THE INTELLIGENT HOMOSEXUAL'S GUIDE TO CAPITALISM AND SOCIALISM WITH A KEY TO THE SCRIPTURES

WRITTEN BY
Tony Kushner

DIRECTED BY
Tony Taccone
Libby will be the first to say she wishes she had moved to St. Paul’s sooner. And why not? As the East Bay’s most appealing senior living community, we offer spacious apartment homes, wonderfully prepared menu options in our lovely dining room, worry-free maintenance, Wi-Fi, and an expanding host of amenities. All of which offer Libby the freedom to grab an oar and become one of the “Ladies of the Lake,” a rowing club on nearby Lake Merritt. We invite you to meet people like Libby and see why 94% of our residents recommend living here. To learn more, or for your personal visit, please call 510.891.8542.
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PAUL TAYLOR DANCE COMPANY
Paul Taylor
Choreographer
Tony Kushner is an intrepid explorer. Armed with only a stack of notebooks and a small arsenal of fountain pens, he makes his way through the vast landscape of American history, seeking to identify dramatic moments of revelatory transformation. Every one of his plays (and screenplays!) focuses on titanic change, times when the oppositional forces of human exchange erupt into chaos and cacophony. Into material conflict. Into the thrill and terror of revolution. There in that vortex Mr. Kushner dwells, sifting through the onslaught of voices, of characters demanding the stage, listening to the breathing of history. And after he’s listened long and hard, after he’s immersed himself in the past so thoroughly that he can re-imagine the present, he unleashes his mighty pen and sets out to capture the motion of the world as it hurls forever forward.

It is, ultimately, an impossible task. The world is far too complicated for any single person to fully comprehend. And yet, a small group of people seems to come astonishingly close. Mr. Kushner is one of those people. His capacity to describe the interrelationship of human thought and behavior within the shifting forces of social and economic upheaval is nothing short of astonishing. In *iHo*, (the friendly nickname given to the play by the playwright’s husband), his interests include the nature of change, Italian-American political history, the explosive real estate market, the fracture and re-bonding of families, and sex as an expression of desire, alienation, value, and identity. Oh, and theology.... All of these interests are channeled through the lives of a single family living in Brooklyn in 2007, a family grappling with the very meaning of life.

*iHo* was produced several years ago at the Guthrie Theater and immediately moved to The Public Theater in New York. While the play was embraced as a significant piece of work, Tony felt he had not completed the job. Paul Valéry famously once said that “a work of art is never completed, only abandoned.” Much to my delight and, I hope, your pleasure, Tony chose not to abandon *iHo*. He has significantly re-worked the text, working feverishly to deepen relationships and vivify ideas. Tonight you will see the results of his labors and the effort of the entire creative team to realize the play’s ambitions. We have the great advantage of knowing that our audience here in Berkeley is up for every challenge, and that Mr. Kushner has, in a real way, come home.

Sincerely,

Tony Taccone
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Elza van den Heever Ellen Orford
San Francisco Symphony Chorus
San Francisco Symphony

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Supported by The Barbro and Bernard Osher Staged Production Fund.

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“Stuart Skelton was born to play the role of Grimes.”
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This has been a year of many firsts

for us here at Berkeley Rep. Of most import were the firsts on our stages. We began the season with those astounding fellows Ian McKellen and Patrick Stewart, whom we affectionately referred to as “the sirs,” in No Man’s Land, which was given its first production here before heading to Broadway. Marcus Gardley’s The House that will not Stand, which emerged from our Ground Floor new play development program, premiered here before going on to a second production at Yale Repertory Theatre. We also produced our first show in the new Osher Studio, bringing Brian Copeland’s Not a Genuine Black Man back for its 10th anniversary. While The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures certainly isn’t the first play by Tony Kushner we’ve produced, it’s been a long time since we’ve had the pleasure of his company, as he’s been in residence during much of the rehearsal process for this production.

It was a year of firsts in a host of other ways. This year we introduced open captioning for at least one performance of all of our shows in an experiment to determine whether there is enough audience interest to justify an ongoing program. We opened the new bar in the old costume shop off the courtyard. We’re giving ourselves some time to figure out how we’ll program the space, but already patrons and staff are enjoying having a place to kick back and kibitz before and after a show. We’ve introduced new classes at our School of Theatre, continuing to expand the range of offerings for adults as well as teens and children. You probably noticed that instead of tearing your ticket at the door, we now scan it so that we can give you better service. We’ve experimented with other new uses of technology, new ways of working, new tools for problem solving, and new ways of improving the experience of artists and audiences here. And thrillingly, with over 18,000 subscribers, this was the first season in which almost every production was extended to meet the unprecedented ticket demand, resulting in what we believe will be the highest attendance in our history.

While Berkeley Rep has always appreciated and valued our historic roots, as evidenced by our return again and again to great plays from the past, we also recognize the importance of opening ourselves up to the future. Maybe nothing exemplifies that impulse more than The Ground Floor, where we incubate new plays and support longtime colleagues like Anna Deavere Smith and Lisa Peterson (co-author and director of last year’s An Iliad) while simultaneously supporting young artists whose work has yet to become mainstream. The impulse behind The Ground Floor is something that we try to replicate throughout our Theatre. Whether it is in our technology, or in our development, marketing, or production departments, we are committed to infusing the entire Theatre with the spirit of experimentation and curiosity that drives our artistic programming.

We still have one non-subscription production to open, Hershey Felder as Leonard Bernstein in Maestro, but we are rapidly moving toward the conclusion of the 2013–14 season. It is satisfying to look back at our many firsts—and yet we’re already looking toward 2014–15 for what new things lie ahead. I hope you’ll be a part of the grand experiment.

Warmly,

Susan Medak
Let your imagination thrive this summer. We offer a diverse range of classes for all ages. Whether you’re learning a new skill or refining your technique, explore what’s in store for you at the School of Theatre.

Adult, teen, and youth classes begin in June.

BERKELEYREP.ORG/CLASSES
The intelligent stage manager's guide to stage managing and theatre with a love of Spice Girls music and A's baseball

BY BERYL BAKER

I'm going to tell you what happened on the day of first rehearsal for The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures. We started with a meet-and-greet and presentation for the Theatre's staff and the show's actors, designers, technicians, crew, and producers. I was geeking out a little bit because playwright Tony Kushner was sitting about 10 feet in front of me. Director Tony Taccone was interviewing Kushner about his return to Berkeley Rep, to which he responded: “I love being at Berkeley Rep. I've always loved working here. I love working here more than any other theatre in the United States because it's such a great place to be...its staff and the crew — and Michael Suenkel!”

At this point Tony Kushner gestured emphatically to the back of the rehearsal hall where our very own production stage manager, Mr. Michael Suenkel, was sitting — and turning bright red.

You should've heard the round of applause that erupted from the staff. Michael Suenkel is one of our long-standing staff members (he came on as an intern in 1984), and he stage manages at least half the productions we put on each year. This season alone he worked on Vanya and Sonia and Masha and Spike, The Pianist of Willesden Lane, The House that will not Stand, and now The Intelligent Homosexual's Guide.... He's traveled with our shows all over the world: New York City, Montreal, Pittsburgh, London, Costa Mesa, New Haven, and Hong Kong, to name a few. He's worked countless hours—a show’s run plus rehearsal time is roughly two months, depending on an extension, not to mention the many 10- to 12-hour work days he’s logged over the past 30 years.

But, what exactly does a stage manager do? In his own words, it’s “a lot of logistics — scheduling, communication, middle management, chairing meetings, taking notes and whatnot...that's what happens during rehearsals.” He continues, “The work changes quite a bit when one is in performance and the stage manager is calling the show. During a performance the stage manager cues all of the electrics, scenery, sound effects, actor entrances, and so on. On a very tightly cued show, like I imagine Intelligent Homosexual's Guide... will be with all the scenery flying across the stage, I guess it is pretty exciting work.”

When I asked him why he went into stage management, he said, “I really enjoy being in the rehearsal hall and working a live performance, and I'm certainly not an actor, so stage management felt like a good fit. A professional theatre company has lots of jobs for people, but precious few that involve one so fully in all aspects of the show at such a personal level and
“A professional theatre company has lots of jobs for people, but precious few that involve one so fully in all aspects of the show at such a personal level and stretch from the very first rehearsal all the way to closing night.”

—MICHAEL SUENKEL

Given everything he’s done for us, I’d like to finish with a takeaway that I find most touching about Michael. It is his 30th anniversary at Berkeley Rep, after all. When I told coworkers I was writing about him for the show program (and he’s probably turning red over this too) a huge number of people contacted me on Facebook, via email, and even through a series of adamant texts and demanded that I ask him about his tie collection (which is amazing and I have a not-so-secret envy of), his love of the Oakland Athletics and the Spice Girls, and the fact that he only likes depressing plays. That last one Michael took issue with and promptly revealed his inner romantic: “Some of my favorites are the most sentimental ones—I loved Eurydice and Girlfriend!”

What I’m getting at is that the human behind the hard worker is what makes Mr. Michael Suenkel a staff member to celebrate. People love him here. I mean, when you get called out by a Pulitzer Prize-winning writer in front of your entire company, I think it’s safe to say you’re doing something right.

REPORT

“A professional theatre company has lots of jobs for people, but precious few that involve one so fully in all aspects of the show at such a personal level and stretch from the very first rehearsal all the way to closing night.”

When you think about it, Michael is part of the production, even before rehearsals start. He’s there to help schedule the meetings just to kick off the first read-through of the script, which might not even be complete yet. He’s there to give input if need be on the artistic side of things whenever an actor, author, director, or choreographer is in need of an outside opinion. He’s there on the very last night of the extension, powering down the equipment in the booths and releasing all crew members. And I know this because I’ve had the pleasure of working alongside him on a show’s run—the man knows every inch of the Theatre’s spaces and memorizes every one of his productions’ rhythms as if they were songs.

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It should come as no surprise that Berkeley Rep’s Season Sponsor Wells Fargo was named the financial service sector’s 2012 Bay Area Top Corporate Giver by the San Francisco Business Times. The results of the bank’s philanthropy can be felt throughout the region: last year, Wells Fargo donated more than $20 million to Bay Area schools and nonprofits, and more than $4.9 million of that supported Alameda County.

But Wells Fargo’s community support goes far beyond dollars donated. By matching employee contributions (up to $5,000 per team member for gifts to accredited educational organizations), offering paid time off for volunteer service, and launching innovative programs like one for volunteer leave, an annual Community Support Campaign (where individual employees raise funds for nonprofits in their communities), and a Volunteer Service Award that comes with a special contribution to the nonprofit or K–12 school where the team member volunteers, Wells Fargo has created a robust culture of community service. In 2013, team members volunteered more than 87,500 hours throughout the Bay Area and more than 12,000 hours in Alameda County alone.

We’re proud to have two prominent members of Wells Fargo’s commercial banking team volunteering with Berkeley Rep. Executive Vice President and Division Manager Lisa Finer has served on Berkeley Rep’s board of trustees since 2010, and just last month we were delighted to welcome Senior Vice President and East Bay Region Manager Hamid Hussain to his first Corporate Council meeting.

“I have always enjoyed theatre, and having a great institution like Berkeley Rep in our own backyard is a terrific blessing. And Berkeley Rep is more than just productions—it’s a voice of our local artistic community.”

—HAMID HUSSAIN
Over the years, Lisa has volunteered with community organizations including United Way, Habitat for Humanity, and others. Her particular interests have led her to lend her skills to those organizations, including Berkeley Rep. “I think the arts play an important role in the cultural, educational, and economic life of a community, and I feel a responsibility to make a contribution to the community that I live and work in, beyond just writing a check—I want to be a part of the process of making it a better place,” she says.

Hamid has volunteered primarily with youth organizations like the Bay Area Leadership Foundation and Young Entrepreneurs at Haas that help underprivileged high school students to reach college and beyond. “I faced similar economic hardships growing up as some of these youth,” he notes, “and I have a passion to help them see there is a way out through education.”

Hamid applauds Berkeley Rep’s School of Theatre, which, through scholarships and free and deeply discounted programs in the schools, makes arts learning accessible and helps close the arts-education gap between economically disadvantaged students and their peers from more affluent households. While this is Hamid’s first experience volunteering with an arts organization, he says, “I have always enjoyed theatre, and having a great institution like Berkeley Rep in our own backyard is a terrific blessing. And Berkeley Rep is more than just productions—it’s a voice of our local artistic community.”

Since relocating to the Bay Area—Hamid in 2000 from Toronto, Canada, and Lisa in 2010 from Modesto—both have come to identify deeply with the local community and take pride in its accomplishments. Lisa comments, “This is my town. I’m happy that my energy, enthusiasm, and strategic and financial skills can help strengthen key community resources like Berkeley Rep and add value to Wells Fargo’s generous support and commitment as a longtime Season Sponsor.” We are too!
Sparkling OVATION raises over $640,000

BY ANNALISE BAIRD

The Four Seasons San Francisco was abuzz on April 19 as hundreds of Berkeley Rep supporters found themselves donning boas for the camera, dining on course after gourmet course prepared by Executive Chef Mark Richardson, and bidding on exciting auction lots to benefit the Theatre at the 2014 OVATION Gala.

The night was kicked off with a surprise flash mob dance led by choreographer Heath Hunter that even had Managing Director Susie Medak dancing onstage! The entertainment continued as the spunky and vivacious DawnMarie Kotsonis led the live auction for the second year in a row. And, as the night came to a close, guests were entertained with a surprise sneak peek at Berkeley Rep’s opening show for the 2014–15 season—a performance by cabaret sensation Meow Meow. A few guests were even coaxed into the action onstage!

The generosity of the attendees hit a high note when DawnMarie asked guests to raise their paddles to make a gift in support of Berkeley Rep, and the event concluded with $644,000 raised. All funds from the gala will benefit Berkeley Rep’s artistic and educational programs, which strive to make theatre more accessible through classes and outreach for thousands of Bay Area youth, a diverse array of productions each season, and countless supplemental workshops and events, many of which are made free to the public.

Thank you to all who made this year’s OVATION Gala such a success—and so much fun!
How to build a Teen Arts Advocate

Over the past four years, Berkeley Repertory Theatre’s “Claim Your Arts” initiative has developed an army of teen arts advocates who can confidently and passionately articulate the value of an arts education. While most of these students will not have professional careers as artists, they will enter adulthood with a clear point of view on why art matters from both a personal and global perspective. The model for producing teen leaders can vary, but Claim Your Arts provides students with the tools to advocate for their needs, to have empathy for others, to utilize multiple tactics to make their case, and to nurture a deep appreciation for arts experiences.

Learn more about Claim Your Arts at berkeleyrep.org/claimyourarts

Identify teenagers who already have a personal connection to the arts, whether as an artist or observer.

Learn more about Claim Your Arts at berkeleyrep.org/claimyourarts

Expand the team and involve others by making it a creative activity. No one said this had to be a stodgy exercise. Make it fun for the high school students. Use group field trips, multimedia, social media, games, and contests to encourage wide participation.

Now the teens get to be creative and weave the facts throughout their storytelling. They must use their arts skills to not only articulate stories and information, but also debate their side. This includes understanding and anticipating an opponent’s arguments.
Identify an issue that resonates with the high school students. Strategize ways that they can affect change.

Encourage the teens to be creative and share stories describing why they participate in the arts and the impact it has had on their lives.

Strong advocates need to be able to articulate their point of view quantitatively as well as qualitatively. Assist the teens in unpacking the issues and learning the key facts. Advise them to focus on statistics they find compelling.

Teenagers “owning their story” and articulating points of view on behalf of their peers is amazingly effective. As long as teens are authentic and prepared, their presence always makes an impact on their target audience.

As in any creative endeavor, advocacy is a skill which requires practice to develop proficiency. Arrange for the teenagers to address various audiences in different formats to refine their passionate and persuasive arguments and develop an ease with their topic.
Your legacy is a conversation starter.

Where you’ve been testifies to your strength.

Where you are attests to your brilliance.

Where you’re going speaks to your ambition.

And though the conversation starts with a word, a moment, a dream, where it ends could be even more powerful.

So when you’re ready to add your financial goals to the conversation and learn how you can continue to build your legacy, come talk to us.

Ask us any questions you may have.

We’ll ask a few of our own.

Together we’ll find the answers you need to create that next chapter of your life.

Your legacy is a conversation starter, but it’s just a beginning.

We can help you keep it going.

Just say the word.

Call, click, or stop by to start a conversation today.
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Curtain down, bottoms up!

By Sarah Nowicki

When Shakespeare wrote the line, “Let’s drink together friendly and embrace,” did he envision bellying up to a barkeep wearing a metallic-silver “On the Rocks” T-shirt, ordering a Manhattan made with St. George Spirits Breaking & Entering bourbon, and discussing the newest work from Tony Award-winning playwright Tony Kushner? We think so! Since unveiling our new bar off the Thrust Stage courtyard last September, we have embraced the night-owl culture during extended hours every Thursday, Friday, and Saturday evenings by encouraging folks to cap off their night with us. With a revived craft cocktail program curated by our friends at East Bay Spice Company—Berkeley’s late-night hangout for craft cocktail enthusiasts located just around the block on Oxford Street—we look to raise the bar on what a night at the theatre can be. From late-night jam sessions with the cast of Kneehigh’s Tristan & Yseult (who, not to mention, almost single-handedly supported local brew sponsor Trumer Pils for the duration of the show’s run in the Roda Theatre) to celebrity sightings of Mikhail Baryshnikov during Man in a Case and the signing of our chalk walls by actors and directors throughout the season, our new bar is proving to be the life of the post-show party.

Clockwise from top: Patrons mingle in our new bar, located just off the Thrust courtyard; Shakin’ things up — Joel DiGiorgio from East Bay Spice Company mixes a craft cocktail; Lizan Mitchell signing the wall in the bar on opening night of The House that will not Stand.
Tarell Alvin McCraney

Head of Passes
By Tarell Alvin McCraney • Directed by Tina Landau
MacArthur “Genius” Award winner Tarell Alvin McCraney pens this poignant and poetic new play about the journey of family and faith, trial and tribulation. “Unbelievably powerful,” lauds WBEZ Radio.

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
By Molière • Adapted by David Ball
Directed by Dominique Serrand
This modern interpretation of Molière’s popular satire about religious hypocrisy is as intense and incisive as the day it was written, and just as entertaining.

Party People
By UNIVERSES (Steven Sapp, Mildred Ruiz-Sapp, and William Ruiz, aka Ninja) Developed and directed by Liesl Tommy
In this high-wattage fusion of story and song, the theatre ensemble UNIVERSES rocks and unlocks the legacy of the Black Panthers and the Young Lords.
Kathleen Turner

“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!”
—BROADWAY WORLD

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

Two-time Tony and Oscar nominee Kathleen Turner is all smarts and sass as the brassy, sharp-witted political journalist. “Wonderful, entertaining and illuminating,” raves Huffington Post.

“KJ is an amazing theatre-maker. Her play will be a theatrical event that will reveal something about the heart of American society.”
—TONY TACCONE

Meow Meow

An Audience with Meow Meow
By Meow Meow · Directed by Emma Rice

The “post-post-modern” phenomenon creates a musical world premiere of gargantuan proportions featuring sizzling songs, sequins and satire, blow-torch wit, and divine mayhem!

“Ingenious… Unlike many farces, this one is also verbally funny. Bean’s script is full of good gags… Combines a tightly-written text with the gaiety of popular entertainment.”
—LONDON GUARDIAN

Richard Bean

One Man, Two Guvnors
By Richard Bean · Directed by David Ivers
Join Francis in the fun as he leads you through this topsy-turvy world of love triangles and mistaken identities—backed by a swingin’ live band. “Gut-busting,” says the Hollywood Reporter.

Introducing the 2014–15 Subscription Season

KJ Sanchez

X’s and O’s (A Gridiron Love Story)
By KJ Sanchez with Jenny Mercein
Directed by Tony Taccone

This gripping world premiere commissioned by Berkeley Rep takes an unflinching look at the lives and loves around the singularly American sport of football — and the lingering questions it asks of us all.

“Devilishly funny bones, heavenly vocal chords!”
—THE LONDON EVENING STANDARD

—BROADWAY WORLD

“Ingenious… Unlike many farces, this one is also verbally funny. Bean’s script is full of good gags… Combines a tightly-written text with the gaiety of popular entertainment.”
—LONDON GUARDIAN

“KJ is an amazing theatre-maker. Her play will be a theatrical event that will reveal something about the heart of American society.”
—TONY TACCONE

Seventh Avenue at 43rd Street
A WINDOW INTO THE DEAF WORLD
BY JULIE MCCORMICK

20 · THE BERKELEY REP MAGAZINE · 2013–14 · ISSUE 7
Few writers alive today can be spoken about with the level of reverence that is reserved for Tony Kushner. In his impressive career, he has received a Pulitzer Prize, been nominated for two Academy Awards, and was awarded with the National Medal of Arts by President Obama. Kushner, never one to be short on words, met with Catherine Steindler to shed some light on his process, between his office in Manhattan and a café in Provincetown, Massachusetts.
Catherine Steindler: You’ve played with illusion and reality quite a bit in your plays.

Tony Kushner: Whatever else is going on onstage and whatever else people are learning and experiencing in the course of a play, they’re always being taught critical consciousness by the inadequate illusion. That’s why I wanted to go back to the theatre of illusion with Angels and have magical things happen. When we did it at the National [The National Theatre in London], Richard Eyre [the artistic director at the time] was concerned that the angel wasn’t flown in on thin, nearly invisible wires but that instead she came swinging in on this big obvious rope. But I loved that. I thought, Exactly. That’s the idea.

In Angels, if you do what Oskar Eustis [who directed the world premiere at the Mark Taper Forum] and I worked out in the stage directions for the first arrival of the angel, if you follow the directions exactly—now the lights flicker, now the bed moves—it works on a whole other level than if you just say, Nobody’s going to believe it’s an angel. Just make some noise and some crashing and have the ceiling split when she comes in. The closer you bring the audience to believing, the more powerful the equal and opposite reaction is —the disbelief. When they see that the stuff falling from the ceiling is Styrofoam—because of Equity you can’t drop real plaster on an actor, alas—and that the crack in the ceiling is precut and the angel’s on visible wires, they’re right on the edge of belief and disbelief.

Watching theatre, you learn that existence is legible but that you have to have a critical mind if you’re going to read it.

You sound like Gus in Intelligent Homosexual.

That’s exactly what Gus is talking about. Marxism-Levinism has made the world become transparent and legible to him. That’s what metatheories are meant to do—not necessarily to explain everything, but to command a magisterial enough vista, to have a deep enough coherence that they become for their adherents a way of understanding the world, at least of beginning an understanding. We’re now in the 21st century and have seen so many metatheories fail that we’re very skeptical, appropriately skeptical, of all of them. But I think we’re still in search of them and always will be, because we apprehend that there is coherence in the universe. We understand that what appears chaotic is merely the result of a limited point of view. If you can view chaos itself from God’s eye, you can see great patterns. Everybody from Aristotle and Plato to Wallace Stevens has written about this.

The point is to pierce the veil of illusion and see underneath to the skeleton, to the infrastructure, to the plumbing, and see how this stuff is actually made and how the magic effect is produced. You can’t live as anything other than history’s fool if you don’t make an effort to do that. I mean, you will always wind up being history’s fool—it’s not like you’re going to get out of it—but the only hope we have is for people not to be literal readers, not to be fundamentalist readers, and to understand that, from the Holy Scriptures on, the whole point is to interpret and to understand. I think theatre forces you to do that.
Is theatre unique in that respect?
No, film demands interpretation, of course, and there are great directors who emphasize the artificiality of film, its theatricality. But in film, the possibility exists of creating overwhelmingly convincing, nearly inescapable illusion, and that doesn’t exist as a possible choice onstage. You just can’t manage it. In a film like Avatar the illusion is almost inescapable, almost all encompassing, and it’s certain that, as we proceed into the future, cinematic illusion is becoming even more so. The flat projection screen is already a kind of archaic convention. It’s just an imitation of the proscenium arch, really. In the future we’re going to take drugs and the screen will be all around us and we’ll have sensory experiences with it and I’m sure it’ll be great, but people will still be going to the theatre to watch Hamlet and Laertes fight. The great thing about having somebody die at the end of a sword fight is that it takes a lot of physical energy to do a sword fight. So they’re dead, but their ribcages are heaving up and down. The incomplete, imperfect illusion will never be unnecessary for human beings, and its home will always be in the theatre, where everything, including death, is simultaneously thoroughly and yet not entirely convincing.

Do you tend to write very quickly and then revise, and revise, and revise?
I tend to delay as long as I possibly can and get into a lot of trouble and get everyone upset. And then it comes out. I always write under panic. I seem to need that.

Does the panic enliven your plays, or is it just a horrible necessity you have to endure?
It’s definitely horrible and I don’t want to believe it’s a necessity, but it seems to be. I don’t want to valorize it in myself, because it has made it hard for me and very hard for the people who work with me... It’s caused problems for many theatres I’ve worked with, for Mike Nichols and for Steven Spielberg. It’s never been a good thing. It’s something I have struggled with and suffered from all of my life.

I find writing very difficult. It’s hard and it hurts sometimes, and it’s scary because of the fear of failure and the very unpleasant feeling that you may have reached the limit of your abilities. You’re smart enough to see that there’s something that lies beyond what you’ve been able to do, but you don’t know how to get there, how to make it happen in the medium in which you’ve decided to work. I can be very
praxis, a combining of the material and the immaterial. The ac-
a combination of idea and action, what Marx and Freud called
an intellectual act. It doesn't happen exclusively in your head. It's
writing almost anything. Because writing is not simply an
found it to be the case that you've got to start writing, and
writers—it's because the thing isn't there in your head. I've
reluctance is like that.

When you feel most terrified—I think this is true of most
people in an intrusive, slightly domineering, slightly paranoiac
way. You start to suspect every motive you have and every
motive that everyone else has, but I think what you get in
return for that is a degree of consciousness about how we act
and interact.

Do you feel that psychoanalysis is necessary for a writer?
I don't want to say that everyone should be in psycho-
analysis, but I certainly think Freud is valuable, even essential.

Learning to read the text of human behavior and the immense-
ly complex way that language constitutes meaning is impor-
tant. Being an analysand (a person undergoing psychoanalysis)
also teaches a kind of ethics, a kind of scrupulousness about
behavior. You learn that you're going to do things you didn't
consciously intend, things that you intend only on a very deep
level. You learn that it's better, when those things happen, to
acknowledge that they happened. You lose your innocence
and that's painful and it makes you a pain in the ass. If you
read The Psychopathology of Everyday Life or the theory of the
unconscious or Interpretation of Dreams, you start listening to
people in an intrusive, slightly domineering, slightly paranoiac
way. You start to suspect every motive you have and every
motive that everyone else has, but I think what you get in
return for that is a degree of consciousness about how we act
and interact.

When you talk about doing things that are motivated on
an unconscious level and trying to read people, I think
about rehearsals. I know you had a tough time in Intelligent
Homosexual rehearsals.
I wrote iHlo in rehearsal at the Guthrie and then for various
reasons found it very hard to get back to before we went into
rehearsal again at the Public. Some of the central cast members
had been with the play from the beginning, and they're all
einormously smart and talented and very powerful actors, and
it wasn't entirely clear by the end of the rehearsal process at the
Public who owned the characters they were playing. It was clear
who was going to own them, because it's my play. But I felt like
I was having to negotiate with the actors whenever I wanted to
make changes, and sometimes I had to submit to them. A great
actor like Linda Emond is not faking it. She's doing annihilating
work, and if I start monkeying around too much with the words,
it's terrifying for her, for any actor working at her level. It's like
brain surgery—it makes her work impossible. A playwright
in production is a soul divided. You don't want to fuck up the
production, and you can easily do that by not respecting what
the director and actors need. But you must also take care of the
play. The needs of these two different things—the play and the
production—are often incommensurable.
But production is also the great thing about being a
playwright. When your work is reasonably close to comple-
tion, you get to go into a room full of wonderful people who
will then help you continue to write your play. The solitude of
novelists and poets and nonfiction prose writers is a terribly
frightening thing for me to contemplate. Actors and directors
make my life so much easier, and even sometimes happier. The
only problem is that, as my friend George Wolfe always says, a
playwright has to be able to know when it's time to leave the
party. Rehearsal rooms are hotbeds of suffering and agony and
joy and sex, or at least eroticism and excitement, and you can
get very caught up in them. It's hard to leave and go back and
be alone with a blank page. This is something that every writer,
playwright or otherwise, goes through. But as a playwright I
don't think you quite develop the same talent for solitude that
poets and novelists do. I wish I were a poet.

Excerpted from The Paris Review’s “Art of Theater No. 16: Tony Kushner,”
by Catherine Steindler (Issue 201, Summer 2012).
JOINING THE CONVERSATION

Though *The Intelligent Homosexual’s Guide*... does not require an intimate understanding of the history of labor or theological thought, these quotes curated from the notebooks of Tony Kushner act as inspiration and signposts for the play’s intellectual journey.

The formula for theater is just birth and death. The effect of theater, its impact, is the fear of change because the last change is death. There are two ways of dealing with this fear: as comedy, by deflating the idea of death; and as tragedy, by elevating it.

— Heiner Müller, interviewed by Sylvère Lotringer

The intelligence knows nothing of those closed situations of life from which there is no escape.

— *Time Regained* by Marcel Proust

[Dialectics] introduces living men — actions, self-interest, aims, unselfishness, events and chances — into the intelligible structure of The Becoming. It analyzes a totality that is coherent yet many-sided and dramatic. Is not dialectical materialism therefore both a science and a philosophy, a causal analysis and a world-view, a form of knowledge and an attitude to life, a becoming aware of the given world and a will to transform this world, without any of these characteristics excluding the other?

— Dialectical Materialism by Henri Lefebvre

The life of the spirit is not that life which shrinks from death and seeks to keep itself clear of all corruption, but rather the life which endures the presence of death within itself and preserves itself alive within death.

— Hegel, *The Phenomenology of Mind*, used as the epigraph to Henri Lefebvre’s Dialectical Materialism

— Truth bestows no pardon on error but wipes it out in the most effectual manner.
— The dream of death must be mastered by Mind here or hereafter.
— When we are awake we dream of the paths and pleasures of matter. Who will say... That this dream — rather than the dreamer — may not be mortal man?

— Science and Health with a Key to the Scriptures by Mary Baker Eddy

Time has always been a contested terrain in the clash between labor and capital. In the past, the assumption that a hard day’s work was both necessary and a moral obligation undermined efforts to reduce the workday. The “new politics of time” confronts this assumption with skepticism.

— Longshoremen by William DeFazio

— Tenacity and acumen are privileged spectators of this inhuman show in which absurdity, hope and death carry on their dialogue.

— Albert Camus, “An Absurd Reasoning”

Two pennies will buy a rose; Three pennies, and who can tell?

— “Buy and Sell” by Laura Nyro
Dearest Quintus, don’t wonder about my farm, if there are cornfields, if the olive crops make me rich, what’s up with my orchards, pastures, whether vines wrap around the elm trees. I’ll go on and on covering every detail, writing to you. Surrounded by mountains, the valley’s shadowed; when the sun rises his aspect is of the right side, and as he’s fleeing, of the left. You’d love the climate. How could you feel otherwise, when the thornbushes make sweet red berries, and plums for prunes, and the oaks make acorns for the cattle, and for the owner of all of this, they make shade? You’d say that it’s like leafy Tarentum was suddenly more accessible. There’s a spring, worthy of the river it’s named after, as cooling and refreshing as the Hebrus is to Thrace, the flowing of which has use-value to the unwell mind, useful to the guts as well.

It’s thanks to this sweet and, please believe me, wondrous hideaway that I present myself to you, pickled in good health, even in autumn.

You’re rectitudinous, if careful of your reputation. For many years Rome’s praised you as happy. But I’m worried that you might believe what others say about you, or that you’ll believe you can be happy without being wise and good, or, just because people say you’re healthy and upstanding, you’ll hide that palsy you often get at suppertime, concealing your greasy, shaky hands. Only a fool moron denies out of pride that he’s got ulcers. When they go on about the battles you’ve fought, on land and sea, and catch your attention saying things like “Jupiter, who watches over you and the city, keeps it unclear who cares more for the other, you or the city,” praise that, as you know, is really only fit for Augustus; when they tell you you’re a philosopher and a man of distinguished tastes, do you recognize yourself in all that?

‘Nempe uir bonus et prudens dici delector ego ac tu.’ Qui dedit hoc hodie, cras si uolet auferet, ut, si detulerit fasces indigno, detrahet idem. Pone, meum est,’ inquit; pono tristisque recedo. Idem si clamet furem, neget esse pudicum, contendat laqueo collum pressisse patronum, mordear oppribriis falsis mutemque colores? Falsus honor iuuat et mendax infamia terret quem nisi mendosum et medicandum? Vir bonus est quis? ‘Qui consulta patrum, qui leges iuraque seruat, quo multae magnaque secantur iudice lites, quo res sponsore et quo causae teste tenetur.’
But maybe this man’s household and his neighbors notice that his decorous manner’s a flimsy front, rotten inside.

“I’ve never stolen from you, I’ve never been a runaway!”

If my slave tells me that, I respond “Here, have your reward: I’ve never beaten you for doing so.”

He says “I didn’t murder either.”

“Then you won’t end up crow-food on a crucifix.”

He says “I am a frugal, righteous man!” This common farmer shakes his head at that, dubious.

“The cautious wolf sidesteps the wolftrap, the hawk’s suspicious of snares, the pike slips past the baited hook; the good man despises evil. You do good because you’re afraid of getting caught. If you could get away with it, you’d be holy one minute, profane the next. If you steal only one of my thousands of bushels of beans, my loss is a little thing, but your wickedness isn’t.

A good man like you, respected in the marketplace, revered in the law courts,
sacrifices a pig or an ox to the gods, calling ‘Janus Father!’ in a clear, clear voice, ‘Apollo!’ But you barely move your lips, afraid you might be heard, when you also pray ‘O lovely Lauerna, make me a good liar, make me seem righteous and just, let night cover my sins and thick clouds obscure my fraudulence!’

Is a free miser any better than a slave if every penny he sees dropped in the road makes him bow down to pick it up?

To be envious is to be anxious, and anxious men, I think, aren’t free. Rushing about, frantic to get richer, they drop their weapons and abandon their posts as defenders of virtue. If you capture men who act this way, don’t kill them; enslave them and sell them. You can make a profit.

Or put them to work, feeding your livestock or plowing; sailing ships in winter; trading corn and dry goods in the market; they’re oxen, pack animals, they’re used to drudgery.

The good man, the wise man is brave enough to say:

‘Pentheus, king of Thebes, what terrible things can you do to me?’

‘I’ll take everything you have.’

‘My cattle, you mean? My farm, my possessions and bank account? Take them.’

‘And I’ll shackle you hand and foot, and hand you over to a sadistic jailer.’

“God will free me, as soon as I ask him to.”

What the character’s saying is: “I’ll die.”

That’s my understanding. The last line is always death.
HERSHEY FELDER as LEONARD BERNSTEIN in Maestro

Book by Hershey Felder
Music and lyrics by Leonard Bernstein and others
Directed by Joel Zwick
Special Presentation · Starts June 5
MAY 16–JUNE 29, 2014
RODA THEATRE · MAIN SEASON

Berkeley Repertory Theatre presents the West Coast premiere of

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

Written by
Tony Kushner
Directed by
Tony Taccone

CAST

IN ORDER OF APPEARANCE

Eli Jordan Geiger
Pill Lou Liberatore
Paul Tyrone Mitchell Henderson
Clio Randy Danson
Vito Joseph J. Parks
Empty Deirdre Lovejoy
Gus Mark Margolis
Adam Anthony Fusco
Maeve Liz Wisan
Sooze Tina Chilip
Shelle Robynn Rodriguez

PRODUCTION STAFF

Scenic Design Christopher Barecca
Costume Design Meg Neville
Lighting Design Alexander V. Nichols
Sound Design Jake Rodriguez
Assistant Scenic Design Kit Stølen
Casting Directors Amy Potozkin, CSA
Calleri Casting, CSA
Stage Manager Michael Suenkel
Assistant Stage Manager Megan C. McClintock

The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures was originally commissioned and produced by the Guthrie Theater
Joe Dowling, Artistic Director
Original New York Production by The Public Theater
Oskar Eustis, Artistic Director
Joey Parnes, Interim Executive Director
and
Signature Theatre Company
James Houghton, Founding Artistic Director
Erika Mallin, Executive Director
The actors and stage managers are members 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.
Profiles

Tina Chilip

Sooze

This is Tina’s Berkeley Rep debut. She was recently in Chinglish at Portland Center Stage and Syracuse Stage, directed by May Adrales. Her New York credits include Golden Child at Signature Theatre Company (directed by Leigh Silverman), Flipzoids at Ma-Yi Theater Company, Joy Luck Club at Pan Asian Repertory Theatre, and A Dream Play at the National Asian American Theatre Company. She has performed regionally in M. Butterfly at the Guthrie Theater, Yellow Face at TheatreWorks, and in productions at Trinity Repertory Company and more. Internationally, she was in Golden Child at the Cultural Center of the Philippines, where she received a Philstage Award Citation for Outstanding Female Lead Performance. Tina is a graduate of the Brown University/Trinity Rep MFA Acting Program. Visit tinachilip.com.

Anthony Fusco

Adam

Anthony made his Berkeley Rep debut earlier this season in Vanya and Sonia and Masha and Spike. A Marin County kid, he came back to the Bay Area from New York City in 1999 and since has been a leading actor and company member at American Conservatory Theater and California Shakespeare Theater, playing memorable roles in dozens of productions. His favorites include Napoli!, Clbourne Park, Samuel Beckett’s Play, Dead Metaphor, David Mamet’s Race and November, The Homecoming, Hedda Gabler, Caucasian Chalk Circle, and The Three Sisters at act; and King Lear, Blithe Spirit, The Importance of Being Earnest, The Tempest, Arms and the Man, and Candido at Cal Shakes. On Broadway, Anthony appeared in The Real Thing and The Real Inspector Hound. He has performed in plays off Broadway (and off off off Broadway) and at many of America’s major regional theatres. His (few) film appearances include his role as a creepy priest in Francis Ford Coppola’s Twixt. Anthony lives in San Francisco with his wife and two children. He is a graduate of Juilliard.

Randy Danson

Clio

Randy was last seen at Berkeley Rep in Finn in the Underworld and prior to that as Violet in Suddenly Last Summer, both directed by Les Waters. Her regional credits include Vivian in Wit at Philadelphia Theatre Company, for which she won the Barrymore Award, and Shen Teh/Shui Ta in The Good Person of Szechwan at Arena Stage, for which she received a Helen Hayes Award. She appeared as the title role in Robert Woodruff’s production of The Duchess of Malfi at American Conservatory Theater. Most recently in New York City she appeared in the American premiere of Caryl Churchill’s newest play, Love and Information, produced by New York Theatre Workshop, and on Broadway as Madame Morrible in Wicked. She was in Martin Scorsese’s The Last Temptation of Christ, and a number of films by independent filmmaker Mark Rappaport. In 1992 she received an Obie Award for Sustained Excellence.

Lou Liberatore

Pill

This is Lou’s Berkeley Rep debut. He appeared on Broadway in As Is and Burn This (also in London), starring John Malcovich and Joan Allen, for which he was nominated for the Tony, Drama Desk, and Outer Critics Circle Awards. He has also appeared off Broadway at the Ensemble Studio Theatre, Circle Repertory Company, the Vineyard Theatre, and the Lark Theatre, among others. His selected regional credits include shows at Westport Country Playhouse, Center Stage, Pioneer Theatre Company, Two River Theater Company, the Alley Theatre, Steppenwolf Theatre Company, and the Mark Taper Forum. His TV credits include The Good Wife, Nurse Jackie, Sex and the City, Law & Order, and others. He appeared in the films Blood from a Stoner, Box, Mary and Louise, and It’s My Party. A graduate of Fordham University (Lincoln Center), Lou studied with the legendary acting teacher William Esper, was a member of the historic Circle Repertory Company, and is a lifetime member of the Ensemble Studio Theatre. Visit louliberatore.com.

Jordan Geiger

El I

Jordan is making his Berkeley Rep debut. He appeared off Broadway in Peter and The Starcatcher at New World Stages, The Correspondent at Rattlestick Playwrights Theater, and The Best of Everything at HERE Arts Center. A Denver native, Jordan studied at Juilliard, where some of his favorite credits include The Seagull, directed by Lucie Tiberghien; Hay Fever, directed by Dakin Matthews; and All’s Well That Ends Well.

Tyrone Mitchell Henderson

Paul

Tyrone’s New York credits include The Piano Lesson, Bring in ‘Da Noise, Bring in ‘Da Funk (national tour), The America Play, The Tempest (with Patrick Stewart), Two Noble Kinsmen, The Public Sings, King Lear, and Letters to the End of the World. His regional credits include Angels in America, The Trip To Bountiful, An Enemy of the People, Tartuffe, The Winter’s Tale, Radio Golf, The 39 Steps, Romeo and Juliet, Julius Caesar, Antony & Cleopatra (with Suzanne Bertish), Much Ado About Nothing, The Merchant of Venice, Othello, Hamlet, Topdog/Underdog, Intimate Apparel, Yellow- man, Jitney, All My Sons, The Crucible, and Blues for an Alabama Sky (with Phylicia Rashad). He has appeared on television in The Following, Boardwalk Empire, Suits (pilot), five episodes of the Law & Order series, As The World Turns, and All My Children. His film credits include Ride for Your Life and The Treatment. Tyrone received a Dallas-Fort Worth Theater Critics Award and a Leon Rabin Award, and he was nominated for an AUDELCO Award, a Connecticut Critics Circle Award, and a Kevin Kline Award. Visit tyronemitchellhenderson.com.

Deirdre Lovejoy

Empty

Deirdre is making her Berkeley Rep debut. She appeared on Broadway in Nora Ephron’s Lucky Guy starring Tom Hanks and directed by George C. Wolfe, Six Degrees of Separation (also the first national tour), Getting and Spending, and The Gathering. Her off-Broadway credits include the original production of How I Learned to Drive (also at Arena Stage), A Midsummer

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Night’s Dream and Machinal at The Public Theater, and Henry V at the Delacorte Theater. Her select regional credits include Macbeth, Comedy of Errors, and The Sisters Rosenweig at the Old Globe; Heartbreak House at the Huntington Theatre Company; The House That Jack Built at Indiana Repertory Theatre; and Dark Rapture at American Conservatory Theater. She played Rhonda Pearlman on HBO’s The Wire for five seasons. Other TV shows and films include Girls, Orange Is the New Black (season two), Bones (as The Gravedigger), Body of Proof, The West Wing, American Horror Story, Private Practice, Criminal Minds, The Closer, all of the Law & Order series, and Step Up. Deirdre wrote and performed her solo piece Bird Elephant China for the Chautauqua Theater Company last year, and the show is in development for theatrical performance and the speaker circuit. She received her BFA from University of Evansville and her MFA from New York University. Visit deirdrelovejoy.com and follow her on Twitter, @ddlovejoy.

Mark Margolis

This is Mark’s first appearance at Berkeley Rep. He most recently played Bernie Madoff in Deb Margolin’s Imagining Madoff at Stageworks/Hudson. He has appeared on Broadway in Infidel Caesar and The World of Sholom Aleichem. He has performed at many New York theatres including The Public Theater, Playwrights Horizons, and Second Stage Theatre. His regional credits include shows at Yale Repertory Theatre, Center Stage in Baltimore, Hartford Stage, the Wilma Theater, Berkshire Theatre Festival, the Denver Center Theatre Company, the Coconut Grove Playhouse, and Williamstown Theatre Festival, among others. Mark has appeared in all of Darren Aronofsky’s films beginning with Pi. He has also appeared in many other films including Scarface, Ace Ventura: Pet Detective, Defiance, The Thomas Crown Affair, Gone Baby Gone, Dinner Rush, 1492: Conquest of Paradise, The Tailor of Panama, Stand Up Guys, Jakob the Liar, and Mickey Blue Eyes. He played Tio in Breaking Bad, a performance which earned him a primetime Emmy nomination. He has also appeared in the TV mini-series Mildred Pierce as well as TV Shows Californication, Oz, The Equalizer, Kings, American Horror Story (second season), and Person of Interest, among others. Mark studied with Stella Adler and is a member of the Actors Studio.

Joseph J. Parks

Joseph is making his Berkeley Rep debut. He appeared off Broadway Eurydice at Second Stage Theatre. His regional theatre credits include Romeo and Juliet, Eurydice, and Richard II at Yale Repertory Theatre; Romeo and Juliet at California Shakespeare Theater; Broadway Bound at the Old Globe; The History of Invulnerability and Love Song at Cincinnati Playhouse in the Park; The Goat, or Who is Sylvia? and Slay the Dragon at American Conservatory Theater; The Sweetest Swing in Baseball at Magic Theatre; and Wintertime at San Jose Repertory Theatre. His television credits include Person of Interest, Golden Boy, 666 Park Avenue, and Law & Order. Joseph received his MFA from the Yale School of Drama.
Robynn Rodriguez

A native of the San Francisco Bay Area, Robynn is always thrilled to be back at Berkeley Rep, where she was last seen in the world premiere of Ghost Light, created and developed by Tony Taccone and Jonathan Moscone and directed by Jonathan. She was also in Berkeley Rep’s production of The Oresteia and the world premiere of David Edgar’s Continental Divide (a co-production with the Oregon Shakespeare Festival), which toured to La Jolla Playhouse, Birmingham Rep, and the Barbican in London. For 22 seasons, Robynn was a member of the resident acting company at Oregon Shakespeare Festival, where she appeared in over 40 productions. Her work has been seen at the Guthrie Theater, the Kennedy Center for the Performing Arts, Actors Theatre of Louisville, Arena Stage, the Eureka Theatre Company, and the Shakespeare Theatre Company, among others. In 2013, Robynn made her directorial debut at the Utah Shakespeare Festival with Shakespeare’s King John.

Liz Wisan

Liz is delighted to be making her Berkeley Rep debut. She was just seen at Yale Repertory Theatre in the world premiere of These Paper Bullets!, and at Seattle Repertory Theatre in Christopher Bayes’ production of The Servant of Two Masters, which originated at Yale Rep in 2010, and has enjoyed incarnations at the Shakespeare Theatre Company, the Guthrie Theater, and ArtsEmerson. Her New York credits include the Broadway and Lincoln Center Theater productions of Other Desert Cities (understudying and performing the role of Brooke), Bill W. and Dr. Bob at Soho Playhouse, Billy Witch at Astoria Performing Arts Center, and Miss Lilly Gets Boned, My Base and Scary Heart, and The Sporting Life at Studio 42, with which she is a resident artist. Her regional credits include The Merchant of Venice at the Shakespeare Theatre Company, Hannah at Premiere Stages, The Winter’s Tale at Chautauqua Theater Company, and Anything Goes, Twelfth Night, and Cloud Tectonics at Williamsstown Theatre Festival. She has been seen in the TV series Elementary and in the films Ready or Knot and Bitches. Liz performs long-form and musical improv in New York City, and writes and performs stand-up and sketch comedy. She received her MFA from Yale School of Drama.

Tony Kushner

Playwright

Tony Kushner’s plays include A Bright Room Called Day; Angels in America, Parts One and Two; Slavs!; Homebody/Kabul; the musical Caroline, or Change and the opera A Blizzard on Marblehead Neck, both with composer Jeanine Tesori. He has adapted and translated Pierre Corneille’s The Illusion, S.Y. Ansky’s The Dybbuk, Bertolt Brecht’s The Good Person of Szechwan and Mother Courage and Her Children; and the English-language libretto for the opera Brundibár by Hans Krasa. He wrote the screenplays for Mike Nichols’ film of Angels in America, and for Steven Spielberg’s Munich and Lincoln. His books include Brundibar, with illustrations by Maurice Sendak; The Art of Maurice Sendak, 1980 to the Present; and Wrestling With Zion: Progressive Jewish-American Responses to the Palestinian/Israeli Conflict, co-edited with Alisa Solomon. Kushner is the recipient of a Pulitzer Prize, two Tony Awards, three Obie Awards, two Evening Standard Awards, an Olivier Award, an Emmy Award, two Oscar nominations, and the Steinberg Distinguished Playwright Award, among other honors. In 2012, he was awarded a National Medal of Arts by President Barack Obama. He lives in Manhattan with his husband, Mark Harris.

Tony Taccone

Director / 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 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 Leombruno Sclitto. 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 this season marks his eighth collaboration with Kushner when he directs The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures. Tony’s regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, The Public Theater, and Seattle Repertory Theatre. As a playwright, Tony recently debuted ghost Light and Rita Moreno: Life Without Makeup. His latest play, Game On, written with Dan Hoyle, premiered in April 2014 at San Jose Repertory Theatre. In 2012, Tony received the Margo Jones Award for “demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre.”

Christopher Barecca

Scenic Designer

Christopher’s work has been seen at Berkeley Rep in Man and Superman, The Illusion, Caucasian Chalk Circle, Macbeth, Skylight, The Oresteia, Rhinoceros, Crime and Punishment, Culture Clash’s The Birds, and Anna Deavere Smith’s Twilight: Los Angeles, 1992. His Broadway credits include Rocky, Michael John LaChiusa’s Marie Christine, Gabriel García Márquez’s Chronicle of a Death Foretold (American Theatre Wing Award), Richard Greenberg’s The Violet Hour, Howard Korder’s Search and Destroy (Drama-Legue Award), and Timberlake Wertenbaker’s Our Country’s Good (Prague Quadrennial). Christopher has designed many off-Broadway shows, including Greenberg’s Everett Beekin and Three Days of Rain (Drama Desk nomination), LaChiusa’s Bernarda Alba, Bernard-Marie Koltes’ Roberto Zucco, Thomas Stritch’s Neon Psalms (American Theatre Wing nomination), and Antonio Skarmeta’s Burning Patience. He also designed for a production of King Lear in Dijon, France (Prague Quadrennial), as well as Stephen Dallaire’s solo show Macbeth at the Almeida Theatre in London. His opera credits include Matsukaze at the Lincoln Center Festival and the Spoleto Festival and Stephn Merritt’s Peach Blossom Fan (Prague Quadrennial), both directed by Chen Shi-Zheng; and León/Soyinka’s Scourge of Hyacinths at the Münchener Biennale (bmw Award nomination). His dance credits include Susan Marshall’s Solo, Roman Oller’s Good Night Paradise and Tears for Violeta. Christopher was awarded an NEA Arts in America grant to work with artists in Calcutta, India. He is the head of scenic design at CalArts.

Meg Neville

Costume Designer

Meg’s Berkeley Rep credits include Closer; Dinner with Friends; Eurydice (also at Yale Repertory Theatre and Second Stage); Galileo; Ghost Light (also at Oregon Shakespeare Festival); Ghosts; In the Wake (also at the Kirk Douglas Theatre); Pericles, Prince of Tyre; Suddenly Last Summer; Tragedy: a tragedy; Tribes; and Yellowjackets. She also recently designed The Cocanuts and The Taming of the Shrew at OSF, Lady Windermere’s Fan at California Shakespeare Theater, and Krissy Kritters in the Scarlet Night at Cutting Ball Theater. As an associate artist for Cal Shakes she designed Pastures of Heaven, An Ideal Husband, The Tempest, King Lear, A Midsummer Night’s Dream, Macbeth, Love’s Labour’s Lost, Mrs. Warren’s Profession, Happy Days, The Winter’s Tale, All’s Well That Ends Well, Rosencrantz and Guildenstern Are
Dead, and Twelfth Night (Bay Area Critics Circle Award). Meg has worked in the Bay Area at Marin Theatre Company, American Conservatory Theater, San Jose Repertory Theatre, Joe Goode Performance Group, San Francisco Opera Center, and the Magic Theatre. Her regional and New York venues include Brooklyn Academy of Music (Orfeo with Chicago Opera Theater), the Atlantic Theater Company, New York Stage and Film, Center Stage, Hartford Stage, South Coast Repertory, Portland Stage Company, and Dallas Theater Center. Meg is a graduate of the Yale School of Drama and resides in San Francisco with her husband and three children.

Alexander V. Nichols
LIGHTING DESIGNER
Alex is returning to Berkeley Rep for his 27th production. His Broadway credits include Wishful Drinking (originally presented by Berkeley Rep), Hugh Jackman — Back on Broadway, and Nice Work If You Can Get It. His off-Broadway productions include In Masks Outrageous and Austere, Los Big Names, Horizon, Bridge & Tunnel, Taking Over, Through the Night, and In the Wake. Alex’s regional theatre credits include American Conservatory Theater, the Mark Taper Forum, National Theater of Taiwan, Oregon Shakespeare Festival, and La Jolla Playhouse, among others. His dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet; lighting supervisor for American Ballet Theatre; and resident visual designer for the Margaret Jenkins Dance Company since 1989. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance, Hong Kong Ballet, Singapore Dance Theatre, and the Royal Winnipeg Ballet. Alex’s recent projects include the museum installation Circle of Memory, a collaboration with Eleanor Coppola recently presented in Stockholm, Sweden; and video and visual design for Life: A Journey Through Time, a collaboration with Frans Lanting and Philip Glass recently presented at the Concertgebouw, Amsterdam.

Jake Rodriguez
SOUND DESIGNER
Jake is a sound designer based in the San Francisco Bay Area. His regional credits include the world premieres of Troublemaker; or The Freakin Kick-A Adventures of Bradley Boatright, Girlfriend, and Passing Strange at Berkeley Rep; world premieres of Brownsville Song and The Christians at Actors Theatre of Louisville; Underneath the Lintel and Scorched at American Conservatory Theater; Hamlet (2012) at California Shakespeare Theater; world premieres of Bruja, Annapurna, and Oedipus el Rey at Magic Theatre; Eurydice at Milwaukee Repertory Theater; The People’s Temple at Guthrie Theater; and Clementine in the Lower 9 at TheatreWorks. He has designed off Broadway at the Pershing Square Signature Center for Eve Ensler’s Emotional Creature. Jake is the recipient of a 2004 Princess Grace Award.
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 36 Views, Endgame, Eurydice, 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 Takazakuras’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

Megan C. McClintock
ASSISTANT STAGE MANAGER
Since starting at Berkeley Rep as a fellow nearly 10 years ago, Megan has run the backstage for over 20 productions. Her favorites include Girlfriend, Eurydice, The Arabian Nights, The White Snake, Dear Elizabeth, The Miser, Coming Home, Wishful Drinking, No Man’s Land, and How to Write a New Book for the Bible. Megan also regularly stage manages for the San Francisco Opera Center’s Merola program, and her favorite Merola shows include Così Fan Tutte, L’elisir d’Amore, and Postcard from Morocco. Megan studied theatre and history at Willamette University and is also the proud co-owner of one of Berkeley Rep’s wiggliest mascots, Burrows the Dog.

Amy Potozkin
CASTING DIRECTOR/ARTISTIC ASSOCIATE
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 Theater 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 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. Amy is a member of CSA, the Casting Society of America.

Calleri Casting
CASTING
Calleri Casting is James Calleri, Paul Davis, and Erica Jensen. Their most recent theatre credits include Venus in Fur on Broadway and the long-running Fuerza Bruta, as well as All in the Timing, My Name is Asher Lev, the revival of Passion, and The Revisionist starring Vanessa Redgrave and Jesse Eisenberg. Some
past Broadway credits include 33 Variations, Chicago, James Joyce’s The Dead, and A Raisin in the Sun. Calleri also cast for shows at The Civilians, Classic Stage Company, Epic Theatre Ensemble, the Flea Theater, Keen Company, Long Wharf Theatre, McCarter Theatre Center, New Georges, the Old Globe, Rattlestick Playwrights Theatre, stagefame, Summer Play Festival, and Williamstown Theatre Festival. They cast to 10 seasons with Playwrights Horizons, including such plays as Betty’s Summer Vacation, Goodnight Children Everywhere, Lobby Hero, Small Tragedy, and Violet, to name a few. Their TV credits include Army Wives, Hope & Faith, Monk, and Z Rock, and film credits include Another Earth, Armless, Merchant Ivory’s The City of Your Final Destination, Heights, Lisa Picard is Famous, Peter & Vandy, Ready? OK!, Trouble Every Day, The White Countess, and Yearbook. Calleri received 12 Artios Awards for Outstanding Achievement in Casting and is a member of CSA.

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 Benjamite 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 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 at 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 Dansk/Dansk Theatre in Denmark, Peggy Picket Sees the Face of God by Roland Schimelpfenig at the Luminato Festival/Canadian Stage Toronto, Eclipse by Danai Gurira at Yale Repertory Theatre and Woolly Mammoth Theatre Company, The Good Negro by Tracey Scott Wilson at The Public Theatre and Dallas Theater Center, A History of Light by Elsa Davis at the Contemporary American Theatre Festival, Angelo’s Mixtape by Elsa Davis at Synchoncity 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.

Bruce Golden & Michelle Mercer LEAD PRODUCERS
Michelle and Bruce have been ardent supporters of Berkeley Rep since 1993, when they moved with two young children in tow to Berkeley. Their favorite evenings at Berkeley Rep were usually the discussion nights where often friends would join them as well. Michelle and Bruce always felt that Berkeley Rep was an exceptional Bay Area cultural treasure as it was willing to support courageous new works and nurture innovative young playwrights. In 2002, Bruce and Michelle moved to London, where they nourished themselves on a steady diet of English theatre (note the proper spelling) until they could return to their beloved Berkeley Rep. They are delighted once again to be back in the very center of leading-edge theatre and are honored to be lead producers for two of this season’s great productions. Their two now grown children are also tremendous theatre junkies and will hopefully be joining Bruce and Michelle for some of this season’s performances.

Jack & Betty Schafer LEAD PRODUCERS
Betty and Jack are proud to support Berkeley Rep. Jack, one of the Theatre’s board members, also sits on the boards of San Francisco Opera and the Straus Historical Society. He is vice-chair of the Oxbow School in Napa and an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty, a retired life coach, has resumed her earlier career as a nonfiction writer and poet. She serves
on the boards of Brandeis Hillel Day School, Coro Foundation, Earthjustice, and Scholars for Educational Opportunity (SEO).

**Frances Hellman & Warren Breslau**
EXECUTIVE PRODUCERS
Warren and Frances are avid watchers of live theatre, which includes Berkeley Rep and an annual pilgrimage to London’s West End. Having loved Berkeley Rep for years, they are thrilled to sign on as producers of *The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures*. They are very proud of the cutting-edge, exceptional theatre that Berkeley Rep continuously produces. Frances’ day job is as professor of physics at UC Berkeley and Warren is a machinist and welder at 5th Street Machine Arts.

**Stephen Belford & Bobby Minkler**
PRODUCERS
Stephen and Bobby have been together avidly enjoying theatre for over 30 years. They now see more than 50 shows in New York City annually, as well as subscribe locally to Berkeley Rep and American Conservatory Theater. They particularly want to thank Pat Sakai, Lynn Eve, and Susie for showing them the door through the fourth wall and helping nudge them through it. They were thrilled to see the world premiere of *Perestroika* in late 1992 in Los Angeles, and are thrilled to again witness as well as participate in bringing the current collaboration of Tony Taccone and Tony Kushner, *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*, to the West Coast 22 years later.

**Carole B. Berg**
PRODUCER
Carole is a former president and longtime member of Berkeley Rep’s board of trustees, since 1987, currently serving as a sustaining advisor. She founded and twice co-chaired the highly successful Narsai Toast, which has become the Ovation gala. She has served as a past president of the Marin Symphony Association, a founding member of the Berkeley Festival and Exhibition, and as a trustee for numerous Bay Area arts and community organizations, among them American Bach Soloists, Berkeley Community Fund, Cal Performances, Community Music Center, Kronos Quartet, Marin Theatre Company, Philharmonia Baroque Orchestra, San Francisco Performances, and San Francisco Symphony Youth Orchestra Committee. A former music major, she has a passion for the performing arts, golf, and the Oakland A’s, not necessarily in that order.
Mary Ruth Quinn & Scott Shenker
PRODUCERS
Mary Ruth and Scott first started attending Berkeley Rep when they moved to California in 1984. Having moved to Berkeley last September, they are looking forward to being more involved with Berkeley Rep’s future.

Martin & Margaret Zankel
PRODUCERS
Margaret and Martin count “active Berkeley Reptiles” amongst the numerous former titles that they possess. Martin is a former Berkeley Rep president, co-chair of his law firm, chairman of a real estate investment trust, etc. Maggi is a Cal Berkeley grad, a docent at the California Academy of Sciences, and current primary source of support for numerous feral beasts (not including Martin) who show up for the nightly feeding at her back door. Maggi and Marty are always happy to be fortunate enough to have their names associated with anything that Tony Taccone and Tony Kushner collaborate to put on the stage like, say, tonight’s play.

The Bernard Osher Foundation
PRODUCTION SPONSOR
The Bernard Osher Foundation, which supports higher education and the arts, was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides scholarship funding to selected colleges and universities across the nation. It also benefits programs in integrative medicine at Harvard University, UCSF, and the Karolinska Institute in Stockholm. In addition, the Foundation supports a national network of educational programs for seasoned adults, the Osher Lifelong Learning Institutes, which now operate on the campuses of 157 institutions of higher education. Finally, an array of performing arts organizations, museums, and selected educational programs in the San Francisco Bay Area and the State of Maine receive Foundation grants. The Honorable Barbro Osher, Consul General of Sweden in California, chairs the Foundation’s board of directors. With a generous gift to Berkeley Rep, the Foundation established The Bernard Osher Foundation New Play Development Fund to support the commission and development of new plays.

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Mina Morita

Assistant to Mr. Kushner
Ben Kaplan

Deck crew
Kourtney McCrary
Matt Reynolds
Thomas Weaver

Electrics
Stephanie Buchner
Melina Cohen-Bramwell
Jeff Dolan
Victoria Hendrix
Kelly Kunaniec
Kourtney McCrary
Will Poulin
Krista Smith
Micah J. Stiegitz
Thomas Weaver
Audrey Wright
Lauren Wright

Music consultant
Julie Wolf

Prop artisans
Mia Baxter
Rebecca Willis

Scene shop
Patrick Keene
Geoffrey Nolan Libby
Ben Sandberg
Stephanie Shipman
Read Tuddenham

Scenic artists
Zoe Gopnik-McManus
Lassen Hines
Christopher Jee
Anya Kazimierski
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Sound engineer
Brendan Aanes

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ADMINISTRATION
Controller
Suzanne Pettigrew
Director of Technology
Gustav Davila
Associate Managing Director/ Manager, The Ground Floor
Karena Fiorena Ingersoll
Executive Assistant
Andrew Susskind
Bookkeeper
Kristy Taylor
Associate General Manager/
Human Resources Manager
David Lorenz
Human Resources Consultant
Laurel Leichter
Database Manager
Diana Amiezquila

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Director of Marketing & Communications
Robert Sweibel
Director of Public Relations
Voleine Amielar
Art Director
Nora Mercedicy
Video & Multimedia Producer
Pauline Luppert
Communications Manager
Karen McKevitt
Marketing Manager
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Audience Development Manager
Sarah Nowicki
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Program Advertising
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Director Fellow
Jacob Harvey
Company/Theatre Management Fellow
Rae Surbaugh
Costume Fellow
Franziska Mayer
Development Fellow
Annalise Baird
Education Fellows
Gabriella Mingoa
Alexandra Williams-Fleck
Graphic Design Fellow
Jared Oates
Harry Weininger Sound Fellow
Sarah Jjaco
Lighting / Electrics Fellow
Jack Norwitz
Marketing & Communications Fellow
Tatiana Sheppard
Peter F. Sloss Literary/ Dramaturgy Fellow
Sam Bagser
Production Management Fellow
Emily Fassler
Properties Fellow
Ashley Nguyen
Scenic Art Fellow
Gena Whitman
Scenic Construction Fellow
Claunder Peterson
Stage Management Fellow
Sofie Miller

Operations
Interim Facilities Director
Lauren Shorofsky
Building Engineer
Thomas Tran
Maintenance Technician
Johnny Van Chang
Facilities Assistants
Sonny Hudson · Sophie Li · Carlos Mendoza · Jesus Rodriguez · LeRoy Thomas

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Associate Director
Mary Beth Cavanaugh
Jan & Howard Oringer
Outreach Coordinator
Dave Maier
Community Programs Manager
Benjamin Hanna
School Administrator
Kashara Robinson
Registrar
Katie Riemann
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Outreach Teaching Artists
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AFFILIATIONS
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Simone Dinnerstein, Piano

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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 loss. Assistive listening devices are available at no charge in both theatre lobbies. Scripts 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.

Considerations
No food or glassware in the house
Beverages in cans, bottles, or cups with lids are allowed.

No smoking
Smoking—including the use of e-cigarettes—is prohibited in Berkeley Rep’s buildings and courtyard.

Please keep perfume to a minimum
Many patrons are sensitive to the use of perfumes and other scents.

Recycle and compost your waste
Help us be more green by using the recycling and compost containers found throughout the Theatre.

Phones / electronics / recordings
Please make sure your cell phone, pager, or watch alarm will not beep. Doctors may check pagers with the house manager and give seat location for messages. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

Please do not touch the set or props
You are welcome to take a closer look at the set, but please don’t step onto the stage. Some of the props can be fragile, and are placed precisely.

No children under 7
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre.

No babes in arms.

Theatre 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.

Theatre maps

STAGE

RODA

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