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Editor
Karen McKevitt

Art Director
Cheshire Isaacs

Writers
Bethany Herron
Julie McCormick
Madeleine Oldham
Cari Turley

Calendar
Unless otherwise noted, all events are for An Iliad.
Docent presentations take place at 7pm before each Tuesday and Thursday performance, and after matinees.

OCTOBER
17 Opening-night dinner, Hotel Shattuck Plaza, 6pm ●
18 Teen playwriting workshop, 4pm ●
29 Adult & teen 5-week classes begin ●

NOVEMBER
1 Michael Leibert Society annual dinner, Helen C. Barber Lobby, 6pm ●
7 Teen Council meeting, 5pm ●
9 Teen Night, The White Snake, 6:30pm ●
9 First performance, The White Snake, 8pm
12 Page to Stage talk with Mary Zimmerman, The White Snake, 7pm
16 Opening-night dinner, The White Snake, Hotel Shattuck Plaza, 6pm ●
16 Opening night, The White Snake, 8pm ●

School of Theatre event
Donor appreciation event
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SF CHRONICLE
Several summers ago I was invited to the Sundance Institute Theatre Lab to evaluate the plays that were being developed. While there I was happy to run into longtime friend and colleague Lisa Peterson, who started telling me about a new play she was adapting with the wonderful actor Denis O’Hare. I was surprised, since I had only known Lisa's work as a director, but immediately understood her desire to take some new chances. I myself had been bitten by the writing bug, a bug that continues to prey on me.

Lisa proceeded to tell me that she and Denis were trying to adapt *The Iliad*. I have to admit, my interest suddenly waned. Another play about war? I felt slightly numb. With so many movies, books, and plays that have brilliantly depicted every situation from combat to politics to the effect on domestic life, it felt to me that little could be added to the topic of war. And a Greek war at that, one that took place thousands of years ago filled with characters who had lost much of their meaning to us.

Boy, was I wrong. *An Iliad*, Lisa and Denis' new adaptation of Homer’s ancient tale, defies expectations both in the telling and the impact. Grounded in the simplicity of a single narrator, the play introduces us to a vaguely contemporary Homer, who staggers into the theatre under some unnamed obligation to tell us a fragment of the Trojan War. He is torn between his need to tell the story and a deep desire to keep silent; the war, in fact, lives in him, in all of us, and the reminding of that fact becomes a price we all pay.

The play requires an actor of extraordinary skill, someone who can marry great technical skill with a fierce intelligence and deep emotional access. Henry Woronicz possesses all these talents. He hasn’t been on our stage since the mid-1980s, so it’s a great pleasure for me to re-introduce him to our audiences (although many of you will have seen Henry perform at the Oregon Shakespeare Festival in years gone by). In his capable hands we place this bold new play, under the direction of the co-writer, Ms. Lisa Peterson.

Sincerely,

Tony Taccone
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When the Bay Area’s arts and culture thrive, our whole region thrives. The Koret Foundation is proud to support the region’s leading performing arts organizations, helping them to push creative boundaries and reach broader audiences. We seek to elevate such institutions because when they prosper, the economy prospers and the whole community benefits.

The Koret Foundation has invested more than $33 million in arts and cultural institutions over the past decade.
One of the things that drew me to the theatre was the utter delight of listening to stories that were hundreds and sometimes thousands of years old. Hearing those words, in translation, adaptation, or even occasionally in their native tongue, has filled me with an immense sense of awe that writers from other times and other places, writing from a profound need to share their world, can speak to me in my own time and shed light on my own circumstances. They can reach forward in time with the words and emotion that may explain what I'm struggling to articulate. Their narrative can make sense of my own.

That constant search for meaning and understanding drives Berkeley Rep to enhance our pre- and post-show programs. We are well aware that our audience is one of the smartest in the country. Your insatiable curiosity has led us to constantly revisit the ways in which we can assist you in making each Berkeley Rep experience as meaningful as it can possibly be.

That is why we've expanded our docent program. Our docents provide pre-show presentations at 7pm prior to all Tuesday and Thursday performances, and they now lead discussions following matinees so that audience members who are eager to discuss the production can engage in an active dialogue. Increasingly, docents are taking their presentations on the road to community libraries, senior centers, and even to small groups of avid theatre-going friends.

We also offer post-show discussions led by members of our artistic staff and featuring artists from the production. And we email you Madeleine Oldham's always insightful Liner Notes a few days in advance of your performance (if you've opted in to our emails). We also publish the entire edition of the Berkeley Rep Magazine along with additional resources online before the production opens for those that wish to learn more about the show in advance and at their leisure.

If you haven't taken advantage of any of these programs in the past, I hope that you'll do so in the future. I think you'll find, as I always do, that the more I know walking into the theatre, the more satisfied I feel as I'm leaving it. Visit our website at berkeleyrep.org to find out about all of our programs and audience services.

Warm regards,

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A brief history of light

BY CARI TURLEY

If you’re ever in the mood to start a fight, walk into a theatre and ask whose job is most important. Is it the actors? (They might tell you so.) After all, without them, not much happens on stage. Or maybe it’s the writer, without whom the actors have nothing to say. Is it the wardrobe department, who clothes them? The set designer, who creates context? It’s a tough call. (The real answer is that they’re all invaluable, of course.) But I’d put my money on the lighting department. Without lights, you’re just sitting in the dark.

Of course, modern lighting design is about much more than being able to see—it’s about what you’re directed to see, and when, and how. But to fully appreciate the subtlety of modern theatrical lighting, we should start at its humble beginnings.

CONTINUED ON NEXT PAGE
Before electricity, even before candlelight, the world premiere of *The Iliad* was performed under the brightest light available: the sun. In ancient Greece, plays were performed in the daytime for the simple reason that the audience couldn’t see at night. Forget about spotlights, colored gels, or mood lighting: either you could see or you couldn’t.

And that’s how it remained for hundreds of years. Although other advances (candles, oil lamps, and gas lamps) eventually allowed theatres to perform indoors and at night, none of these devices could do more than make the stage visible.

Until limelight. In the 1800s, a British scientist named Sir Goldsworthy Gurney discovered a way to create a sharp, focused light by burning quicklime with an oxyhydrogen flame. For the first time ever, theatres were able to direct the audience’s eye by highlighting small areas of the stage. This was a huge breakthrough. All of a sudden, theatrical lighting overcame its inauspicious beginning as basic necessity and became a legitimate craft.

In 1857, the Covent Garden Theatre in London made history with the first-ever use of limelight in a theatrical production. It was an instant hit. Limelight was 37 times brighter than the strongest oil lamp at the time, and unlike oil lamps, limelight didn’t fill the theatre with smoke and soot. Electric arc lights were also developed around this time, but they were expensive, noisy, and gave off a slightly blueish light. Not that limelight was much better, color-wise; although the name comes from the quicklime, it also produced a slightly greenish light.

Limelight—precursor to the modern spotlight—was a major advancement, but the technology still lacked any kind of subtlety. “I would love to have seen a play done in real limelight,” says Fred Geffken, Berkeley Rep’s master electrician, “but I also love the ability designers have now to mold the light to affect the audience’s emotions in each scene.” Fortunately, that ability wasn’t far off.

In just a few decades, the mainstream adoption of electricity changed everything once again. For the last hundred years, electric-lighting technology has accelerated at an amazing pace. We’ve gained the ability not just to light the room and direct the eye, but also to color, soften, excite, and amaze.

At Berkeley Rep, it takes a team of four full-time electricians just to manage the lighting instruments. They hang, focus, repair, and run the lights for each of our productions every season, all while keeping up with the latest innovations in theatrical lighting.

The tools we use today are quickly being replaced by even more exciting technologies, so we asked our electrics department—Fred Geffken, Christine Cochran, Kenneth Coté, and Anthony Jannuzzi—to speculate on the most promising developments on the horizon for theatrical lighting. The consensus was immediate: LED lighting.

“Recently, with the push for more energy-efficient lamps by the government, the LED industry has improved the quality, intensity, and variety of LEDs,” Fred explains. “One of the advantages is the ability for one light to produce multiple colors. This allows designers the ability to adjust the color at a moment’s notice to better match the mood of the play.”

Although color mixing has been around for a while, LEDs are more energy-efficient and quieter than most existing options. Plus, they’re brighter: “The intensity and vibrancy surpasses what conventional lights can do. Last season, we used color-mixing LED lights in *Emotional Creature,* which made the color really pop.” And keep an eye out for the return of the LEDs this season. Fred says we’ll see them again when *The Wild Bride* returns.

Interestingly, the exceptional smoothness and brightness of LEDs is actually its greatest weakness, at least if you’re a lighting designer. “One of the problems with LEDs is that the color just doesn’t match the look of conventional lights, especially as they dim,” Fred notes. “Ever notice when a lamp dims that the color shifts to red? Manufacturers are now making LED fixtures that replicate that color shift so they can be added to a show alongside conventional lights without looking out of place.”

So our new technology is actually mimicking older technology? It seems counterintuitive, but Fred explains: “In theatre, we’re always trying to replicate the feeling of light in a certain place—your dining room, bedroom, or hotel room, say—or a quality of light like candlelight, gaslight, limelight, or firelight.” Because LEDs aren’t yet the norm, for the sake of theatrical verisimilitude, they’re stuck replicating the old styles. But Fred takes a philosophical approach. “It will be interesting to see, years from now, as fluorescent, LED, or the next breakthrough in lighting technology takes hold in our lives…one day, we’ll be trying to replicate the feeling of that lighting instead.”

From sunlight to candles, limelight to LEDs, theatrical lighting is now coming full circle, using the latest technology to convince the viewer they’re in Victorian England, the Industrial Revolution, or even ancient Greece.
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I read Homer’s *Iliad* the summer before my freshman year of high school (on assignment). And I didn’t get it, not at all. I found myself skimming through page after page of illustrious names, mightily confused and cursing my teacher. Thankfully, that teacher had some amazing tricks in his pocket, and he proceeded to spend the first month of class making us understand why the work was important, relating it to us personally and to a wider history. (Costumes and epic Nerf battles may have been utilized.)

Berkeley Rep’s School of Theatre has its own bag of tricks. Each year, thousands of students visit the Theatre, and to help them deepen their understanding of the plays they see, the School offers programs such as our Page to Stage series and docent talks. But perhaps the most intensive program is our student matinee series—productions that are discounted for students, supplemented with pre-show study aides and post-show artist discussions.

Eric De Lora, a teacher at Berkeley’s Maybeck High School, has been bringing his classes to student matinees for four years—though Maybeck’s students have attended Berkeley Rep’s shows since the 1970s. For the students in Eric’s class, however, the connection goes deeper.

“Berkeley Rep is always focused on truly connecting with an audience,” he says. “Not just filling the seats, but engaging.”

Eric teaches more than a dozen different classes on a rotating schedule. At the beginning of each semester, he looks at the available dates for student matinees and plans his calendar. “My class is not just about what happens in the classroom,” Eric notes. “We’re constantly out in the community, and when we can partner with a group like Berkeley Rep, which is always engaging the community in thinking about and processing big issues, something rich emerges.”

Two years ago, Berkeley Rep was presenting Sarah Ruhl’s adaptation of Chekhov’s *Three Sisters* during a semester when Eric was teaching Russian literature. He jumped at the chance to bring his students to the show and called Cari Turley, the contact for the Rep’s student matinees. After setting up tickets for Eric’s class, she connected him to the Theatre’s resident dramaturg, Madeleine Oldham.

“Then one, two, three,” Eric says, “before I knew it I had Sarah Ruhl’s rough draft in my hand — once I promised not to sell it or post it on the internet, anyway! My students were able to read the play before they went to see it. They tore it apart, discussed it, and had a tremendously enriching experience.”

Beth Daly also uses Berkeley Rep’s resources to enhance her students’ experience. A drama teacher at San Lorenzo High School, she often combines a student matinee with one of the Theatre’s outreach workshops, which brings a teaching artist into her classroom for up to 10 hours of extended instruction.

“One of the things I love about Berkeley Rep’s School of Theatre is that my students get to see adults, adults who aren’t their parents or their teachers, who are interested in their education,” Beth says. “Whether the teens go on to be theatre artists or anything else, there are other adults in the community who want them to succeed.”

Last year, her students staged scenes from Molière’s *A Doctor in Spite of Himself*. Dave Maier, Berkeley Rep’s Jan & Howard Oringer outreach coordinator, came to her classroom and helped her students incorporate stage
combat into their work. A week before they performed their scenes, the
teens saw the student matinee of the same play.

“Seeing the play interpreted by professional actors on stage was a
powerful tool—at that point, it’s no longer just words on a page,” Beth
shares. “Everything that the actors bring to it, that’s what brings the play
to life. It raised the bar for what the kids thought was possible.”

A few years earlier, Beth’s students saw a matinee of No Child..., writ-
ten and performed by Nilaja Sun. After the show, Nilaja visited Beth’s class
and worked with the students.

“It was so powerful to see someone who created this extraordinary
performance, all by herself on stage, come out and show enthusiasm for
their work. They felt important—they were important, she came all the
way out to see them!” Beth exclaims.

So yes, Berkeley Rep puts on some amazing plays. But that’s just the
tip of the iceberg. The student matinees and other School of Theatre pro-
grams offer the possibilities for deeper, more transformative experiences.

As Eric says, “Education is not an afterthought for Berkeley Rep. Un-
derneath everything, there’s that willingness and desire to connect with our
students as an audience. When the actors come out for a Q&A session after
the show, when we all know they’re probably exhausted and want to go
home and sleep, but they say to our students, ‘Hey, you guys were an amaz-
ing audience, you really got what we were doing, thank you.’ The joy on our
students faces in response tells me you’ve done something magical.”

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Leslie Easterday
Gini Erck
Jennie A. Flanigan
Nancy Hinkley
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Sing,

Memory and oral storytelling

by julie mccormick
It is a central mark of our humanity that we work so hard to remember what has happened to us as individuals and as a species. In ancient times, storytellers encoded information in oral tales to share with future generations, and philosophers used their keen powers of observation to craft ingenious mnemonic systems. More recently, scientists have tirelessly studied behavior, psychology, and the physical landscapes of our brains to better understand how we remember and why. As we’ve evolved from singing around the campfire to cloud storage, the ideas we wish to remember and the technology used to record them have grown evermore complex. While possible to document events in a detached and clinical fashion, the meaning only emerges for us when we can tease out a narrative from tangles of data. The desire to tell a story about what has happened to us remains the same. We want our wisdom to endure and to improve the lives of our children’s children, and above all, we want them to know and understand us, so we tell a story.

Linguist Walter J. Ong has done extensive research into oral cultures all over the world. He divides societies into two main categories: societies that have had no exposure to written language, and groups that have incorporated writing into their social fabric. In the wake of globalization, very few communities have had no contact with the printed word, but some cultures have a higher “oral residue” than others. The ancient Greeks in the days of Socrates and Herodotus lived in a society with a significant oral residue. Though a Greek alphabet had existed for some time and the Greeks had contact with numerous other literary cultures, written documents had not yet been fully embraced either as an art form or as the most effective means of recordkeeping. Plato records a fascinating story from Socrates about the Egyptian god Theuth’s (Thoth) gift of letters to the king Thamus:

‘This invention, o king,’
said Theuth, ‘will make the Egyptians wiser and will improve their memories; for it is an elixir of memory and wisdom that I have discovered.’
But Thamus replied, ‘Most ingenious Theuth.... this invention will produce forgetfulness in the minds of those who learn to use it, because they will not practice their memory. Their trust in writing, produced by external characters which are not part of themselves will discourage the use of their own memory within them. You have invented an elixir not of memory but of reminding; and you offer your pupils the appearance of wisdom, not true wisdom.’

In other words, writing is a prop and a poor substitute for actually learning something. Socrates goes on to assert that it is an impersonal and incomplete way of connecting or acquiring...
information, because a text cannot provide the context or flexibility that a conversation with another person can.

To the literate 21st-century mind, this stance is boggling. Just imagine for a moment a world in which we had to constantly hold in our minds everything we wanted to remember. Imagine if all of the information that we had ever acquired or ever shared with another person through writing—from newspapers, books, and blogs to letters and emails—had instead been transmitted out loud and face to face. It would be impossible for us to live with the global sensibilities that we do now without being able to write things down.

But the world was much smaller in the fourth century BC, in the days of the great orators who could recite entire epic poems and plays from memory (The Iliad is 15,693 lines long) or deliver stirring and complex speeches without any notes. Though early speakers may not have had the luxury of index cards or Teleprompters, they did have the incredible powers of a mind trained in the art of memory.

In her excellent book, The Art of Memory, Frances Yates explores mnemonic devices throughout history. She begins with the Greeks, and the famously prodigious capacity of the orators to remember large amounts of information. Only a few texts on the art of memorization survive from the Greco-Roman period. Our understanding of these works, like so many records from this time, is incomplete, but Yates has nevertheless been able to draw some fascinating conclusions.

The Greeks distinguished between two kinds of memory: natural—what our minds just happen to remember, like scenes from childhood or a delicious meal—and artificial—the memory that we seek to cultivate. When you deliberately memorize a poem or your bank account number, it is the artificial memory that gets exercised.

There were many different approaches to mastering this system, but perhaps the most interesting are the memory palaces. According to legend, this practice first began with the poet Simonides. While he was attending a banquet, the roof collapsed and crushed everyone else in the room. Even though their bodies were unrecognizable, Simonides was still able to identify each guest based upon where they were sitting. Memory palaces function in a similar way—using location and spatial reasoning to remember facts and ideas. In your mind’s eye, you are to picture a familiar architectural space in great detail, even paying attention to lighting and temperature (one text recommends empty civic buildings, but your house would do too). In each room, you place an object that symbolizes something you want to remember. For example, you might signify Hektor, the Trojan prince and “tamer of horses,” using his horsehair plume helmet. As you walk through the palace in your mind, you pass each scene or object in a particular sequence, allowing you to remember long chains of information. If truly a master of this system, one can move in either direction through the imagined palace. In an impressive display of mental agility and showmanship, Seneca could recite 200 lines, and pipes, and the more roads and connective tissue to a memory, the more firmly situated it is in the mind.

As our scientific capacity to study the mind has increased, many of the observations that the Greeks and Romans made about memory have actually proven to be surprisingly accurate. Though some of the specifics differ, the big ideas—that the most effective way to remember something is to break it into smaller pieces and associate each with a striking image or scene—have remained the same.

We now divide memory into two main categories: short-term and long-term memory. This distinction has a lot to do with the anatomy of the brain. Short-term memories exist in fleeting neural messages in specific parts of the frontal lobe. Long-term memories entrench themselves more deeply in the mind by creating connections between neurons in many different parts of the brain. So, the idea of the brain as a palace is fairly accurate, though perhaps an entire city is a better analogy for long-term memory. Each building is a memory that is connected to many others through a grid of streets, power lines, and pipes, and the more roads and connective tissue to a memory, the more firmly situated it is in the mind.

There are many subdivisions within long-term memory, each operating in unique parts of the brain. We can access many memories deliberately, like details from our lives, information about a specific event, abstract concepts, and the ability to recognize a place we have been before. Some memories come to us without any conscious effort at all; for example, our bodies can automatically remember how to walk or sing a particular note.

Each of these types of recollection are enhanced through associating the memory with other senses. Memory palaces use spatial reasoning and visual symbols to recall specific imagining how the words physically looked on the page (or in this case, wax tablet). In the medieval era in Europe, occult charts and archaic biblical references were the media of choice. Even today we have popular mnemonic devices: acronyms like HOMES to remember the Great Lakes (Huron, Ontario, Michigan, Erie, Superior), or tapping the knuckles on a fist to remember how many days are in each month.
events, and oral epics use rhyme and meter to create unique sound patterns. Music can also be a powerful tool. On a very basic level, there is the unforgettable alphabet song, but there is also Vedic chanting, which employs complex recitation patterns and a series of tones that correspond to syllables to help students memorize astoundingly long texts with incredible accuracy. Smell has one of the most powerful links to memory, and by extension, so does taste. The distinct odor of latex paint or the singular taste of a strawberry can instantly transport one to events long past. Perhaps the reason for this strong link between smell, taste, and memory is out of survival—our early human ancestors were more easily able to identify safe and unsafe food to eat.

While both scholars and scientists of memory agree that deliberately creating associations helps us to remember more easily, some people’s brains create these links involuntarily whenever they encode information. This condition is called synesthesia, and about 1 in 20 people have some form of it. Some of the most common examples are linking letters and numbers to color, or music to numbers. There are also more rare forms, such as the synesthetes who link taste and touch, or sound and temperature. It’s not that their perceptions are altered—they don’t see and hear things that are not there—but rather, that multiple senses are simultaneously stimulated. Many artists, such as the painter Wassily Kandinsky, Duke Ellington, and Vladimir Nabokov all had some form of synesthesia. In fact, the artistic world recognized this concept long before the scientific one did; the ancient Greeks wondered about the connection between music and color, and Simonides closely linked poetry and painting. The Greek goddess of memory, Mnemosyne (whose name gives us the words “memory” and “mnemonic”), gave birth to the nine Muses who were patrons of the arts and sciences.

These connections between senses, whether purposeful or involuntary, not only assist with memory recall, but also have had a profound impact on art. For instance, the composition of epic poems like The Iliad, The Odyssey, Beowulf, and the Ramayana actually make them easier to remember. Figurative language similes (his shield was as golden as the sun) and metaphors (his shield was the sun) create links between the senses and describe abstract concepts, while other poetic devices like repetition, alliteration, and antithesis add further aural harmony. Verse creates an underlying backbone. The meter helps you to lock into a rhythmic pattern, rhyme offers clues about what word comes next—it is easier to remember the word “mountain” when you know that you need a two-syllable word that rhymes with “fountain,” particularly if you bolster it with the image of a spring gushing out of a rocky crevice.

Yet it would be extremely difficult to have the same kind of encyclopedic memory for literature and drama that the ancient Greeks did, because our novels, poetry, and plays grew out of a global society that largely depends on writing. They are not built to be spoken aloud or remembered by rote. Back in the misty days of yore, the only way to remember something was to pass it down orally, so only the most important, elemental aspects of a culture would be transmitted. Ancient epics may give us an insight into the world of their composition, but rarely do they give us a sense of the individuals who lived there. Technological advances in the past 150 years or so have made it possible to include a diverse range of personal stories in a greater historical narrative; even though it’s no longer necessary to preserve information orally, there still seems to be a need to hear what someone has to say. In the 1930s, for example, the Civilian Conservation Corps traveled around the country recording the oral accounts of people who had survived slavery or the American Civil War. Today, initiatives like StoryCorps make professional-quality recordings of ordinary Americans telling their life stories. From immortal legends about the Trojan War to the words of an anonymous veteran on a Depression-era recording or the video blog of a soldier fighting abroad, our stories are a profound point of connection to our earlier selves and to the rest of humankind, both now and in the future. We want to remember, and we want others to remember us too.
The Trojan War

In Homer and History

BY JULIE MCCORMICK
Much of what we know about the Trojan War comes from Homer’s epic poems surrounding the conflict: The Iliad, a snapshot of a few weeks towards the end of the war, and The Odyssey, which describes one warrior’s long journey back home. Over the millennia, the events of the Trojan War have been re-imagined countless times in poems, songs, dramatic works, visual art, novels, films, and video games.

Despite its enduring place in our cultural memory, we’re not really sure whether or not the Trojan War actually happened. We don’t know if Homer really composed The Iliad and The Odyssey; we don’t know even if an individual named Homer actually existed. It is entirely possible that these epic poems originated with someone else, or are a compilation of many other poems that some unknown scribe recorded hundreds of years later. If Homer was indeed one person, it’s likely he lived sometime in the eighth century BC. Where exactly he lived is another mystery. Homer is a Greek name, but the detailed descriptions of flora and fauna in The Iliad suggest that he was likely from a Greek-speaking colony on the Ionian Peninsula in Asia Minor (modern-day Turkey). This means that Homer could actually have lived in the landscape where the Trojan War supposedly took place. There is another theory that Homer was a Babylonian slave brought to Greece; yet another theory posits that The Odyssey was composed by a young Sicilian woman.

Though shrouded with uncertainty and troubled with millennia of scholarly debate, a somewhat agreed-upon understanding of the legend of the Trojan War has emerged, and goes something like this:

At the wedding of Peleus and Thetis (Achilles’ parents), the goddesses Hera, Athena, and Aphrodite had a competition to see who was the most beautiful and asked Paris, the mortal prince of Troy, to be their judge. Each goddess offered him a reward should he choose her, but the gift from Aphrodite, the goddess of love, was too tempting to ignore: the hand of the most beautiful woman in the world. Unsurprisingly, Paris announced Aphrodite the winner, and went to claim his prize.

Helen, daughter of Zeus and a mortal woman, was indeed the most beautiful woman who ever lived, but she also happened to already be married to Menelaus of Mycenae. During a visit to Menelaus’ palace, Paris and Helen stole away in the night (along with plenty of gold from the treasury) and sailed across the Aegean to Troy.

Menelaus was enraged by the betrayal, and went to his brother Agamemnon, king of all Greece, for help. Agamemnon agreed to pursue the pair to Troy, and so tens of thousands of Greeks sailed across the Aegean to win back Helen for Menelaus. Thus began a 10-year siege that was to claim the lives of thousands of warriors and civilians. Homer’s Iliad starts near the end of the war, when the Greek hero Achilles decided to lay down his arms, and the Greeks, losing badly without their best warrior, tried everything to get him back on the battlefield.

After the Iliad’s conclusion, the fight continued to rage fiercely on, aided and abetted by the bloodthirsty Olympian gods. Finally, heartily sick of the butchery and longing to return to a barely remembered home, the clever Odysseus of Ithaca ended the fighting once and for all with a stunning deception. The Greeks surrendered to the Trojans, and appeared to sail away. As a parting gift, they left an enormous wooden horse, a nod to the Trojans’ famed horsemanship. The Trojans opened the gates to the city and dragged the horse inside, celebrating their victory long into the night.

Unbeknownst to the Trojans, a small Greek fighting force led by the wily Odysseus was hidden within the hollow statue. Once everyone had fallen asleep, the Greeks poured out and laid waste to the city. They looted, raped, murdered, pillaged, and kidnapped until there was nothing and no one left, then burned the once-beautiful Troy to the ground.

After 10 years of carnage, their ships laden with loot and slaves and the skies black with the ashes of the dead, the Greeks sailed for home. This where The Odyssey begins. It recounts the wild and improbable adventures of Odysseus and his crew as they desperately try to get home. Guided by his patron goddess, Athena, Odysseus battles sea monsters, sirens, the witch Circe, takes a trip through the Underworld. He spends seven years in the arms of the sea nymph Calypso before he finally sails back to Ithaca, only to discover hordes of suitors attempting to remarry his wife and take his throne.

Other sources provide details of different moments in the war, as well as offering intriguing narrative alternatives. At one time there was an entire cycle of epic poems about the fall of Troy (not all by Homer), but they have since been lost. In one version, for example, the story goes that Helen was not actually at Troy during the war, but rather in Egypt.

Though many of the details surrounding the content and composition of The Iliad remain uncertain, this mystery does not keep us from appreciating the beauty of the words, or its enduring insights into the human condition. Art comes to us from a place beyond facts, silently from a glossy paperback, The Iliad continues to reach out to us across time and language.
The Story of An *Iliad*

*From a seed to the stage*
JUST LIKE THE ORIGINAL HOMERIC EPIC, Lisa Peterson and Denis O’Hare’s adaptation of The Iliad has traveled up and down the country over the past few years. The production at Berkeley Rep starring Henry Woronicz is a co-production with La Jolla Playhouse. There have been many previous incarnations, from the Pacific Northwest to Princeton to Chicago, and now, the West Coast. Though some of the details might alter from production to production, and though the face of the actor playing The Poet may change, the heart of the play and the powerful sense of human connection it inspires remains the same.

Director Lisa Peterson, who won an Obie Award for the co-adaptation An Iliad you’re about to see, kindly took a few moments to share her thoughts about the project’s journey from Homeric Greece to 21st-century Berkeley with Madeleine Oldham, Berkeley Rep’s resident dramaturg.

Can you tell us a little bit about where the idea came from and how the project got started?

It was 2003 and we had just invaded Iraq — I started thinking about war plays, and remembered a friend telling me that she teaches The Iliad as the first play in her world drama course. That had always stuck with me, because I love The Iliad, but had studied it as a poem, not a play. But I began to read about Homer and the Singers of Homeric verse, and started to see that in fact these were spoken-word events. This is before the invention of drama by the Greeks in 400 BC; this is hundreds of years before that, when these singers would travel from place to place, telling the story of the Trojan War using a structure that was partly memorized and partly improvised nightly. I called up my friend Denis O’Hare, who is an amazing actor and a very political and articulate person, and asked if he’d be interested in exploring some kind of re-creation of that ancient practice.

You and Denis O’Hare created the text together. How did that process work?

We really had to just feel our way along, since neither of us considers ourselves a traditional playwright. We’d get together whenever we were both in New York, and we’d read one book of Robert Fagles’ glorious translation, and then we’d talk about it and tell it to each other in our own words. One day, Denis brought his video camera, and we started recording our conversations, and that was a real turning point. Over a few years of short development retreats, some wonderful interns at New York Theatre Workshop and at Sundance Theatre Lab transcribed our conversations. Those transcriptions, combined with the Fagles verse, formed the backbone of An Iliad. At Sundance, we also began to actually write — creating the character of The Poet, creating the arc of the evening, and putting many of the encounters between the story characters in a contemporary vernacular.

Stories don’t get much more epic than The Iliad. How did you reach the decision to convey such a gigantic world with only one actor?

It was our interest in finding a contemporary way to recreate what we imagine would have been the experience of hearing The Iliad back in 1200 BC. It was the original solo performance. We became as interested in the experience of telling the story as the story itself: what does that cost emotionally? How is it possible? Why does the human race need these stories, some of which are still resonant 3,200 years later?

What surprised you in rehearsal? What did you find challenging about mounting this production?

The biggest challenge, I suppose, is helping the actor build the stamina, and the memory, to tell this epic by himself. It isn’t easy, and it’s always amazing for me to watch one guy, like an athlete, train himself to be able to hold the stage and tell this giant story in a taut 100 minutes. The biggest pleasant surprise was our decision to add a live musician — a string bass player — when the production got to Princeton. Mark Bennett, the composer, and Brian Ellingsen, the player, have been with this production ever since. And it lends it a depth and aliveness that is always astounding to me. Plus, it makes the actor just a little bit less lonely.

As you move on to direct other shows, and the memory of your time working on An Iliad fades, what about this process or production do you think will stay with you?

For me personally, working on An Iliad was a great reminder that it is possible to build something from a tiny seed of an idea — when you don’t even know how to talk about it clearly — to an actual event that people respond strongly to. I have all kinds of other idea seeds that have been hanging out in the bottom of my pockets, and now I’m encouraged to get moving and make those happen, too. The other thing I’ll take away with me is a sense of awe that a piece of storytelling which has existed for thousands of years can still move people today. That’s deep.
Berkeley Repertory Theatre, in a co-production with La Jolla Playhouse, presents

an Iliad

Adapted from Homer by
Lisa Peterson and Denis O’Hare
Translation by
Robert Fagles
Directed by
Lisa Peterson

OCTOBER 12 – NOVEMBER 18, 2012
THRUST STAGE · LIMITED SEASON

An Iliad runs 1 hour and 40 minutes with no intermission
An Iliad is made possible thanks to the generous support of

SEASON PRODUCERS
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SEASON SPONSORS

CAST
The Poet Henry Woronicz*
Bassist Brian Ellingsen

PRODUCTION STAFF
Scenic Design Rachel Hauck
Costume Design Marina Draghici
Lighting Design Scott Zielinski
Original Compositions/ Sound Design Mark Bennett
Associate Lighting Design Bradley Bennett
Associate Sound Design Chris Luessmann
Dramaturg Shirley Fishman
Casting Telsey + Company
Stage Manager Kimberly Mark Webb*

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

An Iliad was originally developed as part of the New York Theatre Workshop Usual Suspects Program, Off-Broadway premiere produced by New York Theatre Workshop (Jim Nicola, Artistic Director; William Russo, Managing Director) in 2012.

An Iliad was originally produced by Seattle Repertory Theatre (Jerry Manning Producing Artistic Director; Benjamin Moore, Managing Director). It was subsequently produced by McCarter Theatre Center, Princeton, NJ (Emily Mann, Artistic Director; Timothy J. Shields, Managing Director; Mara Isaacs, Producing Director).

An Iliad was developed in part with the assistance of the Sundance Institute Theatre Program.

An Iliad is presented by special arrangement with Dramatists Play Service, Inc., New York

2012–13 · ISSUE 2 · THE BERKELEY REP MAGAZINE · 25
Henry Woronicz
THE POET

Henry last appeared at Berkeley Rep in The Playboi of the Western World. On Broadway, he performed in Julius Caesar with Denzel Washington. Henry has acted and directed at numerous regional theatres, including Actors Theatre of Louisville, American Conservatory Theater, American Players Theatre, Arden Theatre Company, Boston Shakespeare Company, Centerstage, Delaware Theatre Company, the Hong Kong Repertory Company, Indiana Repertory Theatre, La Jolla Playhouse, Meadow Brook Theatre, Syracuse Stage, the Shakespeare Theatre Company, and the Alabama, Illinois, New Jersey, Pennsylvania, and Utah Shakespeare Festivals. His TV credits include Ally McBeal, Cheers, Law & Order, Picket Fences, Seinfeld, Star Trek, and Third Rock from the Sun. Henry was a resident actor and director at Oregon Shakespeare Festival from 1984 to 1991 and its artistic director from 1991 to 1995; from 2008 to 2009 he was the executive producer of the Lake Tahoe Shakespeare Festival. Henry was also the head of the MFA acting program at Illinois State University from 2009 to 2012.

Brian Ellingsen
BASSIST

Brian is reprising his role as bassist from the LJP, McCarter Theatre Center, and New York Theatre Workshop productions of An Iliad. A double bassist, his playing has been hailed as “shocking and evocative” by the Philadelphia Enquirer, and the New York Times has described him as “coaxing an amazing variety of sounds from his instrument.” As a soloist, he has been featured at New Music Hartford and the Spoleto Festival USA. As a chamber musician, he is a standing member of the Heavy Hands bass quartet and Le Train Bleu. As an orchestral musician, Brian has performed as principle of the Lucerne Festival Academy Orchestra under the direction of Pierre Boulez, as well as principle of Gotham Chamber Opera and the Spoleto Festival Orchestra. In 2011, Brian performed with the Lucerne Festival Academy/Ensemble Intercontemporain tour, a six-city European tour showcasing Pli Selon Pli, a masterwork of Pierre Boulez. As an advocate for multimedia and experimental music, Brian has collaborated with visual artists, dancers, and actors to bring their work to life through music and his own improvisations. Brian holds a bachelor’s degree from the Hartt School and a master’s from Yale University.

Denis O’Hare
CO-ADAPTOR

Denis won the Tony, Outer Critics Circle, and Drama Desk Awards for his performance as Mason Marzac in the hit Broadway play Take Me Out. His Broadway productions also include Assassins (Tony nomination), Inherit the Wind, and Sweet Charity, among many others. He has appeared off Broadway numerous times, as well as in many regional theatres. An Iliad, for which he won an Onie Award, is his first collaboration and his debut as a writer for theatre. He has written two screenplays, as well as short stories and poetry. While at Northwestern University pursuing an acting degree, he followed the poetry writing program for two years and studied poetry under Reginald Gibbons, Mary Kinzie, and Alan Shapiro. He has appeared in many films, including 21 Grams, Charlie Wilson’s War, Duplicity, Eagle, An Englishman in New York, Garden State, Michael Clayton, A Mighty Heart, and Milk. His television work includes roles on Brothers and Sisters, cs: Miami, all of the Law & Order franchises, and on the hit series True Blood as Russell Edgington.

Lisa Peterson
CO-ADAPTOR/DIRECTOR

Lisa previously directed Antony and Cleopatra, The Fall, and Mother Courage at Berkeley Rep. She earned an Onie Award for An Iliad. Her other NYTW credits include Bed.No, Light Shining in Buckinghamshire (Obie Award), Slavish, Traps, and The Waves. Her other New York credits include The Batting Cage and The Fourth Sister at Vineyard Theatre; Birdy and Chemistry of Change at wpp/Playwrights Horizons; Collected Stories at Manhattan Theatre Club; End Days at the Ensemble Studio Theatre; The Model Apartment and Shipwrecked at Primary Stages; The Poor itch, The Square, and Tongue of a Bird at The Public Theatre; The Scarlet Letter at Classic Stage Company; Sueno at mcc; and Tight Embrace at Intar. Her regional work includes productions at ATL, Arena Stage, California Shakespeare Theater, Centerstage, Dallas Theater Center, the Guthrie Theatre, Hartford Stage, the Huntington Theatre Company, Intiman Theatre, LJP, Long Wharf Theatre, the Mark Taper Forum (resident director, 1995 to 2005), McCarter, Midwest Playlabs, New York Stage & Film, O’Neill Playwrights Conference, OSF, Philadelphia Theater Company, Seattle Repertory Theatre, South Coast Repertory Theatre, Sundance Theatre Lab, and Yale Repertory Theatre. Lisa graduated from Yale and serves on the executive board of sdc.

Rachel Hauck
SCENIC DESIGNER

Rachel is the original set designer for An Iliad. Her recent New York credits include Bluebird at Atlantic Theater Company, A Boy and His Soul and Picketed at the Vineyard, Ethel’s TruckStop: The Beginning at BAM Next Wave, Go Back to Where You Are at Playwights Horizons, Orange, Hat & Grace at Soho Rep (Drama Desk nomination), Regrets at MTC, Slowgirl at lct3, and This Wide Night at Naked Angels (Lortel nomination). Rachel’s regional credits include Cat on a Hot Tin Roof at the Guthrie, Medea/Macbeth/Cinderella at osf, and Phaedra Backwards at McCarter, as well as work for Arena, Hartford Stage, LP, the Shakespeare Theater, and the Taper, among others. She is the recipient of the Lilly Award and the Princess Grace Award for theatre, and was a National Endowment for the Arts/Theatre Communications Group fellow. Rachel has been the resident designer for the O’Neill since 2005.

Marina Draghici
COSTUME DESIGNER

An award-winning costume designer and celebrity stylist, Marina designs costumes for theatre, opera, film, and television companies in the United States and abroad. At Berkeley Rep, she was the scenic and costume designer for Mad Forest in 1992. She earned a Tony Award in costume design for the Broadway production of Feral! Marina’s off-Broadway and regional credits include An Iliad at lct3 and McCarter; Cymbeline and Mother Courage at the Delacorte Theater; Hamlet, The Skriker, and Woyzeck at The Public; and Mad Forest at NYTW. Her international credits include 24 Images Seconds at Opéra de Lyon, Les Indes Galantes, and L’italiana in Algeri at Opéra National de Paris, and La Traviata at Opéra National de Bordeaux. Marina worked on the films An Englishman in New York, Garden State, and Charlie Wilson’s War, as well as in many regional theatres. She earned an Obie Award, for which she won an Onie Award, is his first collaboration and his debut as a writer for theatre. He has written two screenplays, as well as short stories and poetry. While at Northwestern University pursuing an acting degree, he followed the poetry writing program for two years and studied poetry under Reginald Gibbons, Mary Kinzie, and Alan Shapiro. He has appeared in many films, including 21 Grams, Charlie Wilson’s War, Duplicity, Eagle, An Englishman in New York, Garden State, Michael Clayton, A Mighty Heart, and Milk. His television work includes roles on Brothers and Sisters, cs: Miami, all of the Law & Order franchises, and on the hit series True Blood as Russell Edgington.

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Mark Bennett
ORIGINAL COMPOSITIONS/SOUND DESIGNER
Mark composed and created sound design for the American premieres of plays by Edward Albee, Caryl Churchill, Athol Fugard, Tony Kushner, Arthur Miller, and Tom Stoppard, among others. His recent Broadway projects include The Coast of Utopia (Drama Desk Award), Golda’s Balcony, Henry IV, A Steady Rain, and Who’s Afraid of Virginia Woolf? For the past three years Mark has been composer for Sam Mendes’ Bridge Project, scoring As You Like It; The Cherry Orchard; Richard III with Kevin Spacey at BAM, the Old Vic (London), and international tours; The Tempest, and The Winter’s Tale. His off-Broadway credits include Christopher Durang’s Why Torture Is Wrong… Paul Rudnick’s The New Century, The Seagull directed by Mike Nichols, and nine Shakespeare productions at The Public. Mark garnered 12 Drama Desk Awards, Garland Awards, three Lucille Lortel Award nominations, the New York Dance and Performance Award (bessie) for composition, the Obie Award for Sustained Excellence in Sound Design, Ovation Award, and Robbie Award. The score/sound design for An Iliad was nominated for Drama Desk and Lortel Awards and was honored with a 2012 Obie Award.

Shirley Fishman
DRAMATURG
Now in her 11th season as resident dramaturg at LJP, Shirley recently served as dramaturg on American Night and Hands on a Hardbody. Other projects include Bonnie & Clyde, Creditors, Herringbone, A Midsummer Night’s Dream, Surf Report, Unusual Acts of Devotion, the Playhouse’s production of Xanadu, and UC San Diego’s The Revenger’s Tragedy directed by Christopher Ashley. At The Public she dramaturged such projects as Jessica Hagedorn’s Dogeaters, Tina Landau’s Space, and Two Sisters and a Piano by Nilo Cruz, among other projects. She serves as a playwright’s dramaturg for UC San Diego’s Baldwin New Play Festival and was co-curator of the New Work Now! annual festival. She has been a creative advisor/dramaturg at the Sundance Theatre Lab. She is an MFA graduate of Columbia University’s dramaturgy program.

Kimberly Mark Webb
STAGE MANAGER
Since joining Berkeley Rep in 1976, Kimberly has stage managed more than 75 productions here in the ensuing decades. His other work includes many productions at ACT (most recently Humor Abuse and Race), as well as projects for Center Theatre Group in Los Angeles, LJP, the Huntington, Kansas City Repertory Theatre, and numerous Bay Area theatres.
Bradley King
ASSOCIATE LIGHTING DESIGNER
Bradley is a lighting designer based in New York City whose designs have been seen across the United States and United Kingdom. He was the associate designer for An Iliad at LJP. Recently in New York he designed Assassins and Sweet Charity at NYU’s New Studio on Broadway, Children at the Actors Company Theatre, Dead Fish at HERE Arts, Natasha, Pierre & the Great Comet of 1812 at Ars Nova, Ninth and Joanie at Labyrinth Theater Company, and Tongue of a Bird and Strindberg-Strindberg with NYU’s graduate acting program, as well as over 100 works with Second Avenue Dance Company. Bradley’s regional credits include A Christmas Carol at Virginia Stage Company, To Kill a Mockingbird at Penobscot Theatre Company, and The Marriage of Figaro at Kentucky Opera. He received an MFA from NYU. Visit bradleykingld.com.

Chris Luessmann
ASSOCIATE SOUND DESIGNER
Chris is excited to be working at Berkeley Rep for the first time. His favorite sound designs include the off-Broadway production of The Third Story. For North Coast Repertory Theatre, he designed A Christmas Carol and Dracula, for which he won Patte Awards; Henry IV Part I; Heroes; The Tempest; and Voice of the Prairie. He also designed Billy Crystal’s 700 Sundays at LJP; Das Barbecü, Forbidden Broadway 5VU, and Too Old for the Chorus at Miracle Theatre Productions; Les Misérables, Little Shop of Horrors, Little Women, The Magic Fire, Moon Over Buffalo, and Sweeney Todd at Moonlight Stage Productions; and Red Herring at Scripps Ranch Theatre. Chris’ work as an associate sound designer includes Billy Crystal’s 700 Sundays on Broadway and American Night: The Ballad of Juan Jose, The Country, An Iliad, The Nightingale, and The Third Story at LJP. Chris holds a BA in theatre from UCLA, and an MFA in theatre from UC San Diego.
La Jolla Playhouse

The nationally acclaimed, Tony Award–winning La Jolla Playhouse is known for its tradition of creating the most exciting and adventurous new work in regional theatre. Founded in 1947 by Gregory Peck, Dorothy McGuire, and Mel Ferrer, the Playhouse is considered one of the most well-respected not-for-profit theatres in the country. Numerous Playhouse productions have moved to Broadway, including the currently running hits Jersey Boys and Peter and the Starcatcher, as well as 33 Variations, Billy Crystal’s 700 Sundays, Big River, Bonnie & Clyde, The Farnsworth Invention, How to Succeed in Business Without Really Trying, the Pulitzer Prize-winning I Am My Own Wife, Memphis, Thoroughly Modern Millie, A Walk in the Woods, and The Who’s Tommy. Located on the UC San Diego campus, La Jolla Playhouse is made up of three primary performance spaces: the Mandell Weiss Theatre, the Mandell Weiss Forum Theatre, and the Joan and Irwin Jacobs Center for La Jolla Playhouse, a state-of-the-art theatre complex which features the Sheila and Hughes Potiker Theatre. La Jolla Playhouse is led by Artistic Director Christopher Ashley and Managing Director Michael S. Rosenberg.

Tony Taccone
ARTISTIC DIRECTOR

Tony is artistic director of Berkeley Repertory Theatre. 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 ATL, Arena, CTG, the Eureka Theatre, the Guthrie, the Huntington, OSF, The Public, and Seattle Rep. 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. Close 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
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, LPT, Pittsburgh Public Theater, The Public and Second Stage Theatres in New York, and Yale Rep. For the Magic, he stage-managed Albert Takazaucks’ *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 Brandies 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 Sight-speed. Roger serves on the board of Game Ready, and his firm is the largest investor in Solazyme, a renewable oil and bio-products company based in South San Francisco (nasdaq:szym, solazyme.com). Roger is a member of the engineering dean’s college advisory boards of Cornell University and UC Berkeley. He is vice-chairman of the board of trustees for the Mathematical Sciences Research Institute (msri) and a co-founder of the William Saroyan Program in Armenian Studies at Cal. He is also an executive member of the Piedmont Council of the Boy Scouts of America. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three teenaged children.

Guy Tiphane  
**EXECUTIVE PRODUCER**

Guy is very pleased to support Berkeley Rep as a producer for another great season. See his website, guy.tiphane.org.

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

Production assistant
Amanda Warner

Props artisan
Viqui Peralta

Scene shop
Patrick Keene

Sound engineer
Xochitl Loza

Stage carpenter
Ross Copeland

Electrics
Kim Bernard
Stephanie Buchner
Kelly Kunaniec
William Poulin
Molly Stewart-Cohn
Lauren Wright

Anthony J. Edwards, Ph.D.,
classical language consultant
Sharp Business Systems
Larry Miller, Milltone Drum

Wish list

Berkeley Rep accepts in-kind donations of products and used equipment that we can use on stage, in our offices and in our guest artists' apartments. The following is a short list of current needs. If you would like to help us out by donating any of these items, please call 510 647–2902 or email bbaker@berkeleyrep.org.

Computer equipment
Apple laptops
Intel Core 2/AMD Athlon X2 or higher laptops or desktops

Monitors
Flat-screen LCD, DVI capable, 1080i

Printers
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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 next Theatres are represented by United Scenic Artists Local USA-829, IATSE.
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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, contact Cari Turley at cturley@berkeleyrep.org or 510 647-2918.
Sorry, we can’t give refunds or offer retroactive discounts.

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 for information about free and low-cost workshops for elementary, middle, and high schools. Call Cari Turley at 510 647-2918 for $10 student-matinee tickets. Call the box office at 510 647-2949 for information on discounted subscriptions for preschool and K–12 educators.

Theatre store
Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre and our kiosk in the Thrust Stage lobby.

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.

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 maps

Tickets/box office

Cell phone

Facebook.com/berkeleyrep
Foursquare.com/berkeleyrep
Yelp.com/berkeleyrep

We’re mobile!

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The Hoag Theatre Store is better than ever, featuring our new tablet holder and exclusive items from our staff artisans. Wonderful gifts for you and the theatre-lovers in your life!

Berkeley Rep
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