even higher premium, so I think people will pay for information. The question is, how do you keep valuing it in a connected world where people want things for free?

arrangement. The first time I was exposed to this possibility was in 1992 when I went to see Anna Deavere Smith’s *Fires in the Mirror* at The Public Theater.

She had gone out and interviewed all these people that were involved in the Crown Heights tragedy and then embodied them using their actual words. Now, I could never do that kind of thing myself as an actor, but I was very inspired by her example of taking journalism and making it into theatre. I just didn’t know it was possible. And then, later I did two one-man shows that were to some extent motivated by Anna Deavere Smith’s example. But continually, when I’m writing plays or screenplays, I like to use real people and real events as much as possible. I feel like this is a rich direction for both journalism and theatre, which both suffered because of economic problems and changes in technology; it’s a way of communicating real events to people in a much more intimate fashion.

Okay wait— I’m going back to one of my first questions for one second because you humbly suggested that all these other things you do — aside from playing keyboard — were writing. But you just mentioned that you performed two one-man shows, which is something totally different from writing...

You think so, Madeleine.

I do!

From my point of view it was still journalism.

Even the performance part?

Yes. When I finished my book *The Looming Tower*, a lot of people were asking me, “What was it like when you were over there and talking to all those people? What did you think?” I’m not a character in the book, but I thought that it would be interesting to explore those questions because I hadn’t really taken the time to analyze myself. So I wrote this first one-man show, *My Trip to Al-Qaeda*, and used videos and still photography and music and so on to help people place themselves in my spot. And through that I hoped that I could explain to them what it’s like to be in that part of the world and to talk to people whose views are so radically different from our own. I see that as a kind of journalism, as a kind of reporting, and in many ways I think that’s what the original reporters must have done, imagining where journalism came from in the first place. I kind of envision a group of people sitting around a fire wondering what’s over the hill. And somebody goes over the hill and comes back and says what he saw. Well, that’s the feeling I had when I was standing on the stage and I was talking to people whose faces I could barely see, it was like they were around the fire and I was telling them what I saw when I went over the hill.

Did you get nervous at all?

Honestly, no. I used to be very anxious about speaking in public, and actually it was a witch in the Bay Area who helped me. Her name was Starhawk, I don’t know if she’s still around, she was a pretty famous witch and she wrote a number of books. I was interviewing her for an article I was doing and I happened to confide that I was going back to Austin to make a speech and I had never really made a big public speech, and my voice gets high and my knees start knocking. She said, “We witches have a saying: where there’s fear there’s power.”

I wasn’t sure what it meant but it sounded very powerful and meaningful. So I took it to mean that I wasn’t really frightened of, you know, peeing in my pants, I was really frightened of being the kind of person who could stand up and confidently talk in public. I began to analyze those kinds of fears when they occur with performing and speaking in public. I know now that that was an irrational, needless fear on my part, and now I just don’t have that sensation of stage fright.

That’s so interesting. You mentioned you analyzed this about yourself—is that a skill that you have that you use when you’re talking to other people? Do you feel like you
have to be able to read people, including yourself, in your line of work?

I think you have to be able to be deeply empathic, and imagine how another person feels and where they came from in order to genuinely understand them. That’s part of what Fallaci’s lesson is in this play. You know, there’s a relationship between the reporter and the subject and it can be very aggressive, it can be erotic, it can be full of conflict, but from the beginning it’s a profound relationship and the reporter has a tremendous amount of power. One holds the reputation of the other person in your hands, and so one has to be cautious about how you use that kind of power. On the other hand, you have an obligation to your reader to get to the bottom of what’s going on with this person. That’s why they’re reading you in the first place.

Was Fallaci someone you’ve been interested in for a long time, or did you stumble on her in some way and decide “Oh, I must write something?”

I had been very influenced by her. Every reporter of my age would have known her and been affected by her, because for a time she was the most influential reporter in the world. She was before the confrontation journalism of 60 Minutes—she created that kind of journalism. She had a way of wringing the truth out of people that no one else could get. It was like magic. It was extremely dramatic and it awakened in me the idea that journalism could be a real profession.

So in the play Maryam is writing Fallaci’s obituary while Fallaci is still alive. I understand that’s a common practice. Is that true, and is that something you’ve ever done?

No, I’ve never done it. There are only several newspapers that do it religiously, and that’s why I made the Times the employer of Maryam, because they have a staff of obit writers. They go out and write these preliminary obituaries that are then filed away. The information is supposed to be kept confidential until the subject passes away. So, sometimes, people say things to their obituary writers that they would never confide to contemporaries because they know that these words aren’t going to be used until after they’re gone.

And did you always have that idea for the play?

Yes, I just thought it was a really interesting relationship. Just imagine, an ordinary reporter carries a tremendous burden of responsibility, but an obit writer has an extra amount of that because—as Fallaci says—this is the final judgment. This is the summing up. When people go back and look for an account of a person, oftentimes what they’ll get is their obituary. And I think in a kind of existential universe it passes for the last judgment.

I think a big part of writing, obituary or otherwise, is choosing what to include and what to leave out.

Uh huh.

What’s the most interesting thing you had to leave out of the play?

Hm, that’s a hard one. Let me think about that.

Or maybe not the most, but an interesting thing.

Well, I had to make it two women. There were other personalities that could have been brought into this—I would’ve included some of Oriana’s friends. I even thought about doing flashbacks and seeing her in action as a young reporter, a confrontational journalist, so it was a choice on my part to narrow it down to just two individuals and see the changes in their relationship. A movie might take a different approach, because you could span it over a longer period of time, and maybe even have several different people playing Oriana. I thought it’d be more interesting to see all the changes compressed into these two personalities.

The challenge, when matching a real character like Oriana Fallaci with an invented one like Maryam, is to make the imagined personality equally vivid and authentic. When I finished an early draft of the play, I realized that Maryam bore a certain resemblance to Christiane Amanpour, the distinguished Iranian-British journalist. She told me that, like Maryam, she had idolized Fallaci as a young reporter, and had sought her out—in fact, she had actually contacted Fallaci through Rizzoli’s, the same way as Maryam does in the script. When imagination begins to coincide with real events, that’s when you know you’re on the right track.

It seems like you are very skilled at taking gigantic amounts of information and distilling them and synthesizing them into a story that makes sense for people.

Uh huh.

Is that something that you’ve always known how to do, or did you have to teach yourself how to do that? And does it show up in other parts of your life, other than just your professional life?

Well, I think that my journalism informs my dramatic writing. But it is also true that my dramatic writing informs my journalism. You know, I’ve written plays and screenplays for many years. I’ve come to appreciate the fact that vivid, intense writing is very similar in both respects. Because they depend on great scenes and great characters, and if you have those elements—whether it’s a play or a movie or an article or a book—it’s going to be much more powerful than it could be otherwise. So now, in my journalism, I search for scenes and I report them. If I find something that’s going to be a very interesting scene, I’ll spend a great deal of time soliciting information to enlarge that and make it more consequential. I also try to find wonderful characters that can take us into a world that we might not otherwise be able to enter or care about. So in those ways my dramatic writing has certainly enlarged my sense of what journalism can do. But the converse is that I bring in to the theatre a sense of reality and the outside world. I look for creating a feeling of authenticity that you might not have otherwise because these are actually reported events.

There’s a lot of talk these days about where journalism is headed—is it evolving, is it dying, is it changing, etc. Where do you think it’s headed?

Well, it’s in a rocky spot right now. I think information is always going to be valuable, so I don’t think journalism is going to disappear in a chaotic, fluid world such as the one
PERICLES
PRINCE OF TYRE

By William Shakespeare
Conceived by Mark Wing-Davey with Jim Calder
Directed by Mark Wing-Davey
April 21–May 26
Call 510 647-2949 · Click berkeleyrep.org
Berkeley Repertory Theatre presents the world premiere of

FALLACI

Written by Lawrence Wright
Directed by Oskar Eustis

March 8–April 21, 2013
RODA THEATRE · MAIN SEASON

Fallaci runs 90 minutes with no intermission

Fallaci is made possible thanks to the generous support of

SEASON PRODUCERS
Martha Ehmann Conte
Wayne Jordan & Quinn Delaney
Marjorie Randolph
Jack & Betty Schafer
The Strauch Kulhanjian Family

EXECUTIVE PRODUCERS
Bill Falik & Diana Cohen
Frances Hellman & Warren Breslau

PRODUCERS
Joan Sarnat & David Hoffman
Michael & Sue Steinberg

ASSOCIATE PRODUCERS
Shelley & Jonathan Bagg
Tom Dashiel
William Espey & Margaret Hart Edwards
Paul Friedman & Diane Manley
Peter Pervere & Georgia Cassel
Pat & Merrill Shanks
Wendy Williams

PRODUCTION SPONSOR
THE BERNARD OSMER FOUNDATION

SEASON SPONSORS
San Francisco Chronicle | SFGate.com

CAST
(in order of appearance)
Oriana Fallaci  Concetta Tomei
Maryam  Marjan Neshat

PRODUCTION STAFF
Scenic Design  Robin Wagner
Costume Design  Jess Goldstein
Lighting Design  Michael Chybowski
Sound Design  Acme Sound Partners
Stage Manager  Angela Nostrand
Casting  Amy Potozkin, CSA
Stephanie Klapper, CSA

The actors and stage manager are members of Actor’s Equity Association, the Union of Professional Actors and Stage Managers in the United States
Concetta Tomei
ORIANA FALLACI

Concetta's Broadway credits include Cyrano de Bergerac (with Kevin Kline), The Elephant Man (opposite David Bowie), Goodbye Fidel, and Noises Off. Her other New York credits include The Clean House at Lincoln Center Theater (East Coast premiere); the original cast of Tommy Tune’s Cloud Nine; Fen (directed by Les Waters); Nora Ephron’s Love, Loss, and What I Wore; the original cast of The Normal Heart (opposite Brad Davis); A Private View at The Public Theater; and Richard III (St. Clair Bayfield Award). Concetta has also appeared at Alley Theatre, American Conservatory Theater, and the Mark Taper Forum. Her film credits include Deep Impact, Don’t Tell Mom the Babysitter’s Dead, The Muse, and Out to Sea, and her television credits include China Beach, Necessary Roughness, Providence, Weeds, and more than 50 others. Concetta is a graduate of the University of Wisconsin and Chicago’s Goodman School of Drama (Sarah Siddons Award).

Marjan Neshat
MARYAM

Marjan’s recent theatre credits include Nawal Marwan in Scorched with David Strathairn, as well as Aiesha Ghazali in The Near East, Hermia in A Midsummer Night’s Dream, and Masha in The Seagull with Dianne Wiest. She also appeared in 365 Days/365 Plays at Barrow Street Theatre/The Public, Girl Blog from Iraq (Best Ensemble nomination, Edinburgh Fringe Festival), Sexual Perversity in Chicago, and The Tempest. She just finished filming a role in the new RoboCop remake. Marjan’s other films include Affie, the forthcoming Almost in Love with Alan Cumming, Coney Island Baby, Cry, Funky Happy (Sundance), First Person Singular, A Jersey Tale (Tribeca), A Season of Madness (Woodstock), and Sex and the City 2. Some of her television credits are Blue Bloods; Funny in Farsi, a pilot for ABC; Studios directed by Barry Sonnenfeld; Fringe; New Amsterdam; Rescue Me; Six Degrees; and multiple guest appearances on Law & Order and Law & Order: svu. Marjan is a member of the Actors Center Workshop Company in New York City.

Lawrence Wright
PLAYWRIGHT

Lawrence is an award-winning journalist, author, screenwriter, and playwright who has written four previous plays. He has been a staff writer for The New Yorker since 1992, where he won two National Magazine Awards for reporting. He is the author of eight books, including The Looming Tower (2006), which won the Pulitzer Prize for Nonfiction, and most recently Going Clear: Scientology, Hollywood, and the Prison of Belief. His first play, Cracker Jack, was produced at the Paramount Theater in Austin, TX (1984). Sonny’s Last Shot received two productions in Austin, at the Arts on Real Theater (2003) and the State Theater (2005). Lawrence performed his one-man play My Trip to Al-Qaeda at the Culture Project in New York (2007), and at the Kennedy Center in Washington, DC and New York’s Town Hall (2008). Oskar Eustis directed Lawrence’s second one-man show, The Human Scale, for The Public in New York (2010) and at the Cameri Theatre in Tel Aviv (2011). He has written two movies, The Siege (1998) and Noriega: God’s Favorite (2000). His next play, Camp David, will premiere next season at Arena Stage in the nation’s capital.

Oskar Eustis
DIRECTOR

Oskar has been artistic director of The Public since 2005. From 1981 through 1986, he served as resident director and dramaturg at the Eureka Theatre in San Francisco, and then as its artistic director until 1989. That year, he moved to the Taper as associate artistic director, where he remained until 1994, when he was appointed artistic director of Trinity Repertory Company, where he served for 11 years. At Berkeley Rep, Oskar staged the world-premiere production of Rinne Groff’s Compulsion (2010), the world premiere of Philip Kan Gotanda’s Fish Head Soup (1999), and co-directed Execution of Justice (1985). At The Public, he staged the 2008 Shakespeare in the Park production of Hamlet, featuring Michael Stuhlbarg and Sam Waterston, and the New York premieres of Compulsion; The Ruby Sunrise, also by Groff; and The Human Scale by Lawrence Wright. His numerous directing credits at Trinity Rep include the world premiere of Paula Vogel’s The Long Christmas Ride Home (Elliot Norton Award for Outstanding Production), Homebody/Kabul (Elliot Norton Award for Outstanding Production), Angels in America, Part I: Millennium Approaches (Elliot Norton Award for Outstanding Director), and Angels in America Part II: Perestroika. Oskar has also directed world premieres of plays by David Henry Hwang, Emily Mann, Eduardo Machado, Ellen McLaughlin, and Suzan-Lori Parks, among many others. Along with Tony Taccone, he commissioned Tony Kushner’s Angels in America at the Eureka and directed its world premiere at the Taper. He received the 2009 Tony Award for The Public’s revival of Hair. Oskar received honorary doctorates from Rhode Island College in 1997, and Brown University in 2001, where he founded and ran the Brown University/Trinity Rep Consortium. He currently serves as Professor of Dramatic Writing and Arts and Public Policy at New York University.

Robin Wagner
SCENIC DESIGNER

Robin was the scenic designer of more than 50 critically acclaimed Broadway shows. Among the most notable are the original productions of 42nd Street; Angels in America; Chess; A Chorus Line; City of Angels; Crazy for You; Dreamgirls; The Great White Hope; Hair; Jerry’s Last Jam; Jerome Robbins’ Broadway; Jesus Christ Superstar; Lenny; On the Twentieth Century; The Producers; Promises, Promises; and Young Frankenstein. He recently designed the revivals of A Chorus Line and Dreamgirls, which are now on tour around the world. Robin’s work has included productions for opera, film, dance, and rock and roll, and he’s worked with companies such as the Hamburg State Opera, the Metropolitan Opera, the New York City Ballet, the Royal Opera House at Covent Garden, the Royal Swedish Opera, and the Vienna State Opera. He is the recipient of three Tony Awards for City of Angels, On The Twentieth Century, and The Producers, and has been nominated for seven others. Robin is a trustee of The Public and has been inducted into the Theatre Hall of Fame.

Jess Goldstein
COSTUME DESIGNER

Fallaci is Jess’ Berkeley Rep debut. His New York credits include The Apple Tree with Kristin Chenoweth, The Columnist with John Lithgow, Dinner with Friends, Disney’s Newies, The Dying Gaul, Glengarry Glen Ross, Henry IV with Kevin Kline (Tony nomination), How I Learned to Drive, II Tritico for the Metropolitan Opera, Jersey Boys (Broadway, London, Australia, Singapore, South Africa, and all tours), Judgment at Nuremberg, Julius Caesar with Denzel Washington, Love! Valour! Compassion!, The Merchant of Venice (Tony nomination) with Al Pacino, The Mineola Twins (Lucille Lorlct and Henry Hewes Awards), Next Fall, Lincoln Center’s The Rivals (2005 Tony Award), Stuff Happens, and Take Me Out. His film work includes A Walk on the Moon directed by Tony Goldwyn. Jess is a graduate and longtime faculty member of the Yale School of Drama.

Michael Chybowski
LIGHTING DESIGNER

Michael designed Berkeley Rep’s productions of The Beaux’ Stratagem, Compulsion, and Much Ado About Nothing. He has worked at most of the major regional theatres in the United States as well as internationally at the Gate Theatre in Dublin, the Royal Ballet, and Théâtre de Carouge in Geneva. He also designed many dances for choreographer Mark Morris, including the recent Beaux at San Francisco Ballet. Michael is the recipient of the Obie Award for Sustained Excellence, an American Theatre...
Acme Sound Partners
SOUND DESIGNER

Fallaci is Acme’s first sound design for Berkeley Rep. Acme has designed sound for more than 30 Broadway shows since 2000, including The Addams Family, Avenue Q, Bengal Tiger at the Baghdad Zoo (Tony nomination), A Chorus Line (2006), Dirty Rotten Scoundrels, The Drowsy Chaperone, Fences (Tony nomination), Hair (Tony nomination), In The Heights (Tony nomination), La Bohème, Legally Blonde, The Light in the Piazza, Lombardi, The Merchant of Venice, Monty Python’s Spamalot, The Motherf**ker with a Hat, Porgy and Bess (Tony nomination), Ragtime, [title of show], and Venus in Fur. Acme is Tom Clark, Mark Menard, and Sten Severson.

Angela Nostrand
STAGE MANAGER

Angela is thrilled to make Fallaci her first production with Berkeley Rep. Her recent credits include 9 Circles, Charlie Cox Runs with Scissors, and The Pavilion at Marin Theatre Company; Another Way Home, The Crowd You’re in With, Evie’s Waltz, Expedition 6, K of D: an urban legend, The Long Christmas Ride Home, Octopus, Tir na nÓg, and Why We Have a Body at Magic Theatre; and Bosoms and Neglect; The Eccentricities of a Nightingale; The Elaborate Entrance of Chad Deity; Fat Pig; The Price; Private Jokes, Public Places; The Soldier’s Tale; and Speech & Debate at Aurora Theatre Company. She has also worked with companies such as B Street Theatre, Encore Theatre Company, Joe Goode Performance Group, Southern Rep, Traveling Jewish Theatre, and Word for Word.

Amy Potozkin
CASTING DIRECTOR

Amy is in her 23rd season with Berkeley Rep. She has also had the pleasure of casting projects for ACT (Seattle), Arizona Theatre Company, Aurora, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for the film Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and the upcoming Love and Taxes by Josh Kornbluth; and the upcoming feature film Beyond Redemption by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist-in-residence. She has been a coach to hundreds of actors, teaches acting at Mills College, and leads workshops at Berkeley Rep’s School of Theatre and numerous other venues in the Bay Area.

Stephanie Klapper
CASTING

Stephanie handled New York casting for Berkeley Rep’s productions of The Arabian Nights, Emotional Creature; Red; and Troublemaker, or The Freakin’ Kick-A Adventures of Bradley Boatright. Her work has been
Credit and debit cards as unique as you are

Just use our easy online Card Design Studio® service
Showcase what’s truly important to you by customizing your personal or business Wells Fargo Debit Card and Credit Card with the Card Design Studio service.

• Personalize your cards by uploading a favorite photo or your business logo, or choose an image from our online library.*
• Once your photo is approved, your new card will arrive in just 5 to 7 business days.

Talk with a Wells Fargo banker today or visit wellsfargo.com to learn more.

*Wells Fargo reserves the right to decline certain images.
© 2013 Wells Fargo Bank, N.A. All rights reserved. Member FDIC. Expiration date: 6/30/13. (796397_07379)
seen on Broadway, off Broadway, regionally, internationally, on television, in film, and on the internet. She has ongoing projects for New York Classical Theatre, Pearl Theatre Company, Primary Stages, and many regional theatres, as well as numerous independent feature films. Stephanie is a member of the Casting Society of America and the League of Professional Theatre Women.

Tony Taccone  
**ARTISTIC DIRECTOR**

Tony is the artistic director of Berkeley Rep. During his tenure, the Tony Award–winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 15 years, Berkeley Rep has presented more than 60 world, American, and West Coast premieres and sent 18 shows to New York, two to London, and now one to Hong Kong. Tony has staged more than 35 plays in Berkeley, including new work from Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, Itamar Moses, and Lemony Snicket. He directed the shows that transferred to London, _Continental Divide_ and _Tiny Kushner_, and two that landed on Broadway as well: _Bridge & Tunnel_ and _Wishful Drinking_. Tony commissioned Tony Kushner's legendary _Angels in America_, co-directed its world premiere, and has collaborated with Kushner on seven projects. His regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, The Public, and Seattle Repertory Theatre. In 2012, Tony was selected to receive the Margo Jones Award for demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre. As a playwright, Tony recently debuted _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 Arts Midwest, the Joyce Foundation, and 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. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund. 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 Julia 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 the Theatre’s resident dramaturg. As literary manager and associate dramaturg at Baltimore Centerstage, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman. Madeleine 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, Crowded Fire Theatre Company, the Eugene O’Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, 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 19th 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 Repertory Theatre. For the Magic, he stage managed Albert Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

Marjorie Randolph  
SEASON PRODUCER
Marjorie is president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She recently moved back to Berkeley after retiring as head of worldwide human resources for Walt Disney Studios. During her tenure at Berkeley Rep, she has produced 29 plays. A member of the California Bar and a former president of California Women Lawyers, she serves on the National Advisory Panel of the Institute for Research on Women and Gender at Stanford University.

Jack & Betty Schafer  
SEASON PRODUCERS
Betty and Jack are proud to support Berkeley Rep. Jack, one of the Theatre's board members, also sits on the boards of the Jewish Community Endowment, San Francisco Opera, and the Straus Historical Society. He is co-chair of the Oxbow School in Napa and 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  
SEASON 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
AMERICAN CONSERVATORY THEATER presents

STUCK ELEVATOR
WORLD PREMIERE MUSIC THEATER EVENT

MUSIC BY
BYRON AU YONG

LIBRETTO BY
AARON JAFFERIS

DIRECTED BY
CHAY YEW

ONE IMMIGRANT’S STORY OF
BEING TRAPPED FOR 81 HOURS

“[YEW HAS]
VISIONARY DIRECTION.”
ENTERTAINMENT TODAY

APRIL 4–28

LIMITED ENGAGEMENT BEGINS MAY 9

NATIONAL THEATRE OF SCOTLAND’S
BLACK WATCH

BY GREGORY BURKE   DIRECTED BY JOHN TIFFANY
PERFORMING IN THE DRILL COURT AT SF’S MISSION ARMORY

From the Tony Award–winning creators of the
Broadway musical Once comes the internationally
acclaimed hit—named “#1 Theatrical Event of the Year!”
by the New York Times

MAY 16–JUN 9

STOPPARD’S MASTERWORK

ARCADIA

BY TOM STOPPARD   DIRECTED BY CAREY PERLOFF

Stoppard’s most ravishing play—a lush romance that
spans centuries

ACT-SF.ORG/JOIN | 415.749.2250
bio-products company based in South San Francisco (nasdaq:szym, solazyme.com). Roger is a member of the engineering dean’s college advisory boards of Cornell University and UC Berkeley. He is vice-chairman of the board of trustees for the Mathematical Sciences Research Institute (msri) and a co-founder of the William Saroyan Program in Armenian Studies at Cal. He is also an executive member of the Piedmont Council of the Boy Scouts of America. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three teenager 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 currently serves on 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. Bill has served on Berkeley Rep’s board since 2006. Bill and Diana are actively involved in philanthropic activities throughout Northern California. They have three grown children, all of whom live in the Bay Area.

**Frances Hellman & Warren Breslau**  
**EXECUTIVE PRODUCERS**

Warren and Frances are avid watchers of live theatre, which includes an annual pilgrimage to London’s West End. Having loved Berkeley Rep for years, they are thrilled to sign on as producers of *Fallaci*. They are very proud of the cutting edge, exceptional theatre that Berkeley Rep continuously produces. Frances’ day job is as professor and chair of physics at UC Berkeley, and Warren is a machinist and welder at 5th Street Machine Arts.

**Joan Sarnat & David Hoffman**  
**PRODUCERS**

David is a consulting research professor of mathematics at Stanford University and is a Berkeley Rep trustee. He was an associate director of the Mathematical Sciences Research Institute (msri) in Berkeley and has been involved in producing museum shows about mathematics in China, France, and the U.S. Joan is a clinical psychologist and psychoanalyst in private practice in Berkeley. They have two sons: Jascha, a journalist and a singer/songwriter who lives in San Francisco, and Michael, who lives in Brooklyn with his wife China. Michael and China both work for culinary internet start-up companies.

**Michael & Sue Steinberg**  
**PRODUCERS**

Michael and Sue have been interested in the arts since they met, and they enjoy ballet, music, and theatre. Michael, who recently retired as chairman and chief executive officer of Macy’s West, served on Berkeley Rep’s board of trustees from 1999 to 2006 and currently serves on the board of directors of the Jewish Museum and ucsf Foundation. Sue serves on the boards of the San Francisco–based Smuin Ballet and World of Children. The Steinbergs have always enjoyed regional theatre and are delighted to produce *Fallaci*.

**The Bernard Osher Foundation**  
**PRODUCTION SPONSOR**

The Bernard Osher Foundation, which supports higher education and the arts, was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides scholarship funding to selected colleges and universities across the nation. It also benefits programs in integrative medicine at Harvard University, ucsf, and the Karolinska Institute in Stockholm. In addition, the Foundation supports a national network of educational programs for seasoned adults, the Osher Lifelong Learning Institutes, which now operate on the campuses of 15 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 California, chairs the Foundation’s Board of Directors.

**BART**  
**SEASON SPONSOR**

Bay Area Rapid Transit (bart) is a 104-mile, automated rapid-transit system that serves more than 100 million passengers annually. BART is the backbone of the Bay Area transit network with trains traveling up to 80 MPH to connect 26 cities located throughout Alameda, Contra Costa, San Francisco, and San Mateo Counties and the Bay Area’s two largest airports. BART’s all-electric trains make it one of the greenest and most energy-efficient systems in the world with close to 70 percent of its all-electrical power coming from hydro, solar, and wind sources. Many new projects are underway to expand BART, allowing it to serve even more communities and continue to offer an eco-friendly alternative to cars. For more info, visit bart.gov.

**San Francisco Chronicle**  
**SEASON SPONSOR**

The *San Francisco Chronicle* is the largest newspaper in Northern California and the second largest on the West Coast. Acquired by Hearst Corporation in 2000, the *San Francisco Chronicle* was founded in 1865 by Charles and Michael de Young and has been awarded six Pulitzer Prizes for journalistic excellence. The *Chronicle* is committed to coverage of local issues and those topics with national impact such as economy, politics, technology, ecology, as well as breaking news, crime, education, national and foreign news. SFGate.com publishes *San Francisco Chronicle* news coverage and features online, and adds more features not available in the print version, such as breaking news, staff and user-generated blogs, reader forums, photo galleries, multimedia presentations, and up-to-the-minute sports scoreboards, as well as real estate, classified, recruitment, and auto databases. Combined with SFGate.com, the *San Francisco Chronicle* reaches 1.7 million Bay Area adults each week.

**Wells Fargo**  
**SEASON SPONSOR**

As a top corporate giver to Bay Area nonprofits for many years, Wells Fargo recognizes Berkeley Repertory Theatre for its leadership in supporting the performing arts and its programs. As the oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, commercial and consumer finance, and much more. Talk to a Wells Fargo banker today to see how we can help you become more financially successful.

---

**Additional thanks**

**Assistant costume designer**  
China Lee

**Deck crew**  
Ross Copeland, Kourtney McCrary

**Electrics**  
Kim Bernard, Stephanie Buchner, Zoltan DeWitt, Jeff Dolan, Kelly Kunaniec, William Poulin, Molly Stewart-Cohn, Lauren Wright

**Lighting design assistant**  
Kate Ashton

**Prop artisans**  
Viqui Peralta, Sarah Spero

**Scenic artists**  
Lassen Hines, Anya Kazimierski, Margot Leonard

**Scene shop**  
Patrick Keene, BJ Lipari, Ben Sandberg, Stephanie Shipman, Baz Wenger

**Stage carpenter**  
Alex Marshall

**Sound engineer**  
Xochitl Loza

**Vocal coach**  
John VanWyden

**Wig designer**  
Charles Lapointe
Oriana Fallaci: A life of resistance
CONTINUED FROM PAGE 25

stories in the tradition of her beloved Kipling, London, and Dostoyevsky. As she said in an interview with Charlie Rose, “When you write an article, a piece of reportage, you have to stay within the limits of facts, of what really happened,” but literature “universalizes the truth.” She wrote a number of novels over the years, including If the Sun Dies, Letter to a Child Never Born, A Man (a tribute to her lover, Alekos Panagoulis), and Inshallah. Though crafted as fiction, each book had strong autobiographical elements or drew from her investigative journalism. Her biographer, Santo L. Aricó (who had a serious falling out with Fallaci), asserts that her writing, whether a piece of reportage or fiction, always came back to a similar aim — to put Fallaci and her experience at the center of her writing, using a literary style. No doubt some of his more disparaging comments had something to do with his personal clashes with “La Fallaci,” including one notable phone conversation in which she demanded he burn an earlier draft of his biography. Her literary, theatrical approach to journalism was in some ways more honest — for it included her biases and opinions — but also can make it more difficult to identify facts.

Fallaci retreated from the public eye in the ’90s while battling breast cancer, but exploded back into the spotlight after 9/11. In the cacophony of anger, despair, and shock, her distinctive voice rang out from the rest with an uncompromising condemnation of Islam and the entire Muslim world. The Rage and The Pride (2001 Italy, 2002 U.S.) and The Force of Reason (2004 Italy, 2006 U.S.) have sold millions of copies in Italy. The left-leaning daughter of socialists and lifelong enemy of fascism and power abuses suddenly became the champion of rightist anti-immigration and Islamophobic movements.

An impossible contradiction? Perhaps, but most certainly not the first controversy with Fallaci at the heart of it. When interviewed in a piece for The Observer about The Rage and the Pride, Fallaci claimed that her journalistic success was because she never tried to be objective:

Objectivity, she said, was “a hypocrisy which has been invented in the West which means nothing. We must take positions. Our weakness in the West is born of the fact of so-called ‘objectivity.’ Objectivity does not exist — it cannot exist!… The word is a hypocrisy which is sustained by the lie that the truth stays in the middle.

No, sir: Sometimes truth stays on one side only.”

But even if “truth stays on one side only,” it doesn’t mean that it stays on the same side all of the time. Even seemingly hard facts and quotations are subject to context and interpretation — Fallaci faced accusations over her entire career about not reporting “strict truths” or changing her stories about herself (even ones that had been published) and then vehemently denying that it had ever been otherwise.

It is difficult to look for truths about people in their biographies, because as Fallaci herself suggests, the emotional truth does not always coincide neatly with literal facts. Larger than life and driven by a searing passion, she was by turns combative, proud, and egocentric, and yet always a brave and fiercely talented writer who redefined the face of journalism.

A conversation with Lawrence Wright
CONTINUED FROM PAGE 29

we’re really entering right now. Information becomes an even higher premium, so I think people will pay for information. The question is, how do you keep valuing it in a connected world where people want things for free?

It’s interesting to me: theatre is the last refuge of the non-digital world. It’s the only thing that I know of, in terms of artistic expression, where it has to be done live. That’s what theatre is.

Yes.

It’s un-reproducible. Each is a unique occasion, each performance is unique. So in the era of digital replication theatre seems like an intriguing point of refuge for, perhaps, journalism. Magazines and newspapers are struggling; many of them are going out of business. You know, I have many, many reporter friends — former reporter friends — who’ve been shoved out of their jobs. And yet they still have those skills and people still want the information. I would like to see theatre become a refuge for people like that, and they would become a resource for a new kind of theatre. A kind of nonfiction theatre.

Like the Living Newspaper and the Federal Theatre Project?

Yeah. In my experience people are fascinated by things they know to be true. I think when you have this sense that there is a floor of reality under these momentous events that we’re talking about and these earth-shaking characters that every writer looks for, it adds a certain zest and thrill to the experience. I could see that this might actually be a new direction for theatre and for journalism.

I love that idea. Yes, please. I just have one last question for you, which is what haven’t you done yet that you’d like to do?

Well gosh, I’ve just finished this book about Scientology—

Yes! I can’t wait to read it!

It’ll be out in January and I’m looking for a new project. It could be another play or another book. I just don’t know. Right now I’m in the romantic stage of looking for a new match. When you find a subject that you really kindle to, then you know that’s exactly what you want as a writer. I think the real mystery in the creative process is not the actual process of writing, which has so many workshops on it that you could never run out of them, but what we chose to write about in the first place and why we give ourselves one subject rather than another. And why, in the vast universe of possibilities, it’s so hard to find those things you want to write about. But when the subject comes along that is compelling enough that you’re willing to devote months or years of your life to it, then there’s a sense of charge and of excitement. But it has to reach a certain threshold because it’s such an enormous commitment and it rules out other possibilities. And so, I’m in that moment right now, of looking for that next thing.
We acknowledge the following Annual Fund supporters whose contributions from December 2011 through January 2013 helped to make possible the Theatre’s artistic and community outreach programs.

GIFTS OF $100,000 AND ABOVE
The William & Flora Hewlett Foundation
The James Irvine Foundation
The Andrew W. Mellon Foundation
The Shubert Foundation
The Harold and Mimi Steinberg Charitable Trust

GIFTS OF $50,000–99,999
The Bernard Osher Foundation

GIFTS OF $25,000–49,999
Anonymous
The Ira and Leonore Gershwin Philanthropic Fund
Walter & Elise Haas Fund
Koret Foundation
Walls Foundation
Woodlawn Foundation

GIFTS OF $10,000–24,999
Crescent Porter Hale Foundation
Thomas J. Long Foundation
National Endowment for the Arts
The Kenneth Rainin Foundation
The Drs. Ben and A. Jess Shenson Trust, administered by The San Francisco Foundation
Paul Wattis Foundation

GIFTS OF $5,000–9,999
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $1,000–4,999
California Arts Council
Joyce & William Brantman Foundation
Civic Foundation

GIFTS OF $12,000–24,999
The Morrison & Foerster Foundation
Union Bank
Mechanics Bank Wealth Management

GIFTS OF $6,000–11,999
Armanino McKenna LLP
Bank of the West
BluesCruise.com
Charles Schwab & Co.
Deloitte
Meyer Sound
Oliver & Company, Inc.
Panoramic Interests
Peet’s Coffee & Tea
Schoenberg Family Law Group
STG Asset Management, Inc.
UBS
U.S. Bank

GIFTS OF $4,000–5,999
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $3,000–5,999
4U Sports
Gallagher Risk Management Services
Heritage Capital Private Asset Management
Macy’s
The Safeway Foundation

GIFTS OF $1,500–2,999
Aspirant
Bingham McCutchen LLP

GIFTS OF $1,000–2,999
4U Sports
Gallagher Risk Management Services
Heritage Capital Private Asset Management
Macy’s
The Safeway Foundation

GIFTS OF $500–999
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $250–499
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $100–249
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $50–99
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $25–49
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $10–24
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $5–9
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $1–4
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $0.50–1
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $0.25–0.50
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $0.10–0.25
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $0.05–0.10
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $0.01–0.05
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

GIFTS OF $0.001–0.01
Anonymous
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

Is your company a Corporate Sponsor? Berkeley Rep’s Corporate Partnership program offers excellent opportunities to network, entertain clients, reward employees, increase visibility, and support the arts and arts education in the community.

For details visit berkeleyrep.org or call Daria Hepps at 510 647-2904.

IN-KIND SPONSORS

ACT CATERING
Aurora Catering
Back to Earth Organic Catering
Belli Osteria
Blue Angel Vodka
Bobby G’s Pizzeria
Bogatín, Corman & Gold
Café Clem
Coral
Cyprus
Darling Flower Shop
Distillery No. 209
ECOVINO Wines
ETC Catering
Four Seasons San Francisco
Gather Restaurant
Gecko Gecko
Green Waste Recycle Yard
Guitard Chocolate Company
Hotel Shattuck Plaza
IZZE Sparkling Juice Company
Kevin Berne Images
La Note
Latham & Watkins, LLP
Left Coast Catering
Madecasse
Match Vineyards
Meyer Sound
Mint Leaf
Mt. Brave Wines
Patricia Motzkin Architecture
Phil’s Sliders
Picante
PIQ
Quady Winery
Raymond Vineyards
Revival Bar + Kitchen
Ricola USA
Spy Valley Wines
St. George Spirits
Staglin Family Vineyard
Sweet Adeline
Tres Agaves
Venus Restaurant
Zutl on 4th
Hotel Shattuck Plaza is the official hotel of Berkeley Rep.

Pro-bono legal services are generously provided by Latham & Watkins, LLP.

MATCHING GIFTS

The following companies have matched their employees’ contributions to Berkeley Rep. Please call the Development Department at 510 647-2906 to find out if your company matches gifts.

Great theatre is made possible by the generosity of our community. We gratefully acknowledge the following contributors to Berkeley Rep, who champion the Theatre’s artistic and outreach programs. To make your gift and join this distinguished group, visit berkeleyrep.org/give or call 510 647-2906.

**CONTRIBUTORS**

---

**SEASON PRODUCERS**

$50,000 & UP
Martha Ehmahn Conte
Wayne Jordan & Quinn Delaney
Marjorie Randolph
Jack & Betty Schafer
The Strauch Kullmanian Family

**EXECUTIVE PRODUCERS**

$25,000–49,999
René Bransen
Thalia Dorwick
Bill Falk & Diana Cohen
Kerry Francis & John Jimerson
Mary & Nicholas Graves
Frances Hellman & Warren Breslau
John & Helen Meyer
Pam & Mitch Nichter
Dr. & Mrs. Philip D. Schild
Jean & Michael Strunsky
Guy Tiphane
Gail & Arne Wagner

**ASSOCIATE PRODUCERS**

$6,000–11,999
Anonymous (6)
The Alafi Family Foundation
Shelley & Jonathan Bagg
Barbara & Gerson Bakar
Steve & Blair Baster
Robert Council & Ann Parks-Council

**PRODUCERS**

$12,000–24,999
David & Vicki Cox
Robbin & Rich Edwards
Virginia & Timothy Foo
Jill & Steve Fugaro
Bruce Golden & Michelle Mercer
Scott & Sherry Haber
Jack Klingelhoefer
Dugan Moore
Patricia Sakai & Richard Shapiro
Joan Sarrrtt & David Hoffman
Michael & Sue Steinberg

**ASSOCIATE PRODUCERS**

$1,500–2,999
Anonymous (7)
Alicia B. Reis
Gail & Bob Rieter
Robert & Judith Greber
Garrett Grueyner & Amy Slater
Richard & Lois Halliday
Miggy & Jim Hamasaki
Bob & Linda Harris
Michael & Sue Steinberg

**DIRECTORS**

$1,500–2,999
Anonymous (7)
Alicia B. Reis
Gail & Bob Rieter
Robert & Judith Greber
Garrett Grueyner & Amy Slater
Richard & Lois Halliday
Miggy & Jim Hamasaki
Bob & Linda Harris
Michael & Sue Steinberg

**ASSOCIATE PRODUCERS**

$4,000–5,999
Anonymous (10)
The Alafi Family Foundation
Shelley & Jonathan Bagg
Barbara & Gerson Bakar
Steve & Blair Baster
Robert Council & Ann Parks-Council

**PRODUCERS**

$12,000–24,999
David & Vicki Cox
Robbin & Rich Edwards
Virginia & Timothy Foo
Jill & Steve Fugaro
Bruce Golden & Michelle Mercer
Scott & Sherry Haber
Jack Klingelhoefer
Dugan Moore
Patricia Sakai & Richard Shapiro
Joan Sarrrtt & David Hoffman
Michael & Sue Steinberg

**ASSOCIATE PRODUCERS**

$4,000–5,999
Anonymous (10)
The Alafi Family Foundation
Shelley & Jonathan Bagg
Barbara & Gerson Bakar
Steve & Blair Baster
Robert Council & Ann Parks-Council

---

**DONOR CIRCLE**

**PRESIDENTS**

$3,000–5,999
Anonymous (1)
Tony Amendola & Judith Marx
Edith Barschi
Neil & Gene Barth
Valerie Barth & Peter Wiley
Stephen Belford & Bobby Minkler
Judy Belk
Dr. & Carol Anne Brown
Tracy Brown & Greg Holland
C. William Byrne
Jennifer Chaien & Sam Hamilton
Susan Chamberlin
Earl T. Cohen & Heidi M. Shale
Karen & David Crompton
Ed Cullen & Ann O’Connor
Lois M. De Domenico
Benjamin Douglas
Delia Fleshacker Ehrlich
Nancy & Jerry Falk
Paul Haarlock & Susan Karp
Ann & Shawn Fischer Hecht
Earl & Bonnie Hamlin
James C. Hornel
Kathleen & Chris Jackson
Anne Kaiser
Robert Kellner
Duke & Daisy Kiehn
Lynn Eve Komaromi
Leonard Merritt Kurz
Suzanne LaFetra
Nancy & George Leitmann
Peter & Melanie Maier
Charlotte & Adolfo Martellini
Phyllis McCandless & Angelos Kottas
Susan Medak & Greg Murphy
Eddie & Arno Otton
Sandi & Dick Pantages
Pease Family Fund
Len & Barbara Rand
Ivy & Leigh Robinson
David H. Rosenthal & Vicky Reich
Howard S. Rowen & Ryan C. Reeder
UBS Financial Services
Riva Rubnitz

**PRODUCERS**

$12,000–24,999
David & Vicki Cox
Robbin & Rich Edwards
Virginia & Timothy Foo
Jill & Steve Fugaro
Bruce Golden & Michelle Mercer
Scott & Sherry Haber
Jack Klingelhoefer
Dugan Moore
Patricia Sakai & Richard Shapiro
Joan Sarrrtt & David Hoffman
Michael & Sue Steinberg

**ASSOCIATE PRODUCERS**

$6,000–11,999
Anonymous (6)
The Alafi Family Foundation
Shelley & Jonathan Bagg
Barbara & Gerson Bakar
Steve & Blair Baster
Robert Council & Ann Parks-Council

**DONOR CIRCLE**

**PRESIDENTS**

$3,000–5,999
Anonymous (1)
Tony Amendola & Judith Marx
Edith Barschi
Neil & Gene Barth
Valerie Barth & Peter Wiley
Stephen Belford & Bobby Minkler
Judy Belk
Dr. & Carol Anne Brown
Tracy Brown & Greg Holland
C. William Byrne
Jennifer Chaien & Sam Hamilton
Susan Chamberlin
Earl T. Cohen & Heidi M. Shale
Karen & David Crompton
Ed Cullen & Ann O’Connor
Lois M. De Domenico
Benjamin Douglas
Delia Fleshacker Ehrlich
Nancy & Jerry Falk
Paul Haarlock & Susan Karp
Ann & Shawn Fischer Hecht
Earl & Bonnie Hamlin
James C. Hornel
Kathleen & Chris Jackson
Anne Kaiser
Robert Kellner
Duke & Daisy Kiehn
Lynn Eve Komaromi
Leonard Merritt Kurz
Suzanne LaFetra
Nancy & George Leitmann
Peter & Melanie Maier
Charlotte & Adolfo Martellini
Phyllis McCandless & Angelos Kottas
Susan Medak & Greg Murphy
Eddie & Arno Otton
Sandi & Dick Pantages
Pease Family Fund
Len & Barbara Rand
Ivy & Leigh Robinson
David H. Rosenthal & Vicky Reich
Howard S. Rowen & Ryan C. Reeder
UBS Financial Services
Riva Rubnitz

**EXECUTIVE PRODUCERS**

$25,000–49,999
René Bransen
Thalia Dorwick
Bill Falk & Diana Cohen
Kerry Francis & John Jimerson
Mary & Nicholas Graves
Frances Hellman & Warren Breslau
John & Helen Meyer
Pam & Mitch Nichter
Dr. & Mrs. Philip D. Schild
Jean & Michael Strunsky
Guy Tiphane
Gail & Arne Wagner

**ASSOCIATE PRODUCERS**

$6,000–11,999
Anonymous (6)
The Alafi Family Foundation
Shelley & Jonathan Bagg
Barbara & Gerson Bakar
Steve & Blair Baster
Robert Council & Ann Parks-Council

---

We are pleased to recognize first-time donors to Berkeley Rep, whose names appear in italics.
The following members of the Berkeley Rep community made gifts in memory and in honor of friends, colleagues, and loved ones from December 2011 to January 2013:

MEMORIAL AND TRIBUTE GIFTS

In honor of Susan Medak
Susan Montauk, in memory of Clare Montauk
Thomas Neale, in memory of Jean Culhane
David Pasto, in memory of Gloria Guth
Lise Pearlman, in memory of Amalia Pearlman
Elizabeth & Ted Peña, in honor of Oscar Peña,
with thanks to Ben Hanna
Laurel Przybylski, in memory of Maryann Herber
Lois & Dan Purkett, in memory of Merton Johnson & Mary Rowe
Karen Racanelli, in memory of Martin Sosin
Phyllis & Steve Reinstein, in memory of Laurie Barnes
Mr. & Mrs. Leonard Rosenberg,
in honor of Sherry & Scott Haber
Anne Sanger-Kuvinsky, in memory of Pauline & Willie Sanger
Veronica Schwalbach, in memory of Catherine Day
Heather Sirl, in honor of Emily Small-Coffaro
Janet Sosin, in memory of Flora Roberts
Katrina & John Staten, in memory of Wallace Johnson
Debbie & Bob Stembach, in honor of Sally Smith
Alisa Sudgen, in memory of my father
Prof. Jeremy Thorner & Dr. Carol Mimura,
in memory of James Toshiaki Mimura
WRITE CLUB San Francisco, in honor of Steven Westdal
Ms. H. Leabah Winter, in memory of Barry Dorfman, MD
The Zeiger Family, in memory of Phyllis Sagle

Sustaining members as of January 2013:

Anonymous (4)
Sam Ambler
Carl W. Arnould & Aurora Pan
Ken & Jami Avery
Nancy Axelrod
Edith Barsch)
Carole B. Berg
Linda Brandenburg
Jill Bryans
Bruce Carlton & Richard G. McCall
Stephen K. Cassidy
Andrew Daly & Jody Taylor
M. Laina Dicker
Rich & Robin Edwards
William Espey & Margaret
Hart Edwards
Carol & John Field
Dr. Stephen E. Follansbee &
Dr. Richard A. Wolitz
Kerry Francis
Dr. Harvey & Deana Freedman
Paul T. Friedman
Laura K. Fujii
Marjorie Ginsburg & Howard Syster
Mary & Nicholas Graves
Richard & Lois Halliday
Linda & Bob Harris
Fred Hartwick
Douglas J. Hill
Hoskins/Frame Family Trust
Robin C. Johnson
Lynn Eve Komaromi
Bonnie McPherson Killip
Scott & Kathy Law
Zandra Faye LeDuff
Ines R. Lewandowitz
Dot Lofstrom

Gifts received by Berkeley Rep:

Estate of Suzanne Adams
Estate of Fritz Benesch
Estate of Nelly Berteaux
Estate of Nancy Crole
Estate of John E. & Helen A. Manning
Estate of Richard Markell
Estate of Margaret Purvine
Estate of Peter Sloss
Estate of Harry Weininger

Members of this Society, which is named in honor of Founding Director Michael W. Leibert, have designated Berkeley Rep in their estate plans. Unless the donor specifies otherwise, planned gifts become a part of Berkeley Rep’s endowment, where they will provide the financial stability that enables Berkeley Rep to maintain the highest standards of artistic excellence, support new work, and serve the community with innovative education and outreach programs, year after year, in perpetuity.

For more information on becoming a member, visit our website at berkeleyrep.org or contact Daria Hepps at 510-647-2904 or dhepps@berkeleyrep.org.
**About Berkeley Rep**

**Artistic Director**
Tony Taccone

**Managing Director**
Susan Medak

**General Manager**
Karen Racanelli

**Artistic**
Artistic Associate
Amy Pototskin
Artistic Associate
Mina Monta
Director, The Ground Floor/ Resident Dramaturg
Madeleine Oldham
Literary Associate
Julie McCormick
Theatre Communications Group/ Visiting Artistic Associate
Maureen Towey
Artists under Commission
David Adjmi
Glen Berger
Marcus Gardley
Tarell McCraney
Dominic Orlando
KJ Sanchez

**Production**
Production Manager
Tom Pearl
Associate Production Manager
Amanda Williams O’Steen
Company Manager
Jean-Paul Gressieux

**Stage Management**
Production Stage Manager
Michael Suenkel
Stage Managers
Kimberly Mark Webb
Leslie M. Radin
Karen Szpallert
Production Assistants
Whitney G. Krause
Megan McClintock
Amanda Warner

**Stage Operations**
Stage Supervisor
Julia Englehorn

**Properties**
Properties Manager
ashley dawn
Assistant Properties Managers
Gretta Grazier
Jillian A. Green

**Scene Shop**
Technical Director
Jim Smith
Assistant Technical Director
Colin Babcock
Shop Foreman
Sam McNight
Master Carpenter
E.T. Hazzard
Carpenter
Jamaica Montgomery-Glenn

**Scenic Art**
Charge Scenic Artist
Lisa Lázár

**Costumes**
Costume Director
Maggi Yule
Draper
Kitty Munzel
Tailer
Kathy Kellner Griffith
First Hand
Janet Conery
Wardrobe Supervisor
Barbara Blair
Assistant Costume Designer
Amy Bobeda

**Electrics**
Master Electrician
Frederick C. Geffken
Production Electricians
Christine Cochrane
Kenneth Coté

**Sound**
Sound Supervisor
James Cohen
Sound Engineer
Angela Don

**Administration**
Controller
Suzanne Pettigrew
Director of Technology
Gustav Davila
Associate Managing Director/ Manager, The Ground Floor
Karena Fiorenza Ingersoll
Executive Assistant
Andrew Susskind
Bookkeeper
Kristine Taylor
Associate General Manager/ Human Resources Manager
David Londer
Human Resources Consultant
Laurel Leichter
Database Manager
Diana Amezquita
Management Fellow
Sally Sheth

**Development**
Director of Development
Lynn Eve Komaromi
Associate Director of Development
Daria Heppa
Director of Individual Giving
Laura Fichtenberg
Senior Campaign Manager
Amber Jo Manuel
Institutional Grants Manager
Bethany Herron
Special Events Manager
Lily Yang
Individual Giving Associate
Joanna Taber
Development Database Coordinator
Jane Voytek
Development Associate
Beryl Baker

**Patron Services**
Patron Services Manager
Katrena Jackson
House Manager
Debra Selman
Assistant House Managers
Natalie Bulkley - Emily Hartman
- Aleta George - Michael Grunwald - Ayanna Makalani
Concessionaires
Leah Barish - Tim Bruno - Natalie Bulkley
- Ashley Cleveland - Elena Cohen - Emily Fassler - Alex Friedman - Stephanie Graham - Emily Hartman - Mary Kay Hickox
User Coordinators
Nelson & Marilyn Goodman

**Ticket Office**
Ticket Services Director
Christine Bond
Subscription Manager & Associate Sales Manager
Laurie Barnes
Box Office Supervisor
Terry Goulette
Box Office Agents
Destiny Askin - Rae Bittle - Christine Cone - Luisa Frasconi - Sherice Jones - Eliza Oakley - Tom Torio - Amanda Warner

**Marketing & Communications**
Director of Marketing & Communications
Robert Sweibel
Director of Public Relations / Associate Director of Marketing & Communications
Terence Keane
Art Director
Cheshire Isaacs
Video & Multimedia Producer
Pauline Luppert
Communications Manager
Karen McKevitt
Marketing Manager
Kyle Sircus
Audience Development Manager
Sarah Nowicki
Webmaster
Christina Cone
Program Advertising
Ellen Felker

**Operations**
Facilities Director
Emiel Koehler
Facilities Coordinator
Lauren Shorofsky
Building Engineer
Thomas Tran
Facilities Technician
Johny Van Chang
Facilities Assistants
Kevin Barry
Sabreen Freeman
Sonny Hudson
Sophie Li
Carlos Mendoza
Jesus Rodriguez

**Berkeley Rep School of Theatre**
Director of the School of Theatre
Rachel L. Fink
Associate Director
MaryBeth Cavanaugh
Jan & Howard Oringer
Outreach Coordinator
Dave Maier
Community Programs Manager
Benjamin Hanna
School Administrator
Cassie Newsam
Registrar
Katie Riemann
Faculty
Outreach Teaching Artists
Teacher Advisory Council
Docent Committee
Thalia Dorwick, Chair
Matty Bloom, Co-Chair
Charlotta Martellini, Co-Chair
Fellow Docents
Charlotta Martellini, Lead docent
Matty Bloom
Jean Holmes
Dee Kursch
Selma Meyerowitz
Rhea Rubin
Joan Sullivan

**2012-13 Berkeley Rep Fellowships**
Company/Theatre Management Fellow
Leah Barish
Costume Fellow
Timothy Bruno
Development Fellow
Jamie McClave
Education Fellow
Ashley Cleveland
Amanda Spector
Graphic Design Fellow
Mary Kay Hickox
Harry Weininger Sound Fellow
Emily Fassler
Lighting / Electrics Fellow
Anthony Iannuzzi
Marketing & Communications Fellow
Jacob Marx Rice
Peter F. Sloss Literary/ Dramaturgy Fellow
Nora Serena Casey
Production Management Fellow
Read Tuddenham
Properties Fellow
Ann Vollrath
Scenic Art Fellow
Zoe Gopnik-McManus
Scenic Construction Fellow
Ali Driessen
Stage Management Fellow
Rachel London

**2012-13 Berkeley Rep Fellowships**
Company/Theatre Management Fellow
Leah Barish
Costume Fellow
Timothy Bruno
Development Fellow
Jamie McClave
Education Fellow
Ashley Cleveland
Amanda Spector
Graphic Design Fellow
Mary Kay Hickox
Harry Weininger Sound Fellow
Emily Fassler
Lighting / Electrics Fellow
Anthony Iannuzzi
Marketing & Communications Fellow
Jacob Marx Rice
Peter F. Sloss Literary/ Dramaturgy Fellow
Nora Serena Casey
Production Management Fellow
Read Tuddenham
Properties Fellow
Ann Vollrath
Scenic Art Fellow
Zoe Gopnik-McManus
Scenic Construction Fellow
Ali Driessen
Stage Management Fellow
Rachel London

**2012-13 Berkeley Rep Fellowships**
Company/Theatre Management Fellow
Leah Barish
Costume Fellow
Timothy Bruno
Development Fellow
Jamie McClave
Education Fellow
Ashley Cleveland
Amanda Spector
Graphic Design Fellow
Mary Kay Hickox
Harry Weininger Sound Fellow
Emily Fassler
Lighting / Electrics Fellow
Anthony Iannuzzi
Marketing & Communications Fellow
Jacob Marx Rice
Peter F. Sloss Literary/ Dramaturgy Fellow
Nora Serena Casey
Production Management Fellow
Read Tuddenham
Properties Fellow
Ann Vollrath
Scenic Art Fellow
Zoe Gopnik-McManus
Scenic Construction Fellow
Ali Driessen
Stage Management Fellow
Rachel London

**Affiliations**
The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in the LORT Theatres are represented by United Scenic Artists Local USA-829, IA/SE.
BOARD OF TRUSTEES

Marjorie Randolph
PRESIDENT

Thalia Dorwick, PhD
EXECUTIVE VICE PRESIDENT

Helen Meyer
VICE PRESIDENT

Richard Shapiro
VICE PRESIDENT

Emily Shanks
TREASURER

Scott R. Haber
SECRETARY

Roger A. Strauch
CHAIR, TRUSTEES COMMITTEE

Pamela Nichter
CHAIR, AUDIT COMMITTEE

PAST PRESIDENTS
Helen C. Barber
A. George Battle
Carole B. Berg
Robert W. Burt
Shih-Tso Chen
Narsai M. David
Nicholas M. Graves
Richard F. Hoskins
Jean Knox
Robert M. Oliver
Harlan M. Richter
Richard A. Rubin
Edwin C. Shiver
Roger A. Strauch
Warren Widener
Martin Zankel

BOARD MEMBERS
Carrie Avery
Steve Buster
Martha Ehmann Conte
Robin Edwards
William T. Espey
William Falik
Lisa Finer
David Fleishhacker
Kerry L. Francis
Paul T. Friedman
Jill Fugaro
David Hoffman, PhD
Carole S. Krumland
Dale Rogers Marshall
Julie M. McCray
Susan Medak
Jack Schafer
Jean Z. Strunsky
Tony Taccone
Gail Wagner

SUSTAINING ADVISORS
Carole B. Berg
Rena Bransten
Stephen K. Cassidy
Diana J. Cohen
John Field
Nicholas M. Graves
Richard F. Hoskins
Sandra R. McCandless
Dugan Moore
Pat Rougeau
Patricia Sakai
Michael Steinberg
Michael Strunsky
Felicia Woytak
Martin Zankel

Founding Director Michael W. Leibert
Producing Director, 1968–83
LATECOMERS
Please arrive on time. There is no late seating, except at the discretion of the house manager.

Connect with us online!
Visit our website berkeleyrep.org
You can buy tickets and plan your visit, read our blog, watch video, sign up for classes, donate to the Theatre, and explore Berkeley Rep.

facebook.com/berkeleyrep
foursquare.com/berkeleyrep
@berkeleyrep
yelp.com/berkeleyrep

We're mobile!
Download our free iPhone or Google Play app—or visit our mobile site—to buy tickets, read the buzz, watch video, and plan your visit.

Considerations
No food or glassware in the house
Beverages in cans, bottles, or cups with lids are allowed.
Please keep perfume to a minimum
Many patrons are sensitive to the use of perfumes and other scents.
Recycle and compost your waste
Help us be more green by using the recycling and compost containers found throughout the Theatre.
Phones / electronics / recordings
Please make sure your cell phone, pager, or watch alarm will not beep. Doctors may check pagers with the house manager and give seat location for messages. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.
Please do not touch the set or props
You are welcome to take a closer look at the set, but please don’t step onto the stage. Some of the props can be fragile, and are placed precisely.
No children under 7
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre. No babes in arms.

Theatre info
Emergency exits
Please note the nearest exit. In an emergency, walk—do not run—to the nearest exit.
Accessibility
Both theatres offer wheelchair seating and special services for those with vision- or hearing-impairment. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office; please request these materials at least two days in advance of your performance date.

Educators
Bring Berkeley Rep to your school! Call the School of Theatre at 510 647-2972 about free and low-cost workshops for elementary, middle, and high schools. Call Sarah Nowicki at 510 647-2918 for $10 student-matinee tickets. Call the box office at 510 647-2949 about discounted subscriptions for preschool and K–12 educators.

Theatre store
Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre.

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

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

Tickets/box office
Box office hours: noon–7pm, Tue–Sun
Call 510 647-2949
Click berkeleyrep.org anytime
Fax: 510 647-2975

Under 30? Half-price advance tickets!
For anyone under the age of 30, based on availability. Proof of age required. Some restrictions apply.

Senior/stUDENT rush
Full-time students and seniors 65+ save $10 on sections A and B. One ticket per ID, one hour before showtime. Proof of eligibility required. Subject to availability.

Group tickets
Bring 10-14 people and save $5 per ticket; bring 15 or more and save 20%. And we waive the service charge.

Entourage tickets
If you can bring at least 10 people, we’ll give you a code for 20% off tickets to up to five performance dates. Learn more at berkeleyrep.org/entourage.

Student matinee
Tickets are just $10 each. Learn more at berkeleyrep.org/studentmatinees.
For group, Entourage, and student matinee tickets, please call us at 510 647-2918.
Sorry, we can’t give refunds or offer retroactive discounts.
SUMMONING GHOSTS
THE ART of HUNG LIU
March 16 – June 30

Hung Liu, September 2000, 2001, Collection of Dr. and Mrs. Michael Zrinisky.

The Story of California. The Story of You. Oakland Museum of California

museumca.org

Media Sponsor:
San Francisco Chronicle | SFGate.com