Consider the Pregnant Pause

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

Berkeley Rep leave a little different

It's ambitious, but we're trying to change the world, one play at a time. To help, visit berkeleyrep.org/consider
IN THIS ISSUE

BERKELEY REP PRESENTS TROUBLEMAKER · 23
MEET THE CAST & CREW · 24

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

REPORT
Where props are due · 9
Growing up with Berkeley Rep · 10
The Freakin Kick-A Adventures of Teen Council · 13
Illustrating Trouble · 15

FEATURES
Words, words, words: writers and their most malleable tool · 16
Making Trouble: an interview with Dan LeFranc · 19

CONTRIBUTORS
Foundation, corporate, and in-kind sponsors · 32
Individual donors to the Annual Fund · 33
Memorial and tribute gifts · 34
40th Anniversary Campaign · 35
Michael Leibert Society · 35

ABOUT BERKELEY REP
Staff and affiliations · 36
Board of trustees and sustaining advisors · 37

FYI
Everything you need to know about Berkeley Rep’s box office, gift shop, seating policies, and more · 38

THE BERKELEY REP MAGAZINE
2012–13 · ISSUE 4

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

For local advertising inquiries, please contact Ellen Felker at 510 548-0725 or efelker@berkeleyrep.org.

Editor
Karen McKevitt

Art Director
Cheshire Isaacs

Graphic Designer
Mary Kay Hickox

Writers
Beryl Baker
Nora Sørena Casey
ashley dawn
Julie McCormick
Madeleine Oldham
Jacob Marx Rice

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

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

JANUARY

4  First performance, Troublemaker, 8pm
6  School of Theatre Sunday Sampler, 1pm
7  Winter classes start
9  Opening night, Troublemaker, 8pm
11 Teen Night, Troublemaker, 6pm
13 Sneak Peek: Backstage tour of Troublemaker, 1pm
17  Student matinee, Troublemaker, noon
26 Teen Night, The Wild Bride, 6pm
28  First performance, The Wild Bride, 8pm
27  Opening-night dinner, The Wild Bride, West Campus, 6pm
31  Student matinee, Troublemaker, noon

FEBRUARY

2  Behind-the-Scenes Tour, West Campus, 10am
3  Final performance, Troublemaker, 7pm
10  Sneak Peek: Lights Up!, 1pm
17  Final performance, The Wild Bride, 7pm

School of Theatre event
Donor appreciation event

CALENDAR

January

February

Front cover Illustrations by Marc Scheff/marcscheff.com
New year
New financial start

Get a free financial review

Make a resolution to get a free financial review at Wells Fargo. It’s an easy one to keep. Just come in for a few minutes. We’ll go over your financial accounts and help you determine whether you are making the most of your money. Make an appointment today, and let us help you start planning for a more prosperous tomorrow.

Stop by a Wells Fargo location to talk with a banker today.

Berkeley Main • 2144 Shattuck Ave. • 510-649-3630
Elmwood • 2959 College Ave. • 510-649-3620
University • 2460 Bancroft Way • 510-464-2266
Every generation has its troubles. Growing up is always a struggle for and against Something, even if that Something is your very self. And since very few adolescents like to fight with themselves, they focus on whatever oppressor is trying to ruin their lives: horrible parents, cruel teachers, or any of the other inherited figures of authority that seem bent on causing their eternal unhappiness. These conflicts cut across class and race and are so timeworn they seem archetypal. But while the opponents in these battles play similar roles throughout history, the situations are never exactly the same. History keeps changing. All troubled kids feel misunderstood, and to a degree they are correct. Parents seems perpetually befuddled. “Sure, there were problems in my day, and yeah, I did some crazy stuff,” they say, “but nothing like this!” The generation gap is a testament to the fact that change is relentless. Because the circumstances of growing up keep morphing, coming-of-age stories will never be out of fashion.

As evidence of this dynamic, every generation creates its own language, a language that is an expression of its unique identity. Physical, aural, visual... It says, “We’re different than you. We don’t see the world in the same way and the fact that you don’t understand the words/gestures/movements we’re using proves that you are completely out of it! Don’t even try to figure it out because you never will!”

All of which struck me when I read Dan LeFranc’s new play, Troublemaker, or The Freakin Kick-A Adventures of Bradley Boatright. Trying to capture the experience of being inside the head of a young, modern American boy, Dan has found a language that is positively propulsive, an exciting combination of rocking rhythms, invented syntax, and made-up words. Characters speak in a way that feels both unique and authentic, demanding an identity that the world is not yet ready to confer upon them. The words themselves practically leap off the page in a way that feels both subversive and fun.

Producing this play, then, is a little like creating a new world: the one we are living in but haven’t quite acknowledged. The one we know is there but can’t quite figure out. We’re simply not able to see that far or that well. The great gift Dan has given us is that he’s let his imagination and intuition lead him and us into that mysterious vortex. We’re all kids in Troublemaker, trying to make sense out of the world as we go along. “Enjoy the wild ride,” he’s telling us, bumps, bruises, and all...

Sincerely,

Tony Taccone
Take the Theatre home with you!

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!
TRoubleMAKER, or The Freakin Kick-A Adventures of Bradley Boatright marks the first play to come out of our new research and development lab, The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work. Quite simply, The Ground Floor is the expansion of our 44-year commitment to new plays. Under its auspices, we commission new work; we host staged readings and workshops; and our literary and artistic staff engage with writers and directors about the early development and trajectory of these works. For the first time last summer, we established The Ground Floor summer residency lab. This one-month program may be the best illustration of our investment in new work because it is the summation of our various commitments to writers and creative artists. The lab feels like we are doing all those things on steroids!

Berkeley Rep offered Dan LeFranc a new-play commission when he first came to our attention as an exciting new writer with whom we wanted to be in dialogue. The summer residency afforded Dan the opportunity to refine his script for Troublemaker at the very theatre that presents its world premiere, and to work with director Lila Neuberger and group of actors to develop a visual vocabulary for his wildly imaginative story. Coincidentally, having Lila here was a delight for many of us who had watched, five years ago, as she emerged as a talented and impressive young professional during her season as a Berkeley Rep intern.

The Ground Floor has many benefits for the Theatre and for our larger theatre community. We will be able to help dozens and dozens of artists to create works that will grace our stage and stages across the country for many years to come. For the members of our staff, the program presents a less obvious though extremely important benefit. They are able to see a play in its earliest stages and are therefore able to think, from their departments’ unique perspective, about how they can help the artistic team fulfill the promise of the play. This can only be to the good of each new play that emerges out of our Ground Floor.

We look forward to bringing other Ground Floor-initiated projects to you in years to come—and we sincerely hope that you will enjoy and embrace this new venture with us.

Warm regards,

Susie Medak
SAVE THE DATE
FOR THE GREATEST THEATRICAL PARTY OF THE YEAR

OVATION
A GALA TO BENEFIT BERKELEY REP

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

LAUGH
with OVATION’s comedic emcee, Danny Scheie

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

HOBNOB
with celebrities and community & corporate innovators

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
Where props are due

BERKELEY REP’S MIGHTY PROP SHOP has a challenge of epic proportions with Troublemaker. But they have a super-cool plan. So cool they couldn’t even disclose their spectacular secrets to us in advance of opening night. So, let’s pull a rewind and nab some intel on these prop lamps and their starring roles.

Girlfriend 2009
This wooden space-shuttle lamp graced a bedroom dresser in Girlfriend.

Girlfriend 2009 – cut
The space-shuttle lamp (left) beat out this teddy-bear lamp in auditions. He sits in storage awaiting another chance at stardom.

Red 2012
These two white wire lamps were used in Red during the canvas-stretching and painting scene. We only had one in stock, so props fashioned a second matching lamp by bending steel, painting the base to match, as well as wiring the fixture.

Red 2012
This lamp has been used and painted multiple times throughout its history with us. Most recently it was repainted brown and sat on one of two custom-built worktables in Mark Rothko’s studio.

In the Next Room (or the vibrator play) 2009
Although this wasn’t the leading prop in this play, this decorative lamp was last seen sitting on top of the piano.

Where props are due
Growing up with Berkeley Rep

BY BERYL BAKER

At Berkeley Rep it wouldn’t be unusual if the person you’re sitting next to is someone who has visited the Theatre for more than a decade. Many of our patrons have been attending our shows since they were children.

Berkeley Rep has flourished over the years, and its rigorous pursuit of new, innovative works has been the foundation for success: in the last 10 years alone, Berkeley Rep has helped send 16 shows to New York and 3 to London. Chinglish will soon join the ranks of other Berkeley Rep exports when it plays at the 2013 Hong Kong Arts Festival in March.

Our unique home base is one of the reasons we’ve been so successful elsewhere. Our audiences crave productions that bring worldwide conversations to the stage right here in Berkeley.

Recently I was lucky enough to get in touch with a few local audience members who gave me their perspective on what it was like to grow up with Berkeley Rep.

Jack Nicolaus, 25, was born in Berkeley and is an alumnus of Berkeley Rep’s Teen Council. “Coming to Berkeley Rep when I did in the early 2000s completely changed my life,” he recalls. “I mean, Homebody/Kabul at age 15?” He’s referring to Tony Kushner’s 2002 show that portrayed one woman’s romanticism of Afghanistan and the reality that
faced her and her family upon visiting the country.

"Are you kidding me?" Jack continues. "That blew my mind. I had no idea what was going on, or what Afghanistan really was, or who Tony Kushner was. I was too ignorant to know much about *Angels in America*. All I remember is the power of it, the power of another human being sitting there and having this emotional experience in front of me."

Jamie Sharp, born in Oakland, has parents who subscribed to Berkeley Rep and routinely took her to shows.

"Growing up in the Bay Area, you can't not know that Berkeley Rep is and has been the Bay Area's strongest theatre company," she says. "My parents, though not artists themselves, have been patrons of Berkeley Rep for more than 15 years. When we wanted a night of culture, Berkeley Rep is where we went."

Her early theatre experiences helped shape who she is today. "My art experiences taught me compassion. It's heartbreaking to think that school-based arts and enrichment programs are being cut, considering how much my arts background has rounded out my education." Jamie is now mentoring disadvantaged youth in Oakland and training UC Berkeley students to coach youth sports in low-income communities.

Happily, these audience members did experience the arts for the first time in school. For Jack it was a preschool adaptation of *The Very Hungry Caterpillar*: "I played Aphid #5." For Jamie it was her first-grade teacher who introduced her to Bob Fosse's work. The main message was still clear: art was not something to do as kids, but it was (and is) an integral part of life. Berkeley Rep is just one of many flourishing arts organizations in the Bay Area ready to welcome new audiences each year.

For Jack, art has become center stage in his life. "My desire to become an artist was inspired by the shows I saw at Berkeley Rep." He now writes, directs, and acts in New York City.

Lynn Eve Komaromi, our director of development, remembers her first interaction with Berkeley Rep while at Mills College in the 1980s. "Those were
KATHIE LONGINOTTI
Realtor®
Berkeley Rep Subscriber Since 1972

510.981.3032
www.AtHomeEastBay.com

REPORT

the first professional theatre productions I had ever seen,” she says, “and I found the experience of live theatre thrilling. I joined Berkeley Rep’s staff in 1997 and still consider the Theatre home.”

Mia Divecha, another Berkeley native and former chair of our Teen Council, took some time in between her computer science courses at Stanford to dispel the theory that the arts are expendable in an educational environment. “I am studying chemical engineering right now at Stanford,” she explains, “but I wouldn’t be able to dedicate my mind to math and sciences without creative expression in my life. They’re interconnected.”

This mutual solidarity between company and community has allowed Berkeley Rep to flourish, offering up both new plays and classics. Having accessible world-class art for public consumption has had a lasting effect on the Bay Area. Generations now can say they’ve grown up with Berkeley Rep — and they in turn continue to help us grow, sometimes quite literally from the ground up.

During the early 2000s Katie Henry was attending Berkeley High School’s advanced drama class. At the time, Itamar Moses’ Yellowjackets was in workshops at Berkeley Rep. Katie recalls, “Tony Taccone brought in scenes to our advanced drama class for us to review. He had us read them out loud and asked us, ‘What do you think? Does this speak to you?’ It was really cool.”

Katie then became involved in the School of Theatre’s Teen One-Acts Festival, and went on to graduate from New York University’s Tisch School of the Arts. She admits, “After having put those plays up I knew there was nothing I would like more than to keep writing. Really, Berkeley Rep gave me my major.”

So, Berkeley Rep’s dedication to new exhilarating theatre is merely a reflection of the loyalty and enthusiasm the community has for the Theatre. It’s no wonder Berkeley Rep continues to be a hub for audiences; these kids are alright.
The Freakin Kick-A Adventures of Teen Council

BY JACOB MARX RICE

Across the country, arts programs in schools are in big-time freakin trouble. Schools can dedicate less time and money to the arts, while the skills that such programs foster, such as creativity, innovation, and collaboration, have become even more important in the modern economy. Reports show that the arts increase student engagement at school and boost high-school graduation rates across the board, yet in a recent survey 63 percent of principals reported not having enough arts programming in their schools.

The situation is dire, but hope is not lost. Arts and education advocates have stepped up across the country to fight this precipitous decline. It's a battle of epic proportions, and every great battle needs great heroes. Fortunately, Berkeley Rep has a whole council of them.

Berkeley Rep's Teen Council was founded in 2002 as a home for teens with an interest in theatre. It produces the annual Teen One-Acts Festival, which allows teens to develop their artistic and technical skills, and organizes countless Teen Nights at Berkeley Rep and other theatres in the area to provide access to the arts at prices teens can afford.

The more these teens came together to celebrate their love of theatre, however, the more they started to think about the people who couldn't. They realized, as Teen Council member Eleanor Maples did, that “there are so many people who don’t have access to something like Berkeley Rep or even a good arts program in their school.”

Rather than congratulating themselves for having that access, the teens decided to speak out for others. They used the skills and community they had developed in Teen Council to form claimyourARTS, an initiative to empower

To help our Teen Council heroes prevail, make a contribution at berkeleyrep.org/teenconferencefund
teenagers to fight for arts in education.

For Bowen Bethards, the initiative’s chairperson, the reasoning was simple: “We’re artists and students, so we understand how important the arts are to education.”

In the battle over arts education crisscrossing the country, Berkeley is only one battlefield. Because it is a national issue, much of the fighting is focused far away in the nation’s capital.

Washington, DC has become the front line in the clash between art and apathy. With all of the competing interests in the fight, getting heard amidst the cacophony is tough. Getting heard from thousands of miles away is hopeless.

It was time for a Kick-A Adventure.

The teens sprang into action. They armed themselves with facts at the School of Theatre and trained their fundraising muscles with Berkeley Rep’s development staff. They sent letters. They made personal appeals. They even raised money in Berkeley Rep’s lobby, giving out bracelets to those who joined the cause.

In the end, they emerged exhausted but victorious, raising enough money for not one, but two trips: one to the Theatre Communications Group conference in Boston and one to Arts Advocacy Day in Washington, DC. In Boston they met with artists from around the country to learn more about developments in the national theatre scene. Then, equipped with that information, they headed to DC to meet with the staff of lawmakers like Barbara Boxer, Dianne Feinstein, and Nancy Pelosi.

In both places, they made a splash.

“At first, it was like ‘Aww, there are teens here, how adorable,’ but we were able to show them how much we knew about the importance of the arts and how they affect both our economy and our community. It really shocked them,” explains Bowen.

The success of their first two adventures only hardened the teens’ determination to prevail. “It’s about creating a culture where we have a say in our own arts programming and where youth are not marginalized in the arts,” says Oscar Peña, a member of the arts-advocacy committee who traveled to Boston. Bowen is dreaming even bigger: “I want to see claimyourARTS spread across the nation.”

It’s already starting to happen.

Center Theatre Group in Los Angeles has started a teen advocacy group based on Berkeley Rep’s model, and other theatres around the country are rushing to catch up. Slowly but surely, change is coming.

The teens may have found success in their first battle, but the war rages on and there’s a heck of a lot more work to be done. Fortunately, Teen Council is back in action: raising money to go back to these two conferences to build on their progress. They’re ready to roll, but even superheroes can’t do it alone.

That’s why they’re collecting donations right now to help get them a little closer to their goal: nearly $20,000 dollars to cover food, travel expenses, and steam-powered grappling hooks. (Okay, maybe not the grappling hooks.) Raising that much money is a daunting task, but surrender is not an option. As Eleanor explains: “This is something that we’re committed to. This is something we believe in. We’re not stopping.”

“At first, it was like ‘Aww, there are teens here, how adorable,’ but we were able to show them how much we knew about the importance of the arts and how they affect both our economy and our community. It really shocked them.”

Bowen Bethards, Teen Council Member
A play as awesome as *Troublemaker* demands equally awesome show art. So Berkeley Rep’s graphics department sleuthed the interwebs for an illustrator to bring Bradley, his friends—and nemeses—to life.

Berkeley Rep’s art director, Cheshire Isaacs, spoke with playwright Dan LeFranc about the feeling the poster should convey. Dan said he wanted it to seem like an action-adventure, kind of like *Raiders of the Lost Ark*.

Graphics Fellow Mary Kay Hickox set out to find the right illustrator, searching hundreds until she narrowed the list down to a few candidates. Dan, director Lila Neugebauer, and the team led by Marketing and Communications Director Robert Sweibel, decided on Marc Scheff, a Brooklyn-based illustrator whose work was just the right mix: a little dark, not too comic-book-y, not too fantasy-y.

Armed with reference material from Costume Designer Paloma Young and the headshots from the actors who were cast by that time, Marc did a series of sketches that led to the final art (see left).

We loved the illustrations so much we decided to make a trading-card game with them. Have you collected all six cards yet? You could win a *Troublemaker* T-shirt! Click berkeleyrep.org/kick-a for details.
Words

Writers and their most malleable tool
FROM “ONE FISH TWO FISH” to “antidisestablishmentarianism,” a fascination with words often begins early and lasts a lifetime. We find a childlike glee in words that sustains us—from poetry and books, to the Scrabble warriors who have committed all the two-letter words to memory, to the dedicated tweeter. In Troublemaker, playwright Dan LeFranc uses theatre as a space to push the boundaries of language. Through the creative code of his characters, Dan invites us into a unique world that continues a long tradition of verbal innovation.

There’s a line in Beowulf, “wordhord anleac,” which literally means, “he unlocked his wordhoard.” It’s a lovely description that brings to mind a jumble of words sitting in a storehouse, plundered by Anglo-Saxons on their raids across the North Sea. We dig through our wordhoards every time we open our mouths, searching for the perfect word that fits our idea, mood, and audience. Parents waking their children up for school use very different language than the technical jargon they bandy at work or the comfortable shorthand they slip into with old friends. These different modes are called registers, and switching between them requires an extremely complicated, if largely intuitive, act of juggling social cues and speech patterns.

The cultural identity of the different languages that English incorporates—Anglo-Saxon, Viking, Celtic, French, and Latin—plays a role in how we speak today. For example, to describe cattle in scientific terms we look to the Latin phrase “bos primigenius;” when talking about livestock we switch to the Anglo-Saxon word “cow,” and when the same animal appears on our plate we describe it with the French-derived “beef.” Many (although not all) of our “bad words” come from Anglo-Saxon words for uncouth subjects, while words more clearly derived from Latin—such as “copulate” or “excrete”—are considered socially acceptable (if still awkward). After the Norman Conquest, a form of Latin-based Old French was the language of the ruling class in Britain; so it’s possible that if the Normans had lost the war in 1066, Anglo-Saxon phrases would have been associated with high society and we could all be cursing with four-syllable words today.

On the subject of cursing, Troublemaker’s protagonist Bradley Boatright leads his cohorts in an original symphony of what popular euphemism deems “colorful” language. Dan LeFranc’s personal wordhoard gives us expressions that are already familiar to our ears, but that have been completely refashioned and infused with new meaning. For example, when Loretta Beretta declares “spangles” after someone has pleased her, she is not referring to glittery baubles. She’s communicating appreciation by co-opting language in a way that young people especially delight in doing.

Teenagers in particular are masters at inventing words that find their way into popular culture. A company called Global Language Monitor estimates that a new word is created every 98 minutes, and that there are over a million words in the English language (though others put the number even higher). In a world where new words are constantly falling in and out of usage, the dictionary can seem like a life raft in a bewildering lexical sea. Some people believe that if it’s not in the dictionary (or spell-check), then it’s not a word. For many, using proper grammar and diction is paramount to good taste.

But the implications of “proper” versus “improper” language go far deeper than mere manners. Language can be a powerful means of individual assertion, especially in situations of political unrest. Jamaican Rastafari culture rebels against the English language, which it sees as a tool of slavery and colonialism; Rastas deliberately change words and grammar to assert their unique cultural beliefs. For example, the pronoun “I” is seen as a means of self-assertion, agency, and spiritual connection, and so the phrase “I and I” is often used when speaking in place of traditional pronouns such as “me” (which places the speaker as an object), or “he and I” (which separates the speaker from his or her companions).

In the play, Bradley and his friends use their words in defiance of authority. They refuse to be told not only what to say, but how to say it. Acknowledging the adult world’s directive that cursing is off-limits, the kids avoid using traditional curse words, thus obeying the letter of the law. But they flout the spirit of it by repurposing words like “grapes,” “freak,” and “gap” to substitute for the more traditional descriptors. Though the words ring familiar, their usage creates something entirely new.

Though languages shift and new words are created organically, they are also deliberately invented by authors, dreamers, and linguistic enthusiasts. The quirks of our mother tongues can be annoying (in English, “i before e” is bad enough without words like “foreign”), and an inability to understand another one is at the root of endless confusion, frustration, and conflict. Over the centuries, enterprising language lovers have created over 900 invented languages, from the more famous Esperanto to obscure specimens like Ulla, Balaibalan, and Loglan. Whether inventors were motivated by dreams of peace through universal communication or by personal ambition, their languages met the same dismal fate. By and large, people have been unwilling to trade in the languages of their families, religions, and nations.

That’s not to say that invented languages can’t gain popularity. More than 250,000 copies of the Klingon dictionary, a language spoken by an alien species in the Star Trek series and invented by linguist Marc Okrand, have already been sold. Sci-fi and fantasy writers will often draw on new language to create a world that is recognizable, but unlike our own. This may range from simple invented slang, like the “muggles” of Harry Potter or “moodge” of A Clockwork Orange, to the inventions of whole languages like Klingon or JRR
Tolkien’s Elvish. In art forms like novels, poetry, and theatre, the creation of language helps bring audiences into a new world — conveying a unique perspective from the minds of space travelers or wizards.

Outside of fantasy, authors may explode the rules of language to re-introduce audiences to a familiar world. James Joyce invites us into a child’s mindset when he writes, “there was a moocow coming down along the road” at the beginning of *A Portrait of the Artist as a Young Man*. Creating new words can be seen as an extension of the way authors are already using metaphorical language. When Homer describes dawn with “rosy-fingers,” the pairing of ideas is just as unexpected, but understandable, as the mixing of words to create a “moocow.” Sometimes, when invented language captures a thought particularly well, these phrases can make the jump from a single artist’s head into the popular mindset.

We have the inventiveness of many authors to thank for popular words and phrases, and one above all: William Shakespeare. The *Oxford English Dictionary* credits the Bard with “first use” for over 2,035 words, not to mention phrases like “to wear one’s heart on one’s sleeve” or “clothes make the man.” Publishing companies were starting to take off in the late 16th century, but books and newspapers were still scarce, and most people couldn’t read anyway. Unlike today, when new words gain notoriety on Twitter or the blogosphere, expressions like “to channel,” “eyeball,” and “to champion” went viral on the early modern stage. A playwright would coin a new word that hundreds of people would hear during the performance, and then go out and use it in the noisy London streets. Shakespeare’s success in popularizing phrases may also tie into a fundamental aspect of theatre: on stage, language always exists between people. When a new word like “compassion” was introduced in a Shakespeare play, the audience didn’t need the definition to learn it; they felt its meaning through the emotions of the actors and the drama of the story that those new words helped to create.

Perhaps this explains why theatre has so often been a home for creating new meaning: what better place to introduce a shared contextual meaning for a large group of people? When characters speak to each other, their words do more than simply convey information. Words do some heavy lifting — by describing a location, the audience imagines the stage as that space; by calling someone brother, a family is formed. But the theatre also allows language to function subtly. A single word can be a conduit for many channels of communication. Characters speak to each other, and in hearing this, the audience is in dialogue with the playwright. After all, whenever we talk to each other we depend on words to express so much more than information. And the lawless, expansive idiosyncrasies of language are a testament to that; words reflect the heights and depths of human experience, which has shaped the language we speak and which, in turn, continues to be shaped by the way we understand ourselves and connect to one another.

**Shakespeare’s success in popularizing phrases may also tie into a fundamental aspect of theatre: on stage, language always exists between people.**
by madeleine oldham

in 2010, dan lefranc received the new york times outstanding playwright award for his play sixty miles to silver lake, and his work has been seen and developed all over the country at theatres like playwrights horizons and yale repertory theatre. dan’s deep affinity for comic books and films has led to a number of intriguing experiments in style; one of his early scripts, origin story, is actually written in graphic novel form. although each play does something a little different in terms of style, a common theme that runs through his work is what it’s like to grow up and make peace (or not) with your family.

Troublemaker, or the freakin kick-a adventures of Bradley Boatright began as a berkeley rep commission in 2008, and ever since then, dan and i (as the dramaturg) have been in close cahoots as the play has taken form through workshops, readings, and innumerable phone calls. this past summer at The Ground Floor residency lab at Berkeley Rep, Dan joined forces with director lila neugebauer and a team of actors to help prepare the piece for its run. a few weeks before rehearsals began, i sat down with Dan to discuss how Troublemaker was born, the hero’s journey, and whether or not we’re all just a-holes.

continued
Can you talk a little bit about your protagonist Bradley Boatright, and how Bradley became Bradley in your mind?

A few years before I started writing Troublemaker, I had this image in my head of a teenage, middle-class character like Batman, but with no real power, money, or training. And I thought that would be an interesting television or film character.

But when I went to work on this play I wasn’t really thinking about that. I thought I was interested in writing an epic involving young runaways. While I was doing research for that idea, I started scanning through a database of runaway children online, and one of the kids I found on there, I think he was from Utah, was named Bradley Boatright. He has this great picture, a really goofy toothy kid...

Do you know that after all these years of working with you on this play, I had no idea that Bradley Boatwright was real? Yeah, he’s a real kid.

Wow.

But there was a long stretch where the character I was developing didn’t speak. He spoke in music, and the other characters spoke in English. You asked me the question, “What would happen if he spoke?” And I decided to try it, and from his mouth flew this strange, made-up language.

Do you think that language is related to the fact that it started with music?

I actually think Bradley’s language came from thinking: okay, these are 12-year old kids. When I was 12 years old and not around adults, I had a really vulgar mouth. But I felt like that would be really uninteresting and just exhausting to have on stage for too long, and it also just didn’t seem like much fun.

So as I started to write what the character would say, I began substituting curse words with these made-up curse words. Some of them are pretty common, others... I don’t think any kid has used them quite in the way that they do in this play.

There’s this rhythm that suddenly emerged: it’s not necessarily that it’s staccato, but there is a music to it. It’s very clear to me when it’s not working, or when it’s not right, because there’s just a way that it sounds in my head.

For a while, you were thinking a lot about Joseph Campbell’s Hero’s Journey. You and I used to talk about that a bunch, and then those conversations petered out. Do you still think about it? What is the relationship between the play you’ve written and the classic Hero’s Journey structure?

Oh I think it’s the most Hero’s Journey-tastic play I’ve ever written. It follows a particular kind of narrative that we see a lot in film, we see a lot in television, and we do see in plays, but I don’t think it’s as overt as it is in film. We know it very well from The Odyssey, Lord of the Rings, Star Wars, and The Godfather. You take a person, you turn their world upside down, and they have to go through a series of struggles that change their worldview. They get their ass kicked, they get knocked down, and then they’re at the moment where they have to choose, “Am I going to try to return to what my life was like before, or am I going to change?” And more often than not — at least the ones that end on a more optimistic note — we find out what happens to them after they make that decision.

And if your other plays are not as “Hero’s Journey-tastic,” what are your other plays doing?

I think some of my other plays do have those elements. It’s just so embedded in our culture, in our storytelling traditions, that I think anyone who sits down to bang out a story is going to be using those tropes whether they’re aware of it or not. But for this project I decided to actually study them and not have these things occur by accident as much. My hunch is that this play took longer to write than usual for me because I became self-conscious of a thing that I was just doing naturally and it suddenly became difficult and a little alien. It’s like training for a sport. You think, “I know how to run.” Then the coach comes in and says, “Dude, you have to be aware that your feet need to fall in a particular way.” You’re gonna run like an idiot for like a month or two months, but four months down the road you’re going to be much faster. Your ability is going to be much stronger.

What’s been the most challenging thing about writing this play for you?

There’s a certain wildness to it that I think is important. However, it’s also a pretty big story and there’s a lot to tell. So it’s been a struggle to figure out what the balance is between letting it just be its crazy gangly self, and knowing when to rein it in and be super vigilant about pacing and sequence of events.

It’s also been hard because Troublemaker is a hybrid between a hyper-stylized action-adventure world and a naturalistic domestic drama. It’s been a really thrilling challenge to see how those two things coalesce in building the rhythm of the piece — making sure it doesn’t get too naturalistic or too slow but also doesn’t go too fast for too long.

I think when the play is succeeding, you stop noticing the language and you are able to really empathize with the characters. My hope is that we aren’t seeing them from a distance, but that we are in it with them. It’s really tricky to be playing the style game that we are playing while also wanting audiences to feel like they are on the ground with our boys.

When you’re writing do you have an audience in mind or do you just write?

I just write. If I have an audience in mind I’m paralyzed. I have a hard time imagining them. When the first draft is coming out of me, I feel like it’s a good sign when I’m giggling, and I’m like, “That’s pretty funny,” or “Ooh, I’m excited.” Maybe my first audience is both myself and my collaborators. There have been moments working on this play where some of the humor or twists and turns come from my desire to surprise and delight the actors, or you or Lila. I think, “This is a fun line, they’re going to appreciate this.”

This play was a commission for Berkeley Rep. Is writing a commission different from writing a play just because you have an idea to write a play?

Yeah, it is. I find it really hard to write commissions. I don’t think I’m alone. I think I can find it paralyzing because of that question you asked earlier, because once I imagine an audience
it’s like, “Oh my god I can’t do it.” It’s much easier when I have this story I feel like I need to tell and then after the fact try to figure out who it’s for.

The play in its current form came from me saying, “Forget it, Berkeley Rep is never going to produce this play. I just have to forget that I’ve been asked to write this play for this specific theatre that I admire more than just about any theatre in the country.” It was too much pressure and I had to say to myself, “I’ve got to write what I’m gonna write, and they’re never going to do it, so just go crazy.”

But I think that was what was great about it. We commissioned you to write a Dan LeFranc play, not what you thought would be a Berkeley Rep play. You managed to trick yourself out of paying attention to the pressure, which worked out really well.

It did help. It freed me up. And I think that a lot of the spirit of the play comes from that, that kind of reckless abandon.

This is a tricky play to read on paper, and asks different things of people than a more straightforwardly written script does. Can you talk about that a little?

I think the play is very much for the theatre, but there is a cinematic quality to it. There are some things that the play is demanding — crazy stunts, action sequences — and when reading the script you wonder, “How the heck is someone going to pull that off?” Then there are things that seem basic, like, our characters need to walk and talk a lot while the language is moving very quickly and the audience needs to hear it very clearly. And you don’t realize how cinematic that is until you’re in a room with actors. Then you realize, “Oh my god, you can’t just walk around the room because you’re going to lose half the words, and it doesn’t really quite do what it’s saying it needs to do on the page.” So even something as simple as walking has become a really big challenge for the production team. In some ways, some of the larger flourishes are not as challenging as some of the more subtle things that the play is demanding.

Lila and Kris Stone, the scenic designer, have been working really hard on the set, and it’s been really fascinating seeing how the design has evolved. These characters are not in some abstract void. They live in working-class Rhode Island, which is a real place. However, the play demands that our imaginations do a lot of work, and I think it would be a mistake to make the entire set hyper-realistic. This play has a really tricky balance visually, and I’m very impressed with the work that everyone has done.

What do you hope this play will do after this production? Because it’s such a unique beast. What do you see for it?

I don’t know. I think it’s a pretty big universe for Bradley Boatright. Part of the struggle in writing the story was that I felt like I had so many characters and so many ideas that it was difficult for me to focus in on what this episode was going to be about. In some ways, it felt like Bradley Boatright...
“Exhilarating...
A feast of timeless story, irresistible music and wildly imaginative theatricality... a gift that keeps on giving!”

ST CHRONICLE
Berkeley Repertory Theatre presents
the world premiere of

Troublemaker
OR THE FREAKIN KICK-A ADVENTURES OF BRADLEY BOATRIGHT

Written by
Dan LeFranc

Directed by
Lila Neugebauer

JANUARY 4–FEBRUARY 3, 2013
THRUST STAGE · LIMITED SEASON

Troublemaker, or The Freakin Kick-A Adventures of Bradley Boatright
is made possible thanks to the generous support of

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

EXECUTIVE PRODUCERS
Thalia Dorwick
Kerry Francis & John Jimerson

ASSOCIATE PRODUCERS
Wanda Kownacki
Steven & Patrece Mills
Patricia Tanoury

CO-SPONSOR
This project is supported in part by an award from the National Endowment for the Arts.

ART WORKS.
arts.gov

SEASON SPONSORS

CAST
(IN ORDER OF APPEARANCE)
Bradley Boatright  Gabriel King
Patricia Boatright and others  Jennifer Regan
Mikey Minkle  Chad Goodridge
Loretta Beretta  Jeanna Phillips
Jake Miller  Robbie Tann
A-Hole #1 and others  Matt Bradley
A-Hole #2 and others  Ben Mehl
Principal Putters and others  Thomas Jay Ryan
Sturgis Drang and others  Danny Scheie

PRODUCTION STAFF
Scenic Design  Kris Stone
Costume Design  Paloma Young
Lighting Design  Alexander V. Nichols
Sound Design  Jake Rodriguez
Fight Director  Dave Maier
Stage Manager  Leslie M. Radin
Dramaturg  Madeleine Oldham
Casting  Amy Potozkin, CSA & Stephanie Klapper, CSA

The actors and stage manager are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
Matt Bradley
**A- HOLE #1 AND OTHERS**

Matt is making his Berkeley Rep debut. Around the Bay Area, he has performed at American Conservatory Theater in A Christmas Carol, California Shakespeare Theater in All’s Well That Ends Well, the Playwrights’ Theatre at the O’Neill Foundation in Long Election Day’s Journey into Parade Night, and Summer Repertory Theatre in Forever Plaid and The Full Monty. He was also seen in The Last Days of Judas Iscariot and The Wedding Singer at Fabrication Theatre Company in Atlanta. Matt recently graduated from ACT’s MFA program, where he performed in Gruesome Playground Injuries, A Lie of The Mind, and The Rover. Matt has a BFA from the University of Evansville. He lives in New York.

Chad Goodridge
**MIKEY MINKLE**

Chad returns to Berkeley Rep where he was last seen in Passing Strange. He went on to perform that musical at The Public Theater and on Broadway and receive an Obie Award. His select off-Broadway credits include Performance Space 122 and Cherry Lane Theatre. His other regional credits include Hamlet at Geva Theatre Center; Macbeth, Once in a Lifetime, and Proof at Chautauqua Theater Company; and The Skin of Our Teeth at Williamstown Theatre Festival. Chad has performed at Birdland, Joe’s Pub, and the Sundance Institute Theatre Lab and greatly values his collaborations at New Dramatists. His film credits include Dreaming American, Passing Strange directed by Spike Lee, and Generation Um…. Chad’s television credits include Law & Order: SVU and One Life to Live. Follow him @chadgoodridge.

Gabriel King
**BRADLEY BOATRIGHT**

This is Gabriel’s first show with Berkeley Rep and he’s giddy with excitement. His New York credits include Henry V and Murrow’s Boys at Irdendal Ensemble Project, The Maids at the 4th Street Theatre, as well as Restoration Comedy and These Seven Sicknesses (directed by Ed Iskandar) with the company he helped found, Exit Pursued By a Bear. His regional credits include The Comedy of Errors, House of Home, Tape (directed by Lila Neugebauer), and Western Country (directed by Davis MacCallum) at Williamstown Theatre Festival and Rock & Roll at Pittsburgh Irish and Classical Theatre. He holds a BFA from Carnegie Mellon University’s School of Drama where he was the recipient of the 2010 John Arthur Kennedy Acting Award as well as the 2010 Adelyne Roth Levine Award for Excellence in Acting.

Ben Mehl
**A- HOLE #2 AND OTHERS**

Ben is proudly making his Berkeley Rep debut. In New York he played Doug in Habit, an installation by P.S. 122 and Crossing the Line Festival, and Victor Frange in Victor Frange Presents Gas at the Incubator Arts Project. His performances at other regional theatres include Claudio in Much Ado About Nothing, Dromio in Comedy of Errors, and Romeo in Romeo and Juliet with Driftwood Theatre Group; the Dauphin in Henry V at Two River Theater Company; Don Armado in Love’s Labour’s Lost at Chautauqua Theatre Company; Jesus in Jerry Springer the Opera and Jimmy Harper in Reeler Madness the Musical at Hart House Theatre; and Trent Conway in Six Degrees of Separation at Williamstown Theatre Festival. Ben received an MFA in acting from the NYU Graduate Acting Program.

Jennifer Regan
**PATRICIA BOATRIGHT AND OTHERS**

Having grown up in the Bay Area, Jennifer is happy to be making her debut at Berkeley Rep, which has been a lifelong wish. Her performances in New York include the Broadway productions of Born Yesterday and Who’s Afraid of Virginia Woolf? as well as the revival of How I Learned to Drive at Second Stage Theatre, plus work at Atlantic Theater Company, Primary Stages, Rattlestick Playwrights Theater, and Roundabout Theatre Company. She’s performed numerous times at the Old Globe, as well as Barrington Stage Company, Cleveland Play House, Denver Center Theatre Company, the Guthrie Theater, Madison Repertory Theatre, and Pittsburgh Public Theater, among others. Across the pond, Jennifer worked with Maggie Smith in the West End revival of The Lady from Dufuque. Her television credits include Elementary; Gravity; The Heart, She Holler; Law & Order: CI and SVU; and The Winning Season. She also appeared in the indie film, Ten Stories Tall.

Thomas Jay Ryan
**PRINCIPAL PUTTERS AND OTHERS**

Thomas has been seen at Berkeley Rep in Three Sisters and the American premiere of Will Eno’s TRAGEDY: a tragedy. He was recently seen on Broadway in Sarah Ruhl’s In the Next Room (or the vibrator play) and off Broadway in Edward Albee’s The Lady from Dubuque at Signature Theatre Company, and Ivo Van Hove’s production of The Little Foxes. He originated the role of activist Harry Hay in The Temperamentals, for which he received a Drama Desk Award. His other New York credits include Celebration/The Room at Atlantic, Juno and the Paycock at Roundabout, The Misanthrope at New York Theatre Workshop, Sin at the New Group, Venus at The Public, and the title role in In The Matter of J. Robert Oppenheimer at the Keen Company. He has performed at many regional and international theatres. Thomas’ film and television credits include The Book of Life, Degas and the Dancer (Gemini Award nomination), Dreamboy, The Dying Gaul, Eternal Sunshine of the Spotless Mind, Fay Grim, Henry Fool (title role), The Legend of Bagger Vance, Strange Culture, and Wonderland.
Danny Scheie

Danny’s previous Berkeley Rep credits include Amy Freed’s You, Nero (also performed at South Coast Repertory Theatre and Arena Stage); Les Waters’ production of Charles Mee’s Fêtes de la Nuit; and Tony Taccone’s production of Cloud Nine, which transferred to Trinity Repertory Company. Danny has acted at Cal Shakes for nine seasons, including the role of Lord Foppington in Amy Freed’s Restoration Comedy, which he reprised at the Old Globe. His other recent credits include Peter Sinn Nachtrieb’s Bob at Actors Theater of Louisville’s Humana Festival, Valère in La Bête at Asolo Repertory Theatre, and work at the Folger Theater and Two River Theater Company. Danny’s work has also been seen at Chicago’s Free Shakespeare Company, Los Angeles Theatre Center, the Metropolitan Opera, A Noise Within, Pasadena Playhouse, Seattle Shakespeare, Yale Repertory Theatre, and Zephyr Theatre. He has received numerous Bay Area Theatre Critics Circle awards for acting and directing; his local credits include Aurora Theatre Company, Campo Santo, Center Repertory Theatre, Josie’s Cabaret and Juice Joint, Marin Theatre Company, The Marsh, San Francisco Shakespeare Festival, San Jose Repertory Theatre, Theatre Rhinoceros, TheatreWorks, and 13 seasons at Shakespeare Santa Cruz, where he was the artistic director from 1992 to 1995. Danny has a PhD in drama from UC Berkeley.

Robbie Tann

This is Robbie’s Berkeley Rep debut. In New York he’s been seen at American Globe Theatre, the New Victory Theater, New York Classical Theatre, New York Musical Theatre Festival, and Theatre Askew. He has worked regionally at Actors Theatre of Louisville, Kansas City Repertory Theatre, the Repertory Theatre of St. Louis, and the Vermont Stage Company, and has acted in play-development workshops at the Lark, the Snapple Center, and Yale Rep/American Repertory Theatre. Robbie will be appearing in an episode of Nurse Jackie this spring. He holds a BFA from C.W. Post Campus of Long Island University and is a proud member of aea.

Dan LeFranc

Dan received the 2010 New York Times Outstanding Playwright Award for Sixty Miles to Silver Lake, premiered by Page 73 Productions and Soho Rep. His play The Big
Meal received its world premiere at American Theatre Company in Chicago, where it was declared the “#1 Play of 2011” by Time Out Chicago and garnered five Joseph Jefferson Award nominations. The Big Meal received its off-Broadway premiere at Playwrights Horizons under the direction of Sam Gold, where it picked up a Drama Desk nomination and four Lucille Lortel nominations, including for Outstanding Play. Dan’s other plays include Backyard, Brise Easy, Catget, The Fishbone Fables, In the Labyrinth, Kill the Keepers, Night Surf, and Origin Story, and he’s currently working on commissions for Playwrights Horizons, South Coast Rep, and Yale Rep. He has been recognized with the Helen Merrill Award and the Whitley Cook Award, plus a Djerassi Resident Artists Program Fellowship, a John C. Russell Fellowship, and two MacDowell Colony/Alpert Foundation Residencies. He is a member of the mcc Playwrights Coalition and New Dramatists, and a former member of the Soho Rep Writer/Director Lab. A graduate of the mfa playwriting program at Brown University, Dan served as head playwriting instructor for the Brown/Trinity Rep Consortium and visiting faculty at Brown, suny Purchase, and Yale University. Sixty Miles to Silver Lake and The Big Meal have been published by Samuel French. The Big Meal also appeared in TheatreForum and McSweeney’s quarterly food journal Lucky Peach, and will be included in the upcoming Methuen Drama Book of New American Plays, edited by Sarah Benson.

### Lila Neugebauer

**DIRECTOR**

Lila’s recent directing work includes the West Coast premiere of Annie Baker’s The Aliens at SF Playhouse and a subsequent production at the Studio Theatre in Washington, DC, as well as the world premieres of Edgeywise at the Cherry Lane Studio Theatre, The Sluts of Sutton Drive at Ensemble Studio Theatre, The Valley of Fear at Williamstown Theatre Festival, and The Wil Plays at Ars Nova. She was associate director on Karen O’s Stop The Virgins at St. Ann’s Warehouse and Sydney Opera House. As co-artistic director of The Mad Ones, Lila conceives and directs immersive, ensemble-devised works, most recently Samuel & Alasdair: A Personal History of the Robot War at the Brick, Ars Nova, and the New Ohio Theatre. She is an est member, a Time Warner fellow with the Women’s Project, a New Georges affiliated artist, and an alumnus of the Drama League, Lincoln Center Directors Lab, and Soho Rep Writer/Director Lab. Her next project is the world premiere of Mallery Avidon’s O Guru Guru Guru at the 2013 Humana Festival.

### Kris Stone

**SCENIC DESIGNER**

Kris designed Comedy on the Bridge & Brundibar at Berkeley Rep. Her New York City premieres include A Cool Dip at Playwrights Horizons, God’s Ear at Vineyard Theatre, A Lifetime Burning at Primary Stages, and What Once We Felt at Lincoln Center Theater. Kris’ work has also been seen regionally and internationally at Abbey Theatre, Edinburgh Theatre Festival, Hartford Stage, La Jolla Playhouse, Long Wharf Theatre, the Old Globe, Riverside Studios in London, Theatre Royal in Tasmania, Yale Rep, Wiesbaden Festival, and the past 10 years of the Dublin Theatre Festival. She received a Drama Desk nomination for Brundibar by Tony Kushner and Maurice Sendak, a 2006 San Francisco Bay Area Theatre Critics Circle Award for Best Set Design, and a nomination for the Irish Times Theatre Award for Best Set Designer. Kris is currently creating a new opera with Philip Glass for her beloved friend Maurice Sendak with director Phelim McDermott.

### Paloma Young

**COSTUME DESIGNER**

Paloma’s work was previously seen at Berkeley Rep in You, Nero. She won a Tony Award for the Broadway production of Peter and the Starcatcher, and her other New York credits include Brooklyn Babylon at Brooklyn Academy of Music’s Next Wave Festival; Natasha, Pierre & the Great Comet of 1852 at Ars Nova; Recall at Colt Coeur; and Wildflower at Second Stage. Her regional credits include 1001 at Mixed Blood/Hand2Mouth Theater, Charlotte’s Web and Pride and Prejudice at South Coast Rep, A Current Nobody and Hoover Comes Alive! at LJP, Dos Pueblos at the Miracle Theatre Group, A Midsummer Night’s Dream at the Old Globe, and Titus Andronicus at Cal Shakes (San Francisco Bay Area Theatre Critics Circle Award). Paloma received her mfa from UC San Diego.

### Alexander V. Nichols

**LIGHTING DESIGNER**

Alex returns to Berkeley Rep for his 25th production. His theatre credits include the Broadway productions of Hugh Jackman Back on Broadway, Nice Work If You Can Get It, and Wishful Drinking (originally presented by Berkeley Rep), and off-Broadway productions of Bridge and Tunnel, Horizon, In the Wake, Los Big Names, Taking Over, and Through the Night. Alex’s regional theatre credits include designs for ACT, Arena Stage, the Huntington Theatre Company, LJP, the Mark Taper Forum, the Oregon Shakespeare Festival, and Seattle Repertory Theatre. His dance credits include resident designer for American Repertory Ballet, Hartford Ballet, and Pennsylvania Ballet. He was the lighting supervisor for American Ballet Theatre and has been the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the permanent repertory of Alvin Ailey American Dance Theater, Boston Ballet, Hubbard Street Dance Chicago, and San Francisco Ballet, among others. Alex’s recent projects include the museum installation Circle of Memory, presented in Stockholm, and video and visual design for Life: A Journey Through Time, presented at the Concertgebouw, Amsterdam.

### Jake Rodriguez

**SOUND DESIGNER**

Jake is contributing to his sixth world premiere at Berkeley Rep, following Emotional Creature, Fêtes de la Nuit, Girlfriend, Passing Strange, and The People’s Temple. His other recent credits include Annapurna and Oedipus el Rey at Magic Theatre, Care of Trees at Shotgun Players, Clementine in the Lower 9 at TheatreWorks, The Companion Piece at Z Space, Eurydice at Milwaukee Repertory Theater, Maple and Vine and Scorched at act, Salomé at Aurora, and The Taming of the Shrew at Cal Shakes. Jake is the recipient of a 2003 San Francisco Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

### Dave Maier

**FIGHT DIRECTOR**

Dave has composed violence for several Berkeley Rep productions, including Culture Clash’s Zorro in Hell, The Lieutenant of Inishmore, and The Pillowman, each of which won San Francisco Bay Area Theatre Critics Circle Awards for fight direction. He is the resident fight director at Cal Shakes and a company member of Shotgun Players. Dave’s work has been seen at act, Impact Theatre, Magic Theatre, San Jose Rep, SF Playhouse, and Shakespeare Santa Cruz, among others. His recent performance credits include The Bad Guy/Billie Heartland/Old Glory in The Elaborate Entrance of Chad Deity at Aurora, Sheriff Fawsett in God’s Pilot at Shotgun Players, and Swordsman in Cyrano de Bergerac at San Francisco Opera, where he served as fight double for Placido Domingo. As an educator, Dave is a full instructor of theatrical combat with Dueling Arts International and a founding member of Dueling Arts San Francisco. He is on the adjunct faculty of St. Mary’s College of California and UC Santa Cruz. Dave is currently serving as the Jan & Howard Oringer Outreach Coordinator for Berkeley Rep’s School of Theatre, where he also teaches stage combat certification classes.

### Leslie M. Radin

**STAGE MANAGER**

Leslie is in her 10th season with Berkeley Rep. She started as the stage management intern in 2003 and is very pleased to be
working on Troublemaker after most recently assistant stage managing Chinglish this season and stage managing Black n Blue Boys / Broken Men last season. Her favorite past productions include In the Next Room (or the vibrator play), The Lieutenant of Inishmore, Passing Strange, The Pillowman, and The Secret in the Wings. She has also worked with Center Rep, SF Opera’s Merola Program, SF Playhouse, and the New Victory, where she traveled with Berkeley Rep’s production of Brundibar/But the Giraffe.

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 the New Victory, where she traveled with Berkeley Rep’s production of Brundibar/But the Giraffe.

Amy Potozkin, CSA
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 Rep, 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, CSA
CASTING

Stephanie handled New York casting for Berkeley Rep’s productions of Mary Zimmerman’s The Arabian Nights, as well as Emotional Creature and Red. Her work has been 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 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 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.

Premier Service For A Premier Audience

Lori Arazi
Leslie Avant
Norah Brower
Carla Buffington
Jackie Care
Stina Charles-Harris
Carla Della Zoppa

Francine Di Palma
Leslie Easterday
Gini Erck
Jennie A. Flanigan
Nancy Hinkley
Maureen Kennedy
Jack McPhail
Denise Milburn

Bob & Carolyn Nelson
Ann Nichols
Nancy Noman
Amy Robeson
Ira & Carol Serkes
Geri Stern
Diane Verducci

Serving Berkeley, Albany, Kensington, El Cerrito, Emeryville, Oakland and Piedmont

www.pacunion.com

1625 Shattuck Avenue
Berkeley, CA 94709
510.982.4400

1900 Mountain Boulevard
Oakland, CA 94611
510.339.6460

A Member Of Real Living
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.

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, UP, Pittsburgh Public Theater, The Public and Second Stage in New York, and Yale Rep. For the Magic, he stage managed Albert Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

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.

WE SAVE YOU TIME
You brush up on the classics.

FLY THE BAY AREA’S ON-TIME AIRPORT.
Truth be told, the theatre would be dark without you

Make a dramatic change. berkeleyrep.org/give

Thalia Dorwick
EXECUTIVE PRODUCER
Thalia became involved with the theatre when, at age 12, she wrote, produced, and starred in a Girl Scout play. Fortunately, she has been only a spectator since then. She serves on Berkeley Rep’s board and directs the docent program. She is also on the board of trustees of Case Western Reserve University. She has a PhD in Spanish, taught at the university level for many years, and is the co-author of a number of Spanish textbooks. She retired seven years ago as editor-in-chief of McGraw-Hill Higher Education’s humanities, social sciences, and languages group.

Kerry Francis & John Jimerson
EXECUTIVE PRODUCERS
Kerry and John are excited to support Troublemaker, or the Freakin’ Kick-A Adventures of Bradley Boatright. John is the learning and development manager at Chevron’s Richmond refinery and has enjoyed the thought-provoking plays produced by Berkeley Rep. Kerry is a member of Berkeley Rep’s board of trustees, a partner at Deloitte FAS LLP, and a graduate of UC Berkeley.

Alta Bates Summit Medical Center
A Sutter Health Affiliate

To find a doctor, call 510-869-6777, or go to altabatessummit.org

Kerry Francis & John Jimerson
EXECUTIVE PRODUCERS
Kerry and John are excited to support Troublemaker, or the Freakin’ Kick-A Adventures of Bradley Boatright. John is the learning and development manager at Chevron’s Richmond refinery and has enjoyed the thought-provoking plays produced by Berkeley Rep. Kerry is a member of Berkeley Rep’s board of trustees, a partner at Deloitte FAS LLP, and a graduate of UC Berkeley.
Additional thanks

Assistant director
Lian Walden

Assistants to the scenic designer
Caite Hevner, Kathryn Lieber, Marissa Parkes

Casting assistants
Tyler Albright, Lauren O’Connell

Clown consultants
Tristan Cunningham, Jeff Raz

Costume shop
Nelly Flores, Marcy Frank

Deck crew
Ross Copeland, Danny Maher

Dialect consultant
Lisa Anne Porter

Electrics
Kim Bernard, Stephanie Buchner, Zoltan DeWitt, Jeff Dolan, Kelly Kunaniec, Andrea J. Schwartz, Molly Stewart-Cohn, Audrey Wright, Lauren Wright

Props artisans
Viqui Peralta, Baz Wenger

Sound engineer
Xochitl Loza

Scenic artists
Alana Apfel, Ed Cassel, Alexandra Friedman, Lassen Hines, Anya Kazimierski, Alexandra Kranyak, Margot Leonard, Megan Lush, Mary McDonald

Scene shop
Ross Copeland, Patrick Keene, BJ Lipari, Dave Nowakowski, Stephanie Shipman

Wardrobe
Sarah Wakida, Alex Zeek

Playwright’s thanks

Making Trouble CONTINUED FROM PAGE 21

had had a TV show for a number of years and gone on all these crazy adventures, and this was his big motion-picture feature.

So if I’m thinking outside the bounds of what is normally possible, I’d like to write a comic-book series about what happens to the characters, or a cartoon. I know that’s a bit pie in the sky, but I could write these kids all day long. There are so many more stories waiting to unfold. Like, I want to see Bradley do the school play, I want to see Bradley join the debate team, I want to see...

The boat chase that got cut?

Yeah! As the play has gone on we’ve lost all of this golden material because it doesn’t fit in with the story we need to tell, but it’s very clear to me that there are a lot of possibilities with this world.

Is Bradley’s world at all similar to Dan LeFrançoix’s world?

When I was a tweenager-teenager, there was a lot of turmoil at home. I too, like Bradley, was raised by a single mother, although I was not an only child, I had a brother and a sister. I ran away pretty often, and would spend weeks at friends’ homes or at the homes of girls I had crushes on.

When I look back at that time, everything felt very black and white. It felt like my mom was the enemy, and I was the hero. I’d been wronged, and I needed to show the world how right I was and how wrong everyone else was, and one day they’d figure it out, these idiot adults.

But as I grew up, I started to realize, as I think a lot of people do, that things aren’t that simple. I’d been acting like an asshole. You move from feeling like a victim to suddenly realizing you’re more of a victimizer. As I began working on this play, suddenly the same thing happened again. I was in my late twenties-early thirties and having these same revelations. In my mind I was thinking, “I’m a good guy, I’m cool, I’m nice to people, people like me, I’m generally a good citizen. I do good in the world.” But when I started doing a bit of self-evaluation, it occurred to me that actually, I’m kind of a jerk sometimes, and there are certain things I do that alienate people or are really upsetting, but I refuse to see them. I think a lot of people do this. We’re blind to our faults and flaws and we don’t want to see ugly things about ourselves.

When I began the play I thought I was writing a story that was just about 12-year-olds, but I’ve realized it’s a struggle that we go through our entire lives — a constant struggle to really see and evaluate ourselves honestly and recognize the consequences of our behavior both small and large. And it’s a journey. I don’t think it’s the kind of thing we ever get to the end of or solve. It’s something we all grapple with until the day we die.
Adapt. Create. Embody.

It’s not too late to sign-up for winter classes at the School of Theatre! Classes are in session from January 7 through March 25; here’s a little taste of what’s on tap:

- **Circus Skills for the Stage** is back and full of acrobatic magical action.
- **Acting Violence: Rapier and Dagger** fuses acting skills with stage combat techniques.
- **Physical Comedy** puts minds and bodies to work together to tell engaging stories.

Visit berkeleyrep.org/classes for more information, specific class dates, and to register. Questions? Call 510 647-2972 or email school@berkeleyrep.org

**Thinking ahead to summer already?**
Register your young theatre-makers for our Summer Intensive programs.

**SESSION 1 (GRADES 6–8):** Jun 17–Jul 12
**SESSION 2 (GRADES 9–12):** Jul 16–Aug 9

More information and registration is available on berkeleyrep.org/classes
We acknowledge the following Annual Fund supporters whose contributions from October 2011 through November 2012 helped to make possible the Theatre’s artistic and community outreach programs.

<table>
<thead>
<tr>
<th>GIFTS OF $100,000 AND ABOVE</th>
<th>GIFTS OF $25,000–49,999</th>
<th>GIFTS OF $5,000–9,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>The William &amp; Flora Hewlett Foundation</td>
<td>Anonymous</td>
<td>Anonymous</td>
</tr>
<tr>
<td>The James Irvine Foundation</td>
<td>The Ira and Leonore Gershwin Philanthropic Fund</td>
<td>Berkeley Civic Arts Program</td>
</tr>
<tr>
<td>The Andrew W. Mellon Foundation</td>
<td>Walter &amp; Elise Haas Fund</td>
<td>JEC Foundation</td>
</tr>
<tr>
<td>The Shubert Foundation</td>
<td>Koret Foundation</td>
<td>Ramsay Family Foundation</td>
</tr>
<tr>
<td>The Harold and Mimi Steinberg Charitable Trust</td>
<td>Walioi Foundation</td>
<td>Ann and Gordon Getty Foundation</td>
</tr>
<tr>
<td><strong>GIFTS OF $50,000–99,999</strong></td>
<td><strong>GIFTS OF $10,000–24,999</strong></td>
<td><strong>GIFTS OF $1,000–4,999</strong></td>
</tr>
<tr>
<td>The Bernard Osher Foundation</td>
<td>Crescent Porter Hale Foundation</td>
<td>California Arts Council</td>
</tr>
<tr>
<td></td>
<td>The Green Foundation</td>
<td>Joyce &amp; William Brantman Foundation</td>
</tr>
<tr>
<td></td>
<td>Thomas J. Long Foundation</td>
<td>Civic Foundation</td>
</tr>
<tr>
<td></td>
<td>National Endowment for the Arts</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Kenneth Rainin Foundation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Drs. Ben and A. Jess Shenson Trust, administered by The San Francisco Foundation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paul Wattis Foundation</td>
<td></td>
</tr>
</tbody>
</table>

**CORPORATE SPONSORS**

**SEASON SPONSORS**

- **BA**
- **Wells Fargo**
- **American Express**
- **Bank of America**
- **Chase**
- **Fidelity**
- **Target**

**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.
- Deloittte
- 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 $3,000–5,999**

- 4U Sports
- Gallagher Risk Management Services
- Heritage Capital Private Asset Management
- The Safeway Foundation

**GIFTS OF $1,500–2,999**

- Aspiriant
- Bingham McCutchen LLP
- Macy’s

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
- Autumn Press
- Back to Earth Organic Catering
- Blue Angel Vodka
- Bobby G’s Pizzeria
- Bogatin, Corman & Gold
- Café Clem
- Comal
- Cyprus
- Darling Flower Shop
- Distillery No. 209
- ecoVivo Wines
- ETC Catering
- Four Seasons San Francisco
- Gather Restaurant
- Gecko Gecko
- Green Waste Recycle Yard

- Guittard Chocolate Company
- Hotel Shattuck Plaza
- izze Sparkling Juice Company
- Kevin Berne Images
- La Note
- Latham & Watkins, LLP
- Left Coast Catering
- Madécase
- Match Vineyards
- Meyer Sound
- Mint Leaf
- Mt. Brave Wines
- Patricia Motzkin Architecture
- Phil’s Sliders
- Picante
- PiQ
- Quady Winery
- Raymond Vineyards

- Revival Bar + Kitchen
- Nicola USA
- Spy Valley Wines
- St. George Spirits
- Staglin Family Vineyard
- Sweet Adeline
- Tres Agaves
- Venus Restaurant
- Zuti on 4th

*Hotel Shattuck Plaza is the official hotel of Berkeley Rep.*

**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.

- Alexander & Baldwin - American Express - Amgen
- Apple - Argonaut Group, Inc. - AT&T - Bank of America
- Bank of the West - Bristol Myers Squibb - Charles Schwab Corporation
- Chevron Corporation - Clorox Company
- MRW & Associates LLC - NORCAL Mutual Insurance Company
- Patagonia - Ruppenthal Foundation for the Arts - S.D. Bechtel, Jr. Foundation - Salesforce - Schwab Charitable Fund - Sony Corporation of America - The Doctors Company
- VISA U.S.A., Inc. - Willis Lease Finance Corporation
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.
Named funds
The Dale Ellis Fund
The Bret C. Harte Young Director/Producer Fund
The Jan & Howard Oringer Outreach Coordinator Position
The Bernard Osher Foundation New Play Development Program
The Peter F. Sloss Dramaturgy & Literary Fellowship Fund
The Strauch Kulhanjian Artistic Innovation Fund
The Harry Weinginer Sound Fellowship Fund

We acknowledge the following donors for their generous support of the 40th Anniversary Campaign:

**INVESTORS CIRCLE**
Anonymous
Wayne Jordan & Quinn Delaney
The Bernard Osher Foundation
The Strauch Kulhanjian Family

**SEASON PRODUCERS CIRCLE**
Doris Duke Charitable Foundation
Ira & Leonore Gershwin Philanthropic Fund
Marjorie Randolph
Jean & Michael Strunsky

**PRODUCERS CIRCLE**
Anonymous
S.D. Bechtel, Jr. Foundation
David & Vicki Cox
Walter & Elise Haas Fund
Rick Hoskins & Lynne Frame
The James Irvine Foundation
John & Helen Meyer
Jan & Howard Oringer
Joan Sarnat & David Hoffman
Betty & Jack Schaefer
Felicia Voytko & Steve Rasmussen
Martin & Margaret Zankel

**ASSOCIATE PRODUCERS CIRCLE**
Shelley & Jonathan Bagg
Becky & Jeff Bleich
Thalia Dorwick
Robin & Rich Edwards
Bill Falk & Diana Cohen
Kerry Francis & John Jimerson
Mary & Nicholas Graves
The Hearst Foundation, Inc.
William & Flora Hewlett Foundation
Koret Foundation
Sarah McArthur & Michael LeValley
Sandra & Ross McCandless
Andrew W. Mellon Foundation
Dugan Moore
Mary Ann & Lou Peoples
Peter Perve & Georgina Cassel
Richard A. Rubin & H. Marcia Smolens
Cynthia & William Schaff
Michael & Sue Steinberg
The Harold & Mimi Steinberg Charitable Trust
Guy Tiphaine
Wayne & Gladys Valley Foundation

**PRESIDENTS CIRCLE**
American Express
Philanthropic Foundation
Ken & Joni Avery
Kimo Campbell
Jennifer Chaien & Sam Hamilton
William Espey & Margaret Hart Edwards
David & Vicki Fleshacker, in memory of Peter Sloss
Scott & Sherry Haber
Julie Matlolf Kennedy & Patrick Kennedy
Wanda Kownacki
Carole & Ted Krumland
Dixon Long
David & Connie Lowe
Dale & Don Marshall
Eddie & Amy Orton

**DIRECTORS CIRCLE**
Rena Branstien
John & Carol Field
Susan Medak & Greg Murphy
Len & Barbara Ramb
Stephen & Cindy Snow
The Tournesol Project
Arne & Gail Wagner
Woodlawn Foundation

**PLAYWRIGHTS CIRCLE**
Anonymous (2)
Stephen K. Cassidy
Mel & Hella Cheitlin
East Bay Community Foundation
Kristina Flanagan
Tom Hanks & Rita Wilson
Bob & Linda Harris
Roger & Silvija Hoag
Patrick & Holly O’Dea
Patricia Sakai & Richard Shapiro
Kae Skeels
Douglas Tilden
Wells Fargo Foundation

We thank these additional donors for their support of the 40th Anniversary Campaign:

**Anonymous (3)**
Pat Angel in memory of Gene Angel
Susan & Barry Baskin
Alvin Baum
Harry & Suzie Blount
Lynne Carmichael

**SUSTAINING MEMBERS**

**SUSTAINING MEMBERS as of November 2012:**
Anonymous (3)
Sam Ambler
Carl W. Arnould & Aurora Pan
Ken & Joni Avery
Nancy Axelrod
Edith Barsch
Carol B. Berg
Linda Branderburger
Jill Bryans
Bruce Carlton & Richard G. McCaffrey
Stephen K. Cassidy
Andrew Daly & Judy Taylor
Rich & Robin Edwards
William Espey & Margaret Hart Edwards
Carol & John Field
Dr. Stephen E. Follansbee & Dr. Richard A. Wollitz
Kerry Francis
Dr. Harvey & Deana Freedman
Paul T. Friedman
Laura K. Fujii
Marjorie Ginsburg & Howard Syler
Mary & Nicholas Graves
Elizabeth Greene
Richard & Lois Haliday
Linda & Bob Harris
Fred Hartwick
Douglas J. Hill
Hoskins/Frame Family Trust
Robin C. Johnson
Lynne Eve Komaromi
Bonnie McPherson Killip
Scott & Kathy Law
Zandra Faye LeDuff
Ines R. Lewandowski
Dot Lofstrom
Dale & Don Marshall
Summer & Hermine Marshall
Rebecca Martinez
Suzanne & Charles McCullogh
Miles & Mary Ellen McKey
Susan Medak & Greg Murphy
Toni Mester
Sharon Ott
Amy Pearl Parodi
Barbara Peterson
Margaret Phillips
Marjorie Randolph
Bonnie Ring Living Trust
Patricia Sakai & Richard Shapiro
Betty & Jack Schafer
Brenda Buckhold Shank, M.D., Ph.D.
Michael & Sue Steinberg
Karen Stevenson
Dr. Douglas & Anne Stewart

**SUSTAINING MEMBERS as of November 2012:**
Anonymous (3)
Sam Ambler
Carl W. Arnould & Aurora Pan
Ken & Joni Avery
Nancy Axelrod
Edith Barsch
Carol B. Berg
Linda Branderburger
Jill Bryans
Bruce Carlton & Richard G. McCaffrey
Stephen K. Cassidy
Andrew Daly & Judy Taylor
Rich & Robin Edwards
William Espey & Margaret Hart Edwards
Carol & John Field
Dr. Stephen E. Follansbee & Dr. Richard A. Wollitz
Kerry Francis
Dr. Harvey & Deana Freedman
Paul T. Friedman
Laura K. Fujii
Marjorie Ginsburg & Howard Syler
Mary & Nicholas Graves
Elizabeth Greene
Richard & Lois Haliday
Linda & Bob Harris
Fred Hartwick
Douglas J. Hill
Hoskins/Frame Family Trust
Robin C. Johnson
Lynne Eve Komaromi
Bonnie McPherson Killip
Scott & Kathy Law
Zandra Faye LeDuff
Ines R. Lewandowski
Dot Lofstrom
Dale & Don Marshall
Summer & Hermine Marshall
Rebecca Martinez
Suzanne & Charles McCullogh
Miles & Mary Ellen McKey
Susan Medak & Greg Murphy
Toni Mester
Sharon Ott
Amy Pearl Parodi
Barbara Peterson
Margaret Phillips
Marjorie Randolph
Bonnie Ring Living Trust
Patricia Sakai & Richard Shapiro
Betty & Jack Schafer
Brenda Buckhold Shank, M.D., Ph.D.
Michael & Sue Steinberg
Karen Stevenson
Dr. Douglas & Anne Stewart

To learn more about the 40th Anniversary Campaign, contact Lynn Eve Komaromi, Director of Development, at 510 647-2903 or lynneve@berkeleyrep.org.
ABOUT BERKELEY REP
staff and affiliations

Artistic Director
Tony Taccone

Managing Director
Susan Medak

General Manager
Karen Racanelli

ARTISTIC
Artistic Associate & Casting Director
Amy Potasnik
Artistic Associate
Mina Morita
Director, The Ground Floor/ Resident Dramaturg
Madeleine Oldham
Literary Associate
Julie McCormick
Theatre Communications Group/Visiting Artistic Associate
Maureen Tovey
Artists under Commission
David Adjim
Glen Berger
Marcus Garfield
Dan LeFran
Tarell McCraney
Dominic Orlando
KJ Sanchez

PRODUCTION
Production Manager
Tom Pear
Associate Production Manager
Amanda Williams O’Stein
Company Manager
Jean-Paul Gresseux

STAGE MANAGEMENT
Production Stage Manager
Michael Suenkel
Stage Managers
Kimberly Mark Webb
Leslie M. Radin
Assistant Stage Manager
Karen Szpaller
Production Assistants
Whitney G. Krause
Megan McClintock
Amanda Warner

STAGE OPERATIONS
Stage Supervisor
Julia Englehorn

PROPERTIES
Properties Manager
ashley dawn
Assistant Properties Managers
Gretta Ehrlich
Jillian A. Green

SCENE SHOP
Technical Director
Jim Smith
Assistant Technical Director
Colin Babcock
Shop Foreman
Sam McKnight
Carpenters
E.T. Hazzard
Jamaica Montgomery-Glenn

SCENIC ART
Charge Scenic Artist
Lisa Lazar

COSTUMES
Costume Director
Maggi Yule
Draper
Kitty Muntzel
Tailor
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 Balten
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 Lorenz
Human Resources Consultant
Laurel Leichter
Database Manager
Diana Amezquita

DEVELOPMENT
Director of Development
Lynn Eve Komoromi
Associate Director of Development
Darla Hepps
Director of Individual Giving
Laura Fichtenberg
Senior Campaign Manager
amber jo Manuel
Institutional Grants Manager
Bethanny Herron
Special Events Manager
Lily Yang
Individual Giving Associate
Sarah Nowick
Development Database Coordinator
Jane Voytek
Development Associate
Beryl Baker

PATRON SERVICES
Patron Services Manager
Katrena Jackson
House Manager
Debra Selman
Assistant House Managers
Natalie Bulkey - Octavia Diracoll - Aleta George - Michael Grunwald - Ayanna Makalani - Kyle Sircus

Concessionaires
Usher Coordinators
Nelson & Marilyn Goodman

BOX OFFICE
Ticket Services Director
Chris Bonin
Subscription Manager & Associate Sales Manager
Laurie Barnes
Box Office Supervisor
Teri Goutelle
Box Office Agents
Amy Bobeda - Christina Cone - Alisha Ehrlich - Luisa Frasconi - Eliza Oakley - Tom Toro - Amanda Warner

MARKETING & COMMUNICATIONS
Director of Marketing & Communications
Robert Siewebl
Director of Public Relations / Associate Director of Marketing & Communications
Terence Kearne
Art Director
Cheshire Isaacs
Video & Multimedia Producer
Paul Champagne-Hughes
Communications Manager
Karen McKevitt
Marketing Manager
Kyle Sircus
Audience Development Manager
Caril Turley
Webmaster
Christina Cone
Program Advertising
Ellen Felker

OPERATIONS
Facilities Director
Emiel Koehler
Facilities Coordinator
Lauren Shorofsky
Building Engineer
Thomas Tran
Maintenance Technician
Johnny Van Chang
Facilities Assistants
Kevin Barry
Sonny Hudson
Sophie Li
Carlos Mendoza

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 Newman
Registrar
Katie Rieman
Faculty
Outreach Teaching Artists

Teacher Advisory Council

Docent Committee
Thalia Dorwick, Chair
Matty Bloom, Co-Chair
Charlotte Martellini, Co-Chair
Troublemaker Docents
Nancy Fenton, lead docent
Ashley Cleveland
Sandy Curtis
Jenni Hayes
Marc Zeleznov

2012–13 BERKELEY REP FELLOWSHIPS
Company/Theatre Management Fellow
Leah Barish
Costume Fellow
Timothy Bruno
Development Fellow
Julie McCoy
Education Fellows
Ariel McMillan
Graphic Design Fellow
Mary Kay Hickox
Harry Weininger Sound Fellow
Emily Fassler
Lighting / Electrics Fellow
Anthony Jannuzzi
Marketing & Communications Fellow
Jacob Marx Rice
Peter F. Sloss Literary/ Dramaturgy Fellow
Nora Sarena Casey
Production Management Fellow
Lead Tuddenden
Properties Fellow
Ann Vollrath
Scenic Production Fellow
Alicineen
Stage Management Fellow
Rachel London

Fellows
Peter F. Sloss Literary/ Dramaturgy Fellow
Nora Sarena Casey
Production Management Fellow
Lead Tuddenden
Properties Fellow
Ann Vollrath
Scenic Production Fellow
Alicineen
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 resets. Theatres are represented by United Scenic Artists Local 829, IATSE.

Awards
The Berkeley Repertory Theatre is a four-time recipient of the Ovation Award, Theatre Bay Area’s accolade for excellence, the most recent in 2011 for its production of “The Legacy of King.” The company has received 20 Ovation nominations, the most recent in 2012 for the world premiere of “The Cage.”
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
foursquare
@berkeleyrep
Yelp

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.

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.

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.

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.

Theatre maps

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.
Your 21-year-old grandson: it’s lovely when he visits, but what happens when he stays?

“One of the best, bravest plays of the season. See it, no matter how far you must travel.”

TIME OUT NEW YORK

TICKETS

CHOOSE 3, 4, OR 5 PLAYS FOR AS LITTLE AS $20 PER PLAY!

THE ACCLAIMED COMIC DRAMA

4000 Miles

WORLD PREMIERE COMEDY

Dead Metaphor

WORLD PREMIERE MUSIC THEATER EVENT

Stuck Elevator

STOPPARD’S RAVISHING ROMANCE

Arcadia

REVOLUTIONARY THEATRICAL EVENT

Black Watch*

* Not available in 3-play packages.

ENJOY PRIORITY SEATING AND EXCLUSIVE PERKS INCLUDING FREE TICKET EXCHANGES, DISCOUNTS ON PARKING AND RESTAURANTS, AND MORE!

A.C.T. AMERICAN CONSERVATORY THEATER

ACT-SF.ORG/EJOIN | 415.749.2250
Dorothy Mayers at the Tate Museum, 1965.

Meet Dorothy Mayers, resident, educator, and photographer. Her passion is taking the perfect picture. Her life is wonderfully framed by friends, family, and a vibrant, independent way of living. If every picture tells a story, Dorothy’s writing her next, best chapter at St. Paul’s Towers. To learn more, or for your personal visit, please call 510.891.8542.

Irwin and Dorothy Mayers, joined in 2005

My Life Here Is

PICTURE

Perfect.

Meet Dorothy Mayers, resident, educator, and photographer. Her passion is taking the perfect picture. Her life is wonderfully framed by friends, family, and a vibrant, independent way of living. If every picture tells a story, Dorothy’s writing her next, best chapter at St. Paul’s Towers. To learn more, or for your personal visit, please call 510.891.8542.

Irwin and Dorothy Mayers, joined in 2005

St. Paul’s Towers

Making you feel right, at home.

stpaulstowers-esc.org