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Fascinated with the astonishing natural beauty of Lake George in upstate New York, Georgia O’Keeffe reveled in the discovery of new subject matter that energized her signature modernist style. From magnified botanical compositions to panoramic landscapes, this exhibition offers a deeper understanding of the spirit of place that was essential to O’Keeffe’s artistic evolution.
I first met Dario Fo some 30 years ago. I picked him up at the airport, and he immediately asked if I could take him and his party (he never went anywhere without a large, rambunctious entourage) to a restaurant. Any restaurant. We went to a Chinese place in the Mission where the group proceeded to consume mountains of food while shouting to/ at each other in Italian. People started to stare. Taking this as a personal challenge, Dario stood up and took stock of the room. To my shock and amazement, he began moving from table to table, introducing himself in Italian and then launching into a series of animal impressions. Donkeys, giraffes, dogs...by the time he got to the baboons everyone in the place was howling. He took phone numbers, told people about his show, and left to a standing ovation. It was one of the greatest, spontaneous performances I have ever seen.

Fo's plays (50 and counting!) bear that same distinction: you can read them all you want, but they only come alive in performance. They are built around his persona as a professional Fool, a court jester whose job is to expose the hypocrisy of the state and to satirize all forms of corruption. The Fool speaks the truth when no other person dares to: he creates jokes that are based in reality and relentlessly ridicules those who have lied, cheated, or killed to attain power. In that sense, the Fool is a teacher, and the conspiratorial laughter he creates with the audience is both relieving and alarming. Fo's entire career has been dedicated to the creation of subversive laughter. He has famously taken on politicians, the police, and, his personal favorite, the pope. For his efforts he's been vilified and adored, condemned as an outlaw and celebrated as champion of the people. At one point the State Department labeled him as a dangerous criminal, and for many years he was barred from entering the United States.

Just before I met him, the ban was lifted and Fo was allowed to perform at theatres across the United States and at any restaurant he frequented. Accidental Death of an Anarchist, written in 1970, was first produced in America in the mid-'80s and has been performed the world over. This revival brings Steve Epp back to Berkeley, himself a Fool of the first order. He teams up again with expert director Christopher Bayes, who has spent a lifetime studying commedia dell'arte and observing the political machinations of our world. Together they reprise the story of a disastrous police investigation, one that seems all too common today. They’ve armed the Fool (called “maniac” in this play) with an updated political rant, just to make sure we’re all in on the fun. Fresh from Yale Rep where the play enjoyed great run, we welcome them back to Berkeley, along with the great Dario Fo.

Sincerely,

Tony Taccone
Stage and screen legend Liza Minnelli will perform with her septet singing favorite American standards including New York, New York and Cabaret. Winner of four Tony Awards, an Oscar, a Grammy, two Golden Globe Awards, and an Emmy, Minnelli is one of the entertainment world’s consummate performers.

The San Francisco Symphony does not appear on this concert. Group discount not available.

Buy tickets now for best seats.

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FRI MAR 28 8PM

Liza Minnelli

One-night-only engagement!
When you walked into the lobby today, you may have noticed posters for a play that hasn’t received much attention to this point. Yes, Berkeley Rep is very pleased to host the 10th-anniversary production of Brian Copeland’s *Not a Genuine Black Man* in April. If we’ve piqued your interest about this show, you may then have been struck by its location at the Osher Studio. What and where, you may ask, is that? Well, if you’ve never seen Brian Copeland, a terrific Bay Area artist, and if you’ve yet to see the Osher, then it’s probably time for you to see both!

Our Osher Studio may be the most significant new performance space in downtown Berkeley. Back in 2003, Berkeley Rep’s rehearsal halls and offices were in a rather seedy building a block south of the Roda Theatre on Center Street. When that building was slated for demolition to make way for apartments, Berkeley Rep was able to secure a 20-year lease — thanks to the City of Berkeley’s cultural facility height bonus — in the new building. Berkeley Central opened last year with much-needed housing, an art gallery curated by our colleagues at Kala Art Institute, and three new halls on the first floor. Two of those halls became classrooms for the Berkeley Rep School of Theatre, allowing us to offer our programs to even more adults and children. These rooms are also used by other community arts organizations, including dance, music, and theatre companies.

The Osher Studio is the third space at Berkeley Central. Intimate and informal, this black box theatre is perfect for small arts organizations who can’t otherwise afford to lease, equip, or maintain a downtown facility. Already the Osher Studio has hosted performances by the Bay Area Children’s Theatre, Ragged Wing Ensemble, Danse Lumière, Berkeley Symphony Orchestra, and now Brian Copeland.

One of the best things about Berkeley Central is its Arts Passage, a covered walkway that connects Addison Street to Center Street. Located just across the street from our box office, the Arts Passage will be open before and after all of Berkeley Rep’s performances, making it easier and quicker for you to walk between the Theatre and the parking lot on Center Street.

Our new spaces at Berkeley Central are an added boost to the already burgeoning arts scene in downtown Berkeley. We’re excited to offer a downtown performance venue to the many small arts organizations in the East Bay and to expand our own school programming — with an easily accessible Arts Passage to boot. Best of all, our new Osher Studio allows us to present Brian Copeland’s seminal solo show *Not a Genuine Black Man* to new audiences. We hope to see you there starting April 23.

Warmly,

Susan Medak
SNEAK PEEK!

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- A private cocktail party with Hershey Felder
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BERKELEYREP.ORG/OVATION
Sneak peek: Tribes

BY KAREN MCKEVI TT

Nina Raine’s Tribes premiered to great acclaim at London’s Royal Court Theatre, then jumped across the pond, landed off Broadway, and picked up a slew of nominations and awards — including the 2012 Drama Desk Award for Outstanding Play. Now it comes to Berkeley Rep in a new production helmed by Cal Shakes’ Jonathan Moscone.

Brilliant, rich, daring, and rewarding — these are just a few adjectives that the press has showered on Tribes, the story of a profoundly deaf man learning to find his way in a world where everyone needs to be heard. In this comic drama, Billy’s family is a highly intellectual and argumentative bunch who all hear perfectly well (even if they don’t listen) and pretends that he can too. Only able to read lips, Billy (played by a Deaf actor) finds himself on a vast plain of loneliness — until he meets a girl.

While Tribes asks us to explore how we listen, it’s also been praised for being “the real deal” for deaf audiences. Says Charlie Swinbourne of London’s Guardian, “The great achievement of the play is to dramatise something that is very hard to understand unless you have personal experience of it. What it’s like to be left out, as a child, then as an adult. Day in, day out. Just because you cannot hear. Tribes gives deaf people a voice.”

Tribes begins April 11. ASL-interpreted performances are Saturday, May 3 at 8pm and Saturday, May 10 at 2pm. Open-captioned performances are Thursday, May 8 at 8pm; Friday, May 9 at 8pm; and Sunday, May 11 at 2pm. Reserve your seats at berkeleyrep.org, or call the box office at 510 647-2949, Tuesday through Sunday, noon to 7pm.
Face time with Tony

BY PAULINE LUPPERT

Tony Taccone, Berkeley Rep's artistic director, has a lot going on this year (as usual). He's scheduling plays for next season, and he's got a few projects already in the hopper for the season after that. He's shepherding new-play development. He's directing longtime collaborator Tony Kushner’s latest opus, The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures. He sees a lot of plays and it's part of his job to hang out with a bunch of interesting artists (so he's racking up frequent-flier miles). In addition to his work at Berkeley Rep, he's also co-written a comedy with Dan Hoyle, Game On, which plays at San Jose Repertory Theatre from March 27 to April 19, and he's directing Shakespeare's The Tempest at Oregon Shakespeare Festival in Ashland, which opened in February. Incredibly, I got him to sit still for a few minutes to tell us more.

Pauline Luppert: For those who don't know a lot about what goes into planning a season for the theatre, how do you do it?

Tony Taccone: First of all, the season never really stops being planned. It’s a year-round activity. It’s not like, “Oh! Now it’s time to plan a season.” It just doesn’t work like that. We’re pretty involved, not just in the season after this one [2014–15], but we’re already into 2015–16 with a couple of things. We have lots of projects that are always floating around out there. Plays come in, they go out. Some appear to be near to completion and then they just disappear for all kinds of reasons. So, “How do I plan a season?” is sort of like saying, “How do I live?” And it’s not just me. We all have our ears to the ground. If you came to me and said, “Hey I saw this play, it’s amazing!” we would check it out because especially since you don’t do it frequently, I’d pay more attention to it. I mean, if you did it every day I’d be like, “Pauline’s got another idea for a play. Great.”
[Rolling his eyes.] So, the ideas come from every which way.

Now, with the reputation we have established, there are a lot more plays coming to us that are great ideas. Whether or not they can matriculate and be a production that we produce is a different thing. There are a lot more really good ideas that are in the pool than there were 10 years ago.

I think that’s a testament to the work that we’ve done and the reputation that we’ve built with regard to new work in particular but also as a home for artists. Our audience is regarded as pretty special. The staff has a hugely great reputation — both the technical staff and the administrative staff — as being really supportive, and Berkeley Rep is known as a place where people want to come and have a good time and do their work and do it well. So, we’re being approached now by people who I couldn’t imagine would approach us 10 years ago. Certainly, 20 years ago it would have been absolutely impossible for me to imagine.

Who’s approached you that you couldn’t have imagined 10 or 20 years ago?

For me it really changed — and I know this is kind of totally oddball — but for me it changed when Robin Williams called us up a few years ago and said, “Hey, can I try out some new material there at Berkeley Rep?” That was so out of left field to me. I was like, “Robin Williams is thinking that Berkeley Rep would be a good a place to try out his stuff? That’s amazing!”

Obviously, No Man’s Land, when Stuart Thompson called us and said, “Would you be interested in Ian McKellen and Patrick Stewart coming?” And I was like, “Uh, well, yeah. That’d be good.” But it all began earlier because we’ve been moving plays to New York a lot over the last 10 years or so. Basically we’re on certain people’s radar that we didn’t used to be on. I think we’re probably regarded as one of just a handful of theatres in the United States where people look first to see if we would have any interest in producing a play of theirs, which is usually a play that they think is either not quite ready or is edgy in some way. Our audience would be up for it. And we would be up for it. We’re not scared of that. In fact we sort of live for that because we traffic in different vocabularies now aesthetically.

I think we’ve done a really good job of cultivating an atmosphere of openness. You can feel it. When you go to a lot of art institutions or cultural institutions across the country, frequently people are buying a pretty firm expectation. And when the art goes outside of the bounds of that expectation, people get really upset. We have some of that too, but because we’ve done so much new work, and because that is the norm, the “norm” is not set here. There is now a feeling that when people come, not only do they expect surprise, but actually a considerable number of people are disappointed if they don’t get surprise. That is phenomenal. I get as many letters of criticism for being conservative as I do for being radical or experimental or avant-garde, or whatever term you want to use. That is deeply gratifying to me.
going for meetings at The Public with different artistic directors around the United States and for auditions for The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures. The trip before that, I went for a workshop of a show we may be producing next season. So there’s a lot of work we’re doing that’s in process in New York or sometimes in LA, but mostly in New York. When I go to England I try to see work. I don’t go there very much. A number of my colleagues go there a lot and I’m envious of them, but for all of the traveling I do I’m kind of a homebody. Hotels lost their exotic interest to me a long time ago—unless they’re in Hawaii or in Cairo or someplace I’m vacationing in and then they’re fantastic!

When Berkeley Rep commissions a play, like The House that will not Stand, do you have a closer shepherd-like relationship with the project?

Absolutely. Yes, much closer. Although, with The Ground Floor now, we’re having more intimate creative relationships with more people.

And what’s your role with The Ground Floor?

You know, it’s been more than I thought only because I’m really interested. It’s been really fun. You put interest and fun together and people start hanging out. I didn’t expect to be so involved and I love it. I think it’s a fantastic event and a fantastic environment, you just want to hang out because there’s a ton of really interesting people that you’re not going to get to see a whole lot of in the rest of your life. So it’s really great to have your imagination and your mind stimulated. Look, we all need sustenance. We need to be sustained. And I think whenever you can get an opportunity of something which can do that, you gravitate toward that. It’s been really cool.

Uh, yeah. Really cool, indeed.
Classes at the Berkeley Rep School of
Theatre tend to be non-musical in nature. But every Friday the sound of young voices — some trained, others not — permeates the halls as 16 young students, eager to explore flats and sharps, comedy and tragedy, embark upon a unique adventure: Musical Theatre Scene Study. No parts have been assigned; all roles are up for grabs as students home in on musical-theatre process and technique. As a multimodal performance art, it pushes students, requiring them to mold their talent as they build solid foundations in singing, acting, and dance. And though this may evoke visions of elaborate sets and chorus lines, these bright young students are creating more than a song-and-dance routine. They’re building an ensemble.

This is no simple feat with stylistically challenging songs from popular musicals such as *The Sound of Music*, *West Side Story*, and *Les Misérables*. Associate Director MaryBeth Cavanaugh describes the program as “Episodic in form and nonlinear. The class is only once a week so there’s no time to put on a full performance. But we pick selected scenes from a play that are conducive to growing ensemble work.” Because singing is very individual, the techniques taught are broadly designed to give students the necessary tools to bring out their instrument, their voice.

While some students have had vocal training, for others, singing for an audience is one of the scariest things they will ever do. To kick off this endeavor, musical theatre instructor Rebecca Castelli — who’s been heading the class for almost a decade — has students start at the beginning. She leads them through a series of exercises that focus on building a strong voice, including proper posture, projection, and releasing their sound. These exercises are repeated weekly until they are incorporated into the final performance.

Students also explore various exercises in acting and movement. In one such exercise – “It’s Tuesday” – one student makes a bland comment, while another must overreact both vocally and physically. Another exercise, “Gibberish,” requires students to connect to action verbs without actual words. Students must communicate through action and tone, all while speaking gibberish. These exercises teach students to commit fully to the choices they make and the actions they take within a scene.

As the weeks progress, students create a supportive and trusting environment, and the initial fear of singing for others is the first hurdle they overcome. Students set personal and group goals, sharing their expectations for the next 10 weeks, and Rebecca encourages them to express the difficulties that come with making themselves vulnerable — feeling very exposed — in front of others. Throughout their collaboration, students are encouraged to take an active role in their learn-
ing, from providing constructive and positive feedback to having a say in what is created. In this way students feel valued and respected, and they have a real sense of ownership of the work.

Each student brings a unique set of skills to the table, and as they bond over life as young adults and their shared interest in performance, they create a collaborative environment. As students explore techniques for preparing a scene and how to breathe life into a play, they invest themselves fully in their characters' objectives. This dedication not only brings them wholly into the work, but also allows them to properly support their scene partners, so that when they take the stage, they create a believable world through which their characters navigate. And though Rebecca is at the head of the class, she looks to her students for further steps. They make decisions about work needed and choices to be made, and they implement them as a group. This gives students a strong sense of pride in the work they produce.

Despite the rigorous nature of the class, students repeat Musical Theatre Scene Study an average of three to four times, making it one of the more popular programs at the School. In addition to tackling the music, students explore the finer points of costume and prop assembly. By the end, teens have delved deeply into the art of collaboration, emerging with firm-standing and long-lasting relationships that persist beyond the physical walls of the School. As one student explains, “You make a lot of connections with people, but at the same time you get a lot out of it. The experience you go through, from beginning to end, from being cast to performance, is really great and you always have a lot of fun.”

This experience leaves students with more than a song and a two-step. They emerge with renewed confidence in themselves and their ability to work with others. Having learned to express themselves in a trusting and open environment, they are now unafraid to be the leader of the pack in other endeavors. As another student says, “It doesn’t matter what anyone else thinks as long as you’re happy with yourself. Don’t be scared...Nothing can go wrong as long as it’s right for you.”
In every Berkeley Rep performance playbill, we include a list of memorial and tribute gifts to the Theatre. Each of these gifts, made in memory or in honor of a friend, colleague, or loved one, tells a story. We decided to find out what some of those stories were.

SHEILA PUCKETT
My mother, Jean Murphy, had always gone to theatre. She was 95 when she moved from her home in San Diego into the Redwoods, an assisted-living facility in Mill Valley. When she asked my husband Myron and I where she should go for theatre, we said Berkeley Rep. She organized a group of other interested residents to attend matinees—eventually, the group was so big that they had to get a bus! We saw the shows before she did, so she would always call us to ask about them and report back to get everyone’s enthusiasm up. She appreciated the wide variety of topics covered in Berkeley Rep’s plays, and as an educator, she believed in what Berkeley Rep does for young people. (I also worked in schools and had many students who participated in Berkeley Rep’s programs.)

She was 101 when she died, and four days before, she had been at Berkeley Rep. I made a gift in her memory because this was something she loved. I hope that when my friends or people from the Redwoods see the program listing, they are reminded of my mother and think, Oh, I could do that.

PETER MAIER
My wife Melanie and I have been enthusiastic subscribers for decades. We love the plays, and we know that ticket prices don’t cover their cost, so we make an annual gift to subsidize the theatre that we enjoy. Jill Fugaro is the wife of my physician, and when we heard that she was joining Berkeley Rep’s board of directors, we thought that a gift in her honor would pay tribute to my doctor and his family.

PAT ANGELL
I met my future husband Gene Angell at UC Berkeley, where we each received BAs and MAs in architecture. He designed schools, libraries, stores, churches, apartments, residences, and theatres. For many years Gene and Ron Pratt designed sets for Bay Area theatres and often constructed them also. He became acquainted with Michael Leibert (Berkeley Rep’s founding artistic director), who was opening a small storefront space on College Avenue which Mike called “The
REPORT

Gene Angell. PHOTO COURTESY OF JIM WOODY

Theater.” In 1979 Gene assisted Mike in finding a suitable site for the new Berkeley Repertory Theatre. That year, construction was completed of the building on Addison Street now known as the Thrust Stage.

Gene spent the last 30 years of his life chiefly as a theatre architect. His work includes Theatre on the Square, California Repertory Theatre, Spicebox Theatre, Berkeley Shakespeare Festival (now California Shakespeare Theater), Idaho Shakespeare Festival, Harbor Theatre, the Eureka Theatre, Aurora Theatre, and many theatre remodellings.

Gene and I had been subscribers to Berkeley Rep since its beginning. Gene died in 2007, and I continue to subscribe. Each year I give to several of “Gene’s Theatres” in his memory. Berkeley Rep is one.

BARBARA E. JONES

My husband William E. Jones and I were subscribers from College Avenue days, and the magic took hold! He was from Oregon, and during our courtship days, he always used to tell me about the wonderful theatre in Ashland. Music was his first love, and we attended operas and symphonies together, as well as live theatre—Ashland, Cal Shakes, and Berkeley Rep were all important to us. Both my husband and I were educators. Our, and my, support of the arts is a continuation of our interest in bringing good theatre and music to young people. We both felt this was a key to the future of our culture. I will continue to give in his name to places that we enjoyed together. Berkeley Rep gave us so much pleasure, and I hope that my gift will inspire others to support Berkeley Rep with gifts of their own.

See the full list of memorial and tribute gifts on page 39. If you would like to make a gift in honor or in memory of a friend or loved one, please visit berkeleyrep.org/support or contact Joanna Taber at 510 647–2906 or jtaber@berkeleyrep.org.

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“Turner is a marvel to watch as she takes on the character of the sharp-tongued political journalist Molly Ivins ... This is a production that needs to be seen!”
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“McCraney writes the richest dialogue of any scribe of his generation.”
—CHICAGO TRIBUNE

UNIVERSES
“High-energy, vibrant, roller coaster ride — via dialogue, monologue, poetry, music and dance — of the rise and fall of the Black Panther Party and the Young Lords.”
—ASHLAND DAILY TIDINGS

Tartuffe
“A dark, intense, and vastly entertaining version of Molierè's work...Three hundred years after its first opening night, Tartuffe still acts as a potent warning.”
—SKYWAY NEWS

Meow Meow
“Cabaret was always supposed to be transgressive and subversive; Meow Meow puts the beauty and the beastliness of it back where it belongs: out on the edge and in your face.”
—LONDON TIMES

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Meow Meow in an Audience with Meow Meow
Directed by Emma Rice

Party People
By UNIVERSES (Steven Sapp, Mildred Ruiz Sapp, and William Ruiz, aka Ninja) Developed and directed by Liesl Tommy

Red Hot Patriot: The Kick-Ass Wit of Molly Ivins
By Margaret Engel and Allison Engel Directed by David Esbjornson Starring Kathleen Turner

Tartuffe
By Molière Adapted by David Ball Directed by Dominique Serrand

Head of Passes
By Tarell Alvin McCraney Directed by Tina Landau

Call 510 647-2949
Click berkeleyrep.org
In the early 1950s, as the country stirred from its fascism-induced coma into a thriving republic, a young revolutionary burst onto the stages of Northern Italy with scathing satire. This was Dario Fo, on the cusp of a prolific career and lifelong partnership with a sophisticated Milanese actress, Franca Rame, who trod the same boards.

Fo was born to a working-class family in 1926 in San Giano (or Sangiano), a small town on the shores of Lake Maggiore in the region of Lombardia. Fo’s father was a railway stationmaster, while his mother is often described as a “peasant” who was from a tradition of oral storytelling. Indeed it was his mother’s father, known affectionately to the community as Bristin (which loosely translates to “pepper seed”), who ushered Fo into the enchanting world of the fabulatori, local people such as fishermen, glassblowers, or vendors who would peddle their sometimes grotesque, often political, and usually paradoxical tales in public squares. Bristin would attract customers to his cart with his wit and wonder, selling his wares with an air of showmanship that would prove instrumental in building the foundations of narrative rhythm for Fo, whose first performances were versions of stories he had heard from the fabulatori.

As for any child growing up in Europe at that period of time, Fo’s adolescence was dominated by the outbreak of the Second World War. His studies in architecture at the Brera Academy in Milan were interrupted when Fo was called up for military duty in service to the army of the Salò Republic, a puppet state for Nazi Germany loosely controlled by Mussolini. Deserting a cause he never believed in, Fo spent the last few months of the war in hiding while also assisting his parents in the Resistance movement, tending to wounded partisans and helping Allied prisoners and Jewish refugees escape across the nearby border of Switzerland.

Returning to the Academy after the war, Fo found he had a diminished passion for architecture, and grew intoxicated by the intellectual discourse, creative endeavors, and political activism in the newly liberated Milan. He started reading Karl Marx and Antonio Gramsci (whose key arguments included the importance of intellectuals in creating a counter-current
of thought which would eventually overcome the ideologi-
cal dominance of the ruling class), in addition to playwrights
Bertolt Brecht and Federico Garcia Lorca. He also began
associating with Communist Party members, painters, writ-
ers, and actors. Before long, Fo drifted into theatre, applying
his storytelling heritage and his aptitude for improvisation
to act in various sketches and revue shows in the late 1940s.
Under the influence of French farce, neo-realist cinema, and
the work of dramatist Eduardo de Filippo, he began to shape
his own aesthetic as an artist. Soon he retired his architectural
ambitions altogether, withdrawing from his degree only a few
exams shy of graduation.

Fo's big break came in 1950, when he presented some of
his adapted stories to renowned actor Franco Parenti, includ-
ing a comedic interpretation of the parable of Cain and Abel.
Impressed by Fo's gifts, Parenti enthusiastically welcomed him
into his company. By the early 1950s, Fo's series of comic per-
formances collectively titled Poer Nano (translating to either
"poor lad," "poor wretch," or "poor little thing") was playing
on larger stages, as well as being broadcast on the state radio
channel. Parenti's variety show is where Fo first laid eyes on
Franca Rame, his future wife. Her photo in a company program
struck him deeply, and when he saw her in three-dimensional
form it only confirmed his suspicions: love at first sight. Not
knowing how to approach her, he instead decided to ignore
her in total, until she lost interest with that game and one day
pinned him against a wall and kissed him. The pair married in
1954 and had their only child, Jacopo, one year later.

Fo and Rame decided to move to Rome where they
pursued work in cinema, with Fo penning scripts and the two
acting alongside each other in front of the camera. Their time
working in film, however, was met with limited success and
questionable fulfillment, and they soon found themselves
headed back to Milan to establish their own theatre company,
Compagnia Fo-Rame. Rame herself was from a well-regarded
family, and Fo found inspiration from some of their old material which required participation from the public,
placing in the stage directions that the audience "had to"
laugh or applaud at certain moments. An active audience was
important to Fo, and the farces were a prime way for him to
entertain while also conveying his own political agendas.

A marked change came for Fo in 1967 when his play, La
signora è da buttare (Throw the Lady Away), an attack on the
American involvement in Vietnam, raised public ire and was
met with heckles and even police involvement. Fo was threat-
ened with arrest for some of the jokes deemed offensive to
Lyndon Johnson, a foreign head of state. This may have been
the catalyst for the dissolution of their company Compagnia Fo-
Rame and the formation of Nuova Scena, or New Scene. With
the socialist debates and student revolts of 1968, the political
climate in Italy was significantly different. Fo and Rame were
ready to break away from what was popular and bourgeois,
including their own company, despite the fact that by this time,

Fo was indisputably Italy's most prominent playwright. It was
this “revolutionary period” that yielded the most well-known
works of Fo's career, including Legami pure che tanto io spacco
tutto lo stesso (Tie Me Up But I’ll Still Smash Everything) which
condemned the Italian Communist Party for its compromises
with capitalism, Mistero buffo (Comic Mystery) which mocked
the church, Morte accidentale di un anarchico (Accidental Death
of an Anarchist), and Non si paga! Non si paga! (Can’t Pay! Won’t
Pay!), a critique on the exploitation of the proletariat.

This new rebellious direction was met with forcible cen-
sorship, violence, and it even prevented Fo from entering the
United States for an Italian theatre festival in 1980, when he
was denied visas by the Reagan administration on the grounds
of his “subversive” nature. Though, as scholars Farrell and
Scuderi point out, “there was nothing subversive, or at least
nothing covert, about Fo's aims. He was as openly revolution-
ary as any man could be.”

Despite adversity, the work of Fo (and Rame) has retained
an undeniable relevance and lasting impact, which was truly
acknowledged with his receipt of the Nobel Prize for Litera-
ture in 1997. When accepting his award, about a quarter of his
speech consisted of him recounting a story that he heard from
a fabulatore when he was a child in San Giano. Coming full
circle to honor his roots, Fo never betrayed his humble origins
by becoming the cliché of the populist, pretentious artist; he
never sold his soul. Today, his work continues to demonstrate
that a revolution can be more than just a destructive uprising.
It can be open, it can be intellectual, and it can be fun.
THE ACCIDENTAL DEATH OF AN ACTUAL ANARCHIST

BY JULIE MCCORMICK
Dario Fo’s beloved farce satirizes a miscarriage of justice so outrageous that all one can do is laugh. What makes it all the more extraordinary is that it is based on true events.
On December 12, 1969, a bomb exploded at the Piazza Fontana in Milan, in the headquarters of the National Agricultural Bank. It was a devastating terrorist event that killed 16 people and may have injured more than 100. Two more bombs went off simultaneously in Rome, and other undetonated explosives were found elsewhere in Milan. The Prime Minister of Italy at the time, Mariano Rumor, said that the explosions were “an act of barbarism which has no precedent in the history of the country,” and gave the investigators the permission “act with the maximum severity against those who want to poison the peace of the Italian people.” The police took his words to heart and immediately began detaining suspects from local anarchist groups. The BBC estimates that the Italian authorities ultimately made over 4,000 arrests in conjunction with the attack.

One of these suspects was Giuseppe Pinelli, whose story informs the plot of Fo’s play. A railroad worker and an active member in his local anarchist chapter, Pinelli was arrested soon after the bombing and interrogated for three days without seeing a judge. At the end of the third day, he fell to his death from a fourth-floor window at police headquarters. Though the three police officers interrogating Pinelli were placed under investigation, his death was ultimately determined to be of “accidental” causes.

This is only one instance of the many questionable circumstances surrounding the Piazza Fontana bombing. The trials and investigations continued for decades, and the twists and turns of justice along the way are worthy of their own play, too. Anarchist Pietro Valpreda was held for three years in preventative detention before finally being sentenced. It was only after 16 years of appeals and several mistrials that his name was cleared.

Originally, the investigations focused solely on Milanese anarchist groups, but in the 1970s, three fascists working for the Italian secret police were tried in absentia, found to be guilty, and sentenced to life in prison. All three were later acquitted in the late 1980s. In 1998, evidence of foreign involvement emerged: a U.S. Navy officer, an Italian CIA coordinator, and an officer in the U.S.-NATO intelligence network were all implicated in the Piazza Fontana bombing, but none of them were ultimately sentenced. In 2001, members of the Italian right-wing political group Ordine Nuovo were convicted of the bombing, but those convictions were later overturned in 2004. As of the last trial in 2005, no one had actually been found guilty of the bombing.

The attacks and surrounding scandal were unfortunately not isolated incidents of political unrest and government corruption. The decade following the Piazza Fontana bombing (roughly 1969 to 1979) has come to be known as the *Anni di piombo*, or the “Years of Lead.” Some suggest this name comes from the sheer volume of bullets that were fired during this time. There were constant confrontations between the various political factions in the country, instigated by decades of unrest within Italy boiling to the surface.

During the postwar years, a boom in factory production drew families from the agricultural south up to the more cosmopolitan and industrialized north in droves. Cities were unready for this massive migration, and overcrowded slums sprang up around urban areas overnight. At the same time, the Communist Party gained more power in the central government and pushed for labor reform and more worker benefits. These population shifts combined with union-associated costs in the 1960s to create virulent inflation.

The economic downturn came to a head in the “hot autumn” of 1969, when workers and students went on strike and occupied factories and classrooms, and mass demonstrations swept throughout Northern Italy. But the protests were not just about better wages and working conditions—they were also about challenging the conservative status quo. The church lost some of its cultural and political power as the general population secularized. Regular church attendance fell in the latter part of the 20th century, from about 70 percent in the mid-1950s to about 30 percent in the 1980s. Old-fashioned ideas about traditional family structures loosened as women gained more social rights, education, and power in the workforce. (Women in Italy did not have the right to vote until 1960, and the first divorce law was not passed until 1970.)

During the Years of Lead, neo–Fascist and right-wing groups sought to take power from the left and undermine the Communist Party’s recent labor advances. Derailed trains and terrorist bombs like the one at Piazza Fontana were blamed on the left, but many were actually perpetrated by the right, often in cahoots with the government. Atrocities were committed by all sides, however; one of the most notable was the kidnapping of Giuseppe Pinelli.
and assassination of the Christian Democrat Prime Minister Aldo Moro by the Red Brigades in 1978. Though this “strategy of tension” was motivated by domestic angling for power, there is evidence of international (read, American) interference in a Cold War effort to wrest power away from communists.

Rather than bombs or bullets, theatre artists like Dario Fo used their art to call attention to the hypocrisies of those in power. He says about Accidental Death’s first appearance just a few years after the Piazza Fontana bombing:

[The audience] split their sides laughing at the effects produced by the comical and at the same time satirical situations. But as the performance went on, they gradually came to see that they were laughing the whole time at real events, events which were criminal and obscene in their brutality: crimes of the state.

So the grins froze on their faces and in most cases turned into a kind of grand guignol scream which had nothing liberating about it, nothing to make things palatable — on the contrary, it made them impossible to swallow.

This style of provocative theatrical satire is not a relic of the 1970s — it remains a sharp political tool even today. As Fo observes, something about the form seems uniquely suited to Italy: “because of a particular historical and cultural process, the taste for satire touches a very deeply rooted feeling in the Italian public…. The taste for satire was not suppressed even by fascism — in fact it developed.”

And despite advantages in media technology, theatre remains a preferred platform for political critique. Italian media is highly regulated by the government. The major television network, Rai, is state-run, and former Prime Minister Silvio Berlusconi also founded Mediaset, one of Europe’s largest TV companies. Berlusconi, a billionaire media mogul who is also the head of the right-wing political party Forza Italia, has been accused of everything from tax evasion to bribery and solicitation of underage prostitutes. When comedians or satirists called attention to charges of corruption or outright criminality in Berlusconi’s administration, their programs were yanked from the airwaves. In November of 2004, comedian Sabina Guzzanti launched a TV program called Raiot satirizing the state-owned television network. Despite extremely high numbers of viewers for its premiere episode, it was taken off of the network, and Guzzanti has since turned her program into a theatrical event.

Il Partito d’Amore (The Party of Love) is another example of political critique moving from the screen to the stage. This long-running piece used real transcripts of interviews and parliamentary meetings to build its dialogue and ever-changing script. The twist? The parts were performed by actual sitting members of the Italian legislature.

If politicians can try their hands at comedy, then so too can comedians try their hands at politics. After his pointed barbs were banned from the small screen, stand-up comedian Beppe Grillo took his political critiques to the streets and the internet. His popularity both in Italy and abroad grew to the point where he founded a new political movement in 2010 — the Five Star Movement. Using the internet and word-of-mouth, it has garnered enormous support from Italians fed up with the corruption and excesses of the current government. The movement does not affiliate itself with either the traditional left or the right, and demands answers to tough questions about corruption, the environment, Italy’s inclusion in the EU, and the wars in Afghanistan and Iraq. In 2007, Grillo put together the first “V-Day” rally (here, the “V” stands for va-fanculo, Italian for “fuck off” or “fuck you”), excoriating corrupt politicians. Two million people showed up at the rally. During the 2010 regional elections, four councilors associated with the movement were elected, and in 2012 the movement received the third-highest number of votes overall and won the mayoral seat in Parma. It remains to be seen how the fledgling direct-democracy movement performs in office, but what is clear is that the people of Italy are ready for a change.

If there is one thing that recent events have taught us, it’s that history repeats itself. Though the exact circumstances might change over time, both our capacity for corruption and the intense desire to bring it into the light remain intact. We are all somehow implicated in the triumphs and failings of our society, whether we are perpetrators or rebels or indifferent bystanders, but it is the artist who has the unique ability to hold up a mirror to our greatest flaws and make us truly see them.

Rather than **BOMBS or BULLETS**, theatre artists like **DARIO FO** used their art to call attention to the **HYPOCRISIES** of those in **POWER**.
Christopher Bayes: director, actor, designer, composer, clown. No, he doesn’t do birthday parties. Rather, he has embraced the art of clowning and commedia dell’arte—an Italian style of improvised comedy using masks that portray archetypal characters—since his time with the internationally acclaimed Theatre de la Jeune Lune, training with alumni of the prestigious Lecoq School in Paris. For Bayes, this fascination with physical exploration, the freedom to play and create with one’s body, has prompted fruitful collaborations between artists and innovative experiences for audiences. Juggling his busy schedule, Mr. Bayes took a moment to chat with us about how his career so far has led from Molière to Italian madmen, while instructing a few fledgling clowns in between.
How would you describe the world of *Accidental Death of an Anarchist*?

The play is built on a farce structure and takes place in two identical rooms. One is on the first floor and one is on the fourth. It is written to be played on one set and takes place in 1970. For me, who grew up in the '60s and '70s it had a kind of sitcom feel, like *Barney Miller* gone terribly wrong or *The Honeymooners* or *I Love Lucy* gone completely psycho. So we used this feeling as a kind of inspiration for the design elements. It feels very much of its time but also it is very clear that we are doing a period play in the present moment. There is a kind of acknowledgement of the theatrical conceit.

Why this play and why now?

We have been wanting to do this play for a few years but couldn’t seem to get the rights. So we did *Servant of Two Masters* instead, which ended up touring the country and playing in five regional theatres over the last four years. Finally we managed to get the rights to do *Anarchist* and it has been a delight to work on it. I don’t think that there is a particular moment in time that we said, “Oh look at all of this corruption…. we need to do Dario Fo!” Corruption and cover-ups never seem to stop. They just seem to get stupider because we have grown to expect them.

What makes a clown?

The clown is an innocent, a beautiful creature full of hope and playfulness that springs from the backstage world of our imagination. The clown is the unsocialized self sent to show us the poetry and beauty that we have given away by becoming organized and responsible adults. It reminds us of possibility of play and the gleeful disaster.

Can you teach someone to be funny?

Yes. I do it every day.

When did you know that physical comedy would become an area of focus for you? How did you discover your aptitude for it?

I don’t really know. When I began as an actor almost all of my training had been in Stanislavsky-based work. Somehow it never seemed completely satisfying to me. I always felt like a bit of a liar. Then I began exploring some more physically based work — Noh theatre and the teachings of Jacques Lecoq. All of the sudden the world of the theatre, the architecture, and the actor-audience relationship began to make sense. The world of the Clown and Commedia came alive for me. And people began to laugh at my idiotic shenanigans. All of the sudden I felt a kind of ownership of the work in a way that I had never felt before. There is also something about the abandon and fearless that physical comedy requires that appealed to me as a kind of celebration of the theatrical conversation. It is a kind of call and response that brings everyone together in the room. I think that we go to the theatre for that kind of experience.

How did your relationship with physicality affect your connection with verbal language?

It all travels together. Gesture and language spring from the same source. I guess “the source” is the need to tell a story or the attempt to illuminate something about the human experience. If a story is told with more physicality it becomes a more visceral experience. Verbal storytelling tends to be more of a cerebral experience.

What was your greatest experience in a theatre?

Perhaps being brought up onstage for the curtain call on the opening night of *Servant of Two Masters*. I hadn’t taken a curtain call in 20 years. The audience looks so beautiful from up there. Especially when they are standing up and clapping with big smiles on their faces. I got to take a bow with my dear friend and co-conspirator of 30 years Steve Epp and a miraculous company of actors. It was a total surprise and very moving.

What makes theatre fun?

Fun makes theatre fun. When the actors are having fun, when we all feel a bit naughty or break some of the rules. Surprise. Or simply giving the gift of our performance away with a kind of reckless, gleeful abandon.

Can you name some of the artists that inspire you?

Elmer Fudd, Don Knotts, Roberto Benigni, Stan Laurel, George Carl, Terry Gilliam, Tom Waits, Jerry Garcia, Magritte, Mozart, The Lopsided Caravan of Misfit Toys, Eli and Cosmo. Annie.

What’s next for Christopher Bayes?

My big summer workshops are coming up in June. It’s an entire month of Clown and Commedia training in Brooklyn. I am always inspired by the courage that it takes for these actors just to get in the room. And then... who knows... perhaps *Anarchist* will travel more, or *Servant of Two Masters* may come back, or *Doctor in Spite of Himself* may go somewhere exciting. Or perhaps something entirely new and altogether surprising.
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(MORTE ACCIDENTALE DI UN ANARCHICO)

WRITTEN BY DARIO FO
ADAPTED BY GAVIN RICHARDS
FROM A TRANSLATION BY
GILLIAN HANNA
DIRECTED BY CHRISTOPHER BAYES

MARCH 7–APRIL 20, 2014
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Maniac Steven Epp*
Feletti Renata Friedman*
Pissani Allen Gilmore*
Constables Eugene Ma*
Bertozzo Jesse J. Perez*
Musicians Aaron Halva and Travis Hendrix

PRODUCTION STAFF
Music Direction Aaron Halva
Composers Aaron Halva and Nathan A. Roberts
Scenic Design Kate Noll
Costume Design Elivia Bovenzi
Lighting Design Oliver Wason
Sound Design Nathan A. Roberts and Charles Coes
Projection Design Michael F Bergmann
Vocal Coach Walton Wilson
Production Dramaturg Samantha Lazar
Casting Director Tara Rubin
Stage Manager Kimberly Mark Webb*

*Denotes a member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Partial support of open captioning is provided by Theatre Development Fund.
Liam Craig  
SUPERINTENDENT

Liam previously appeared at Berkeley Rep in *A Doctor in Spite of Himself*, which he previously performed at Yale Rep along with *The Servant of Two Masters*, both directed by Chris Bayes. His New York credits include the Broadway production of *Boeing-Boeing* (understudying and performing the role of Robert) and off-Broadway productions of *The Internationalist* (Vineyard Theatre), *Aunt Dan and Lemon* (the New Group), *Two Noble Kinsmen* (The Public Theater), and *Don Juan* (Theatre for a New Audience). His regional theatre credits include *The Happy Ones* (Magic Theatre), *The Government Inspector* (the Shakespeare Theatre Company), *The Wild Duck* (Bard Summerscape), *A Christmas Story* (Actors Theatre of Louisville), *The Scene* (Hartford Stage and the Alley Theatre), *The Lady from the Sea* (Intiman Theatre), and *Henry V* (Shakespeare on the Sound). His television and film credits include *Unforgettable*, *Mercy*, *Rescue Me*, *Boston Legal*, *Law & Order*, *Law & Order: Special Victims Unit*, *Late Night with Conan O’Brien*, and *The Royal Tenenbaums*. Liam received his BA in English and theatre studies from Yale College and his MFA from NYU’s Tisch School of the Arts Graduate Acting Program.

Steven Epp  
MANIAC

Steven had appeared at Berkeley Rep in *A Doctor in Spite of Himself*, *Figaro*, *The Miser*, *The Green Bird*, and *Don Juan Giovanni*. He was an actor, writer, and co-artistic director at Theatre de la Jeune Lune, winner of the 2005 Tony Award for Outstanding Regional Theatre, from 1983 to 2008. Title roles there included *Tartuffe*, *Cruoe*, *Hamlet*, *Gulliver*, *Figaro*, and *The Miser*, as well as major roles in *Yang Zen Frogs*, *Romeo and Juliet*, *Cyrano*, *Children of Paradise*, *Scapin*, *Germinal*, *Don Juan Giovanni*, *The Three Musketeers*, *Twelfth Night*, *The Magic Flute*, *The Hunchback of Notre Dame*, *The Seagull*, and *The Little Prince*. His Yale Rep appearances include Theatre de la Jeune Lune’s *Children of Paradise: Shooting a Dream* (1993), *Trouffaldino in *The Servant of Two Masters* (2010), and *Sganarelle in *A Doctor in Spite of Himself* (2011). His other theatre credits include productions at the Guthrie Theater, La Jolla Playhouse, Trinity Repertory Company, Spoleto Festival, American Repertory Theatre, Actors Theatre of Louisville, the Alley Theatre, Intiman Theatre, Center Stage, off-Broadway’s the New Victory Theater, the Shakespeare Theatre Company, PlayMakers, Seattle Repertory Theatre, and ArtsEmerson World Stages. Steven is the co-artistic director of the Moving Company. Steven holds a degree in theatre and history from Gustavus Adolphus College. He was a 1999 Fox Fellow, a 2009 McKnight Theatre Artist Fellow, and a Beinecke Fellow at Yale School of Drama. He lives in Minneapolis with his wife and three children.

Renata Friedman  
FELETTI

Renata previously appeared at Berkeley Rep in *A Doctor in Spite of Himself*. Her other Bay Area credits include *Upright Grand* at TheatreWorks and *Sleeping Rough* at *TheatreWorks New Works Festival*. In New York, she’s appeared at Page 73, the New Victory Theatre, Aquila Theatre Company, Fringeenville, and Fringe Encores. She has also appeared in shows throughout the country at Yale Repertory Theatre, Actors Theatre of Louisville, Milwaukee Repertory Theatre, the Humana Festival, Illusion Theatre (Minneapolis), Bartington Stage Company, 3aw (Portland Center Stage), Aquila Theatre national tour, the Icicle Creek Festival at A Contemporary Theatre, the Orchard Project, and nearly a dozen productions in Seattle at Intiman Theatre, Seattle Repertory Theatre, ACT, and Seattle Children’s Theatre. A graduate of New York University, Renata is a 2011 Gregory Award nominee for Outstanding Actress and *Seattle Magazine’s* 2011 Actress of the Year.

Allen Gilmore  
PISSANI

Allen is happy to return to Berkeley Rep, where he appeared in *A Doctor in Spite of Himself*, directed by Chris Bayes, and *The Arabian Nights* and *Argonautika*, directed by Mary Zimmerman. Other collaborations with director Chris Bayes include *The Servant of Two Masters* at the Guthrie Theater and Yale Repertory Theatre, the Shakespeare Theatre Company, ArtsEmerson, and most recently Seattle Repertory Theatre; *Scapin* at the Idaho Shakespeare Festival, Intiman Theatre, and Court Theatre; *The Comedy of Errors* at Idaho Shakespeare Festival; *Endgame* at Court Theatre; and *A Doctor in Spite of Himself* at Intiman Theatre. He recently performed as Arsinoe in *The Misanthrope*, Turbino in *Jitney*, and he just completed a run as Hedley in *Seven Guitars*, all at Court Theatre in Chicago. Other favorite roles include Othello and Iago in *Othello*, Bynum in *Joe Turner’s Come and Gone*, Cyrano in *Cyrano de Bergerac*, James Hewlett in *The African Company Presents Richard the Third*, and Sizwe Banzi in *Sizwe Banzi Is Dead*.

Eugene Ma  
CONSTABLES

Eugene is a multidisciplinary theatre maker based in New York. As an actor, he just finished playing Silvio in Chris Bayes’ production of *The Servant of Two Masters* at Seattle Repertory Theatre. He has also been seen performing at venues like La MaMa Experimental Theatre Club, Mabou Mines, the old Ohio Theater in Soho, Joe’s Pub, Jack, the Stone, a loft in Williamsburg, Greenwood Cemetery, and even an art gallery in Budapest, working with the likes of Josh Fox, Orlando Pabotoy, Alan Tudky, and the late Ruth Maleczek. As a director, Eugene’s recent credits include Mike Lew’s *Ten Page Manifesto*, Shane Sakhriani’s *Hero*.
Jesse has been seen at Berkeley Rep in The Arabian Nights and Argonautika, both directed by Mary Zimmerman. His Yale Rep credits include In a Year with 13 Moons (2013), The Servant of Two Masters (2010), Lulu (2007), The Cherry Orchard (2009), and The Taming of the Shrew (2003). Jesse has also appeared in New York shows such as Triple Happiness (Second Stage Theatre), Barrio Girl (Summer Play Festival), Recent Tragic Events (Playwrights Horizons), In the Penal Colony (Classic Stage Company), Up Against the Wind (New York Theatre Workshop), and Lucia di Lammermoor (the Metropolitan Opera). Jesse’s regional theatre productions include A Midsummer Night’s Dream, Othello, and Much Ado About Nothing (Shakespeare on the Sound); Hard Weather (Humana Festival of New Plays); Argonautika, Lookingglass Alice, and Cascabel (Lookingglass); Pericles and Candide (the Goodman Theatre, the Shakespeare Theatre Company); The Servant of Two Masters (the Shakespeare Theatre, the Guthrie Theater); and Hamlet (McCarter Theatre Center). His film and television credits include American Splendor, Enter Nowhere, Playing God, Kazaam, Person of Interest, Life on Mars, Law & Order, Law & Order: svu, The Job, and Third Watch. Jesse is a graduate of the Juilliard School.

**Christopher Bayes**

**DIRECTOR**

Chris began his theatre career with the Tony Award–winning Theatre de la Jeune Lune, where he worked for five years as an actor, director, composer, designer, and artistic associate. In 1989 he joined the acting company of the Guthrie Theater for over 20 productions, including The Tempest, King Lear, Marat/Sade, The Triumph of Love, and his one-man show This Ridiculous Dreaming, based on Boll’s novel The Clown. His directing credits include Accidental Death of an Anarchist at Yale Repertory Theatre, as well as productions at Berkeley Rep (A Doctor in Spite of Himself, co-produced with Yale Repertory Theatre), Intiman Theatre, Seattle Repertory Theatre, Court Theatre, Trinity Repertory Company, Touchstone Theater, and Idaho Shakespeare Festival. His New York work includes HERE Arts Center, Performance Space 122, Dixon Place, the Flea Theater, The Public Theater, the Juilliard School, nyu’s Graduate Acting Program, and the Atlantic Theater Company, where he designed the movement/choreography for John Guare’s new evening of short plays 3 Kinds of Exile. He served as movement director and creator of additional movement for the Broadway and national touring productions of The 39 Steps (the Roundabout’s American Airlines, Cort, and Helen Hayes theatres). He is a 1999/2000 Fox Fellow. He has served on the faculty of the Juilliard School and nyu’s Graduate Acting Program, was the head of movement and physical theater at The Brown/Trinity Consortium, and has taught workshops for Cirque du Soleil, the Big Apple Circus, The Public Theater’s Shakespeare Lab, and Williamstown Theatre Festival, among others. He is currently a professor at Yale School of Drama and head of physical acting.

**Kate Noll**

**SCENIC DESIGNER**

Kate is a third-year MFA candidate at Yale School of Drama, where her credits include set design for Cloud Nine and costume design for House Beast. Her other credits include Yale Cabaret, where she designed sets for Rey Planta, Funnyhouse of a Negro, The Fatal Eggs, Ermyntrude & Esmeralda, and costumes for Ain’t Gonna Make It and The Bird Bath. She was also the resident designer for the 2013 Summer Cabaret, designing sets for Tartuffe, Miss Julie, The Shoemaker’s Prodigious Wife, Heart’s

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Desire, Drunk Enough to Say I Love You, and costumes for In the Bar at a Tokyo Hotel. Previously she assisted artist and director Doug Fitch with his Cunning Little Vixen for the New York Philharmonic, The Abduction from the Seraglio for the Teatro del Lago in Chile, and a new production of Peter and the Wolf. She has been a resident set designer at the Sundance Directors Lab, where she worked on the films Little Birds, My Brother the Devil, and Beasts of the Southern Wild. She has lived in New York, Amsterdam, and Rome, where she practiced as a studio artist, stylist, and production designer for TV and film. Kate is a graduate of the Rhode Island School of Design with a degree in painting.

Elivia Bovenzi
Costume Designer

Elivia is a third-year MFA candidate at Yale School of Drama, where her costume design credits include King Richard II and Cloud Nine. Other credits include The Yiddish King Lear (Yale Cabaret), Doctor Faustus Lights the Lights (assistant costume designer; Yale School of Drama), and Good Goods (assistant costume designer, Yale Repertory Theatre). She also designed costumes for Abyss, an epic classical music and dance performance created by Stephen Feigenbaum and Charlie Polinger, performed at Yale College. Prior to her time at Yale, Elivia worked as resident costume designer for Russell Sage College in New York, where she designed costumes for Peter Pan: The Musical, Urinetown, The Heiress, A Piece of My Heart, and Whose Life Is It Anyway? Prior to becoming a costume designer, Elivia studied acting and holds a BS in musical theatre from Russell Sage College.

Oliver Wason
Lighting Designer

Oliver designs lighting for theatre, dance, music, and most anything else. He is a current MFA candidate at Yale School of Drama where he is in his final year. In New York his work has been seen at HERE Arts Center, the Incubator Arts Project, the Spoon Theater, Paradise Factory, the csv Cultural Center, La MaMa Experimental Theatre Club, and the Cherry Pit, among others. He was an assistant designer on productions with Playwrights Horizons, Second Stage, the Public Theater, Naked Angels, Page 73, Clubbed Thumb, and Lincoln Center. He is designing the upcoming production of A Little Night Music at Berkshire Theatre Festival. Visit oliverwason.com.

Nathan A. Roberts
Composer, Sound Designer

Nathan is a multi-instrumentalist who specializes in creating original music and soundscapes for plays, often live on stage. He was a musician and sound designer for Yale Rep’s The Servant of Two Masters and has been enjoying designing sound for that production’s reincarnations at Seattle Repertory Theatre, ArtsEmerson, the Guthrie Theater, and the Shakespeare Theatre Company. His other recent credits include original sound and music for On Borrowed Time and Electric Baby (Two River Theater Company), Our Town (Ford’s Theatre), Twelfth Night and The Tempest (Hartford Stage), and live Foley for It’s a Wonderful Life (Long Wharf Theatre). He also designs and builds musical instruments, with a special emphasis on flutes and hurdy-gurdies. Nathan received his MFA from Yale School of Drama and is a member of the theatre studies faculty at Yale College.

Charles Coes
Sound Designer

Charles’ New York credits include Wanda’s Monster, Louis Armstrong: Jazz Ambassador, The Butterfly, Dreams of the Washer King, The Shot, The Realm, User 927, Up Up Down Down, and Stand Tall. Regional theatre credits include Passion Play at Yale Repertory Theatre; My Wonderful Day at the Wilma Theater; One Slight Hitch at Williamstown Theatre Festival; Parade at Ford’s Theatre; The Servant of Two Masters at the Shakespeare Theatre Company, the Guthrie Theater, ArtsEmerson, and Seattle Repertory Theatre; Annie and The Sound of Music at North Shore Music Theatre; and Electric Baby and On Borrowed Time at Two River Theater Company. He has also worked on art installations with Anne Hamilton, Abierto Morell, and Luis Roldan, as well as aerial and aquatic spectacles on Oasis of the Seas, Allure of the Seas, and other Royal Caribbean ships. He has served as an associate on the Broadway productions of Peter and the Starcatcher, Vanya and Sonia and Masha and Spike, Grace, Chinglish, In the Next Room (or the vibrator play), The Glass Menagerie, and Macbeth. He received his MFA from Yale School of Drama.

Michael F Bergmann
Projection Designer

Michael is a third-year MFA candidate at Yale School of Drama, where he has designed Accidental Death of an Anarchist (Yale Repertory Theatre), Iphigenia Among the Stars, and Fox Play. He served as assistant projection designer on In a Year With 13 Moons at Yale Repertory Theatre and The Seagull and Angels in America, Part Two: Perestroika at the School of Drama. His other projection design credits include Creation 2011, Dracula, and Cat Club at Yale Cabaret; and Terre Rouge and The Marriage of Bette and Boo at Théâtre Glendon. He has consulted on numerous productions at the Yale Cabaret and other theatres. His other credits include directing Mute at the Toronto Fringe Festival and This Still Night at the Prague Fringe Festival, producing a variety of theatre and film projects including Under Milk Wood and Lear at Abrams Studio, and the short An Encounter. A proud Canadian, Michael holds a BFA from Ryerson University in Toronto and is an Eldon Elder fellow at Yale. Visit bergarts.com.

Samantha Lazar
Production Dramaturg

Samantha is a second-year MFA candidate at Yale School of Drama, where she served as dramaturg for The Cold in My Eye. She has worked in various capacities at Yale Cabaret, where her credits include MilkMilkLemonade, The Twins Would Like to Say, and Crave. Prior to going to Yale, she worked as a dramaturg and set designer in Philadelphia, where favorite credits include Red (Philadelphia Theatre Company), Ubu Roi (Renegade Classic Theatre), and Becky Shaw (Montgomery Theater). She has written performance reviews and criticism for Philadelphia-based publications and is currently a managing editor of Theater magazine. She holds a BA from the University of Pennsylvania.

Kimberly Mark Webb
Stage Manager

Kimberly’s credits at Berkeley Rep include more than 75 productions over the last 30-plus years. His other work includes productions for Center Theatre Group, New York’s Joyce Festival, the Huntington Theatre Company, La Jolla Playhouse, Williamstown Theatre Festival, American Conservatory Theater, and Kansas City Repertory Theatre. Kimberly served as production stage manager at Theatre Three in Dallas for six years.

Tara Rubin Casting
Casting Director

Tara has been casting at Yale Rep since 2004. Her upcoming Broadway projects include Bullets Over Broadway and Aladdin, and past Broadway productions include A Time To Kill; Big Fish; The Heiress; One Man, Two Guvnors (U.S. casting); Ghost; How to Succeed in Business Without Really Trying; Promises, Promises; A Little Night Music; Billy Elliot; Shrek; Guys and Dolls; The Farnsworth Invention; Young Frankenstein; The Little Mermaid; Mary Poppins; Les Misérables; Spamalot; Jersey Boys; The 25th Annual Putman County Spelling Bee; The Producers; Mamma Mia!; The Phantom of the Opera; and Contact. She has cast for the off-Broadway shows Love, Loss, and What I Wore and Old Jews Telling Jokes. Tara has also worked for the Kennedy Center, La Jolla Playhouse, Dallas Theater Center, the Old Globe, Westport Country Playhouse, and Bucks County Playhouse. Her film work includes Lucky Stiff and The Producers.

Walton Wilson
Vocal Coach

Walton is head of voice and speech at Yale School of Drama. He was trained and design-
nated as a voice teacher by master teacher Kristin Linklater and was trained and certified as an associate teacher by master teacher Catherine Fitzmaurice. He also studied with Richard Armstrong, Meredith Monk, and Patsy Rodenburg. As a voice/dialect coach, his New York credits include *The Violet Hour* and *Golden Child* on Broadway, the world premiere productions of *The Laramie Project* and *The Laramie Project: 10 Years Later*, and *Endangered Species*. Regional credits include productions at Actors Theatre of Louisville, American Repertory Theater, Long Wharf Theatre, McCarter Theatre Center, Shakespeare & Company, and Williamstown Theatre Festival. At Yale Rep, he has served as voice and dialect coach for *In a Year with 13 Moons*, *A Doctor in Spite of Himself*, *Autumn Sonata*, *Battle of Black and Dogs*, *Notes from Underground*, *Boleros for the Disenchanted*, *The Evildoers*, *The Unmentionables*, *The Cherry Orchard*, *The Intelligent Design of Jenny Chow*, *The Black Monk*, *Medea/Macbeth/Cinderella*, *Betty's Summer Vacation*, *The Birds*, and *Richard III*.

**Yale Rep CO-PRODUCER**
Yale Repertory Theatre has produced well over 100 premieres — including two Pulitzer Prize winners and four other nominated finalists — by emerging and established playwrights. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and eight Tony Awards. Yale Rep is also the recipient of the Tony Award for Outstanding Regional Theatre. Professional assignments at Yale Rep are integral components of the program at Yale School of Drama, the nation’s leading graduate theatre training conservatory. Established in 2008, Yale’s Binger Center for New Theatre is an artist-driven initiative that devotes major resources to the commissioning, development, and production of new plays and musicals at Yale Rep and across the country. The Binger Center has supported the work of more than 40 commissioned artists and the world premieres and subsequent productions of 15 new American plays and musicals. Recent and upcoming Yale–commissioned world premieres include Amy Herzog’s *Belleville* and *The Realistic Joneses* by Will Eno (opening on Broadway this spring), cited among the year’s Top Ten by *The New York Times* in 2011 and 2012 respectively, and this season’s *These Papers Bullets*, adapted by Rolin Jones from William Shakespeare’s *Much Ado About Nothing*, with songs by Billie Joe Armstrong. Visit yalerep.org/center.

**Tony Taccone**
**MICHAEL LEIBERT**
**ARTISTIC DIRECTOR**
During Tony’s tenure as artistic director of Berkeley Rep, the Tony Award–winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 16 years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 22 shows to New York, two to London, and now one to Hong
Karen joined Berkeley Rep in 1993 as education director. Under her supervision, Berkeley Rep’s programs for education provided live theatre for more than 20,000 students annually. In 1995, she became general manager, and since then has overseen the day-to-day operations of the theatre. 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, Park Day School, and the Julia Morgan Center. Karen is married to arts attorney MJ Bogatin.

**Liesl Tommy**
**ASSOCIATE DIRECTOR**

After having directed the acclaimed production of *Ruined* in 2011, Liesl joined the artistic team at Berkeley Rep in 2013. She is an award-winning director whose world premieres include Party People by Universes at Oregon Shakespeare Festival, *The White Man—A Complex Declaration of Love* by Joan Rang with Danski/Danski Theatre in Denmark, *Peggy Picket Sees the Face of God* by Roland Schmelpfenig at the Luminato Festival/Canadian Stage Toronto, *Eclipsed* by Danai Gurira at Yale Repertory Theatre and Woolly Mammoth Theatre Company, *The Good Negro* by Tracey Scott Wilson at The Public Theater and Dallas Theater Center, *A History of Light* by Eisa Davis at the Contemporary American Theatre Festival, Angela’s Mixtape by Eisa Davis at Syncrasy Performance Group, New Georges, and *Bus and Family Ties* at the Play Company for the Romania Kiss Me! Festival. Liesl’s other credits include California Shakespeare Theater, Huntington Theatre Company, Center Stage in Baltimore, Sundance East Africa, Manda Island, Kenya, Oregon Shakespeare Festival, La Jolla Playhouse, and Huntington Theatre Company, among others. Liesl serves as the program associate at Sundance Institute Theatre Program, focusing on its activities in East Africa, and she was recently made an artist trustee with the Sundance Institute’s board of trustees. She was awarded the inaugural Susan Stroman Directing Award from the Vineyard Theatre, the NEA/TCG Directors Grant, and the New York Theatre Workshop Casting/Directing Fellowship. She is a native of Cape Town, South Africa.

**Madeleine Oldham**
**RESIDENT DRAMATURG/DIRECTOR, THE GROUND FLOOR**

Madeleine is the director of Berkeley Rep’s recently launched Ground Floor and the Theatre’s resident dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of *Passing Strange* and *In the Next Room (or the vibrator play)*, among others. As literary manager and associate dramaturg at Center Stage in Baltimore, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman Theatre in Seattle. Madeleine served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire, the Eugene O’Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

**Amy Potozkin**
**ARTISTIC ASSOCIATE/CASTING DIRECTOR**

A native New Yorker, Amy moved west in 1990 when she was hired to work for Berkeley Rep. Through the years she has also had the pleasure of casting projects for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theatre Center, Marin Theatre Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for various indie films: *Conceiving Ada*, starring Tilda Swinton; *Haiku Tunnel* and the upcoming *Love and Taxes* both by Josh Kornbluth; and the upcoming feature film *Beyond Redempt*ion by Britta Sjögren. 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. Amy is a member of CSA, the Casting Society of America.

**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 20th year as production stage manager. Some of his favorite shows include *Views, Endgame, Euridyce, Hydriotaphia,* and *Mad Forest.* He has also worked with the Barbican in London, the Huntington Theatre Company, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, The Public Theater and Second Stage Theater in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takaazuckas’ *Breaking the Code* and Sam Shepard’s *The Late Henry Moss*.

**The Strauch Kulhanjian Family**
**SEASON PRODUCERS**

Roger Strauch is a former president of Berkeley Rep’s board of trustees and is currently chair of the trustees committee. He is chairman of the Roda Group (rodagroup.com),
a venture-development company based in Berkeley, focused on cleantech investments, best known for launching Ask.com and for being the largest investor in Solazyme, a renewable oil and bio-products company (Nasdaq: SZYM, solazyme.com). Roger is chairman of the board of CoolSystems, a medical technology company, and a member of UC Berkeley Engineering Dean’s college advisory board. He is chairman of the board of trustees for the Mathematical Sciences Research Institute (msri); a member of the board of Northside Center, a mental-health services agency based in Harlem, New York City; and a co-founder of the William Saroyan Program in Armenian Studies at Cal. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three children.

**Thalia Dorwick**

**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 is currently the president of Berkeley Rep’s board of trustees, and she also directs the Theatre’s docent program. She serves as a vice president of the board of trustees of Case Western Reserve University. She has a Ph.D in Spanish, taught at the university level for many years, and is the co-author of a number of Spanish textbooks. She retired in 2004 as editor-in-chief of McGraw-Hill Higher Education’s Humanities, Social Sciences, and World Languages group.

**David and Vicki Fleishhacker**

**PRODUCERS**

David and Vicki Fleishhacker’s families trace their California roots back to the 1860s. Both have been involved in amateur theatre for decades. Vicki has long been active and performed with Children’s Theatre Association of San Francisco productions, most recently in Cinderella. David appeared in over a dozen musical productions as actor, singer, and lyricist, most recently in 42nd Street Moon’s Of Thee I Sing. He is currently on the board of Berkeley Rep and the San Francisco Symphony Youth Orchestra. David’s parents met in amateur theatre, and his father was instrumental in bringing American Conservatory Theater to San Francisco. Other family members have served on the boards of ACT and Magic Theatre.

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Associate Managing Director/Manager, The Ground Floor
Karena Fiorena Ingersoll
Executive Assistant
Andrew Susskind
Bookkeeper
Kristine Taylor
Associate General Manager/
Human Resources Manager
David Lorenc
Human Resources Consultant
Leurul Lichter
Database Manager
Diana Amezquita

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Lynn Eve Komaromi
Associate Director of Development
Dara Heppe
Director of Individual Giving
Laura Fichtenberg
Campaign Manager
Libbie Hodas
Institutional Grants Manager
Bethany Herron
Special Events Manager
Lily Yang
Individual Giving Associate
Joanna Taber
Development Database Coordinator
Jane Voytek
Development Associate
Beryl Baker

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Director of Public Relations
Voleine Amilcar
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Nora Mereckicky
Video & Multimedia Producer
Pauline Luppert
Communications Manager
Karen McKevitt
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Kyle Sircus
Audience Development Manager
Sarah Nowicki
Webmaster
Christina Cone
Program Advertising
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MEMENTO
Director of School of Theatre
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Associate Director
MaryBeth Cavanaugh
Jan & Howard Oringer
Outreach Coordinator
Dave Maier
Community Programs Manager
Benjamin Hanna
School Administrator
Kashara Robinson
Registrar
Katie Riemann
Faculty
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Ben Johnson - Dave Maier - Julian López-Morillas - Patricia Miller - Edward Morgan - Michael Navarra - Madeleine Oldham - Slater Penney - Marty Pistone - Diane Rachel - Rebecca Stockley - Bruce Williams
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Teacher Advisory Council
Docent Committee
Thalia Dorwick, Director
Matty Bloom, Core content
Nancy Fenton, Procedures
Jean Holmes, Visuals
Charlotte Martellini, Off-site contact & recruitment
Accidental Death of an Anarchist
Charelote Martellini, Lead docent
Sandy Greenberg
Jean Holmes
Dee Kirsch
Karen McKevitt
Joan Sullivan
Alexandra Williams-Fleck

2013–16 BERKELEY REP FELLOWSHIPS
Bret C. Harte Young
Director Fellow
Jacob Harvey
Company/Theatre
Management Fellow
Rae Surbaugh
Costume Fellow
Franziska Mayer
Development Fellow
Annalise Baird
Education Fellows
Gabriella Mingoiola
Alexandra Williams-Fleck
Graphic Design Fellow
Jared Oates
Lighting / Electrics Fellow
Jack Horwich
Marketing & Communications Fellow
Telma Sheppard
Peter F. Stoss Literary/ Dramaturgy Fellow
Sam Barger
Production Management Fellow
Emily Fassler
Properties Fellow
Ashley Nguyen
Scenic Art Fellow
Gena Whitman
Scenic Construction Fellow
Claudia Peterson
Stage Management Fellow
Sofie Miller

AFFILIATIONS
The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theaters are represented by the United Scenic Artists Local USA 829, IATSE.

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Founding Director Michael W. Leibert
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Tickets/box office
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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.

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. Assistive listening devices are available at no charge in both theatre lobbies. Scripts for the hearing impaired are available in the box office. Open captioning is available for at least one performance of every season production.

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

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

Ticket exchange

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

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

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.
They can be impassioned. Funny. Enlightening.

Or inspiring.

They can open doors. And build relationships.

Some can even change the world.

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