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2013–14 · SPECIAL ISSUE

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FINANCIAL AID IS AVAILABLE FOR YOUTH AND TEEN CLASSES
Welcome to Berkeley Rep and our special presentation of Man in a Case. We are delighted to share this extraordinary show with you. This production is the second of four special events scheduled in our 2013–14 season, beginning last fall with the extraordinary talents of Ian McKellen and Patrick Stewart in No Man’s Land and concluding with the return of virtuoso pianist Hershey Felder in June with Hershey Felder as Leonard Bernstein in Maestro.

Between now and June, though, you have many opportunities to experience more terrific theatre here at Berkeley Rep with our four remaining mainstage season productions. We hope you’ll want to see The House that will not Stand, opening in early February. We commissioned this new play from one of America’s most prolific and important young playwrights, Oakland–born Marcus Gardley, and it’s shaping up to be a real treasure. It’s followed by the satirical and outrageous Accidental Death of an Anarchist, probably the most important play by the Nobel Prize–winning playwright Dario Fo. Nina Raine’s Tribes was one of the hot new off–Broadway plays last year. We think this play about a young deaf man finding his way in the world—a play that raises questions about the limits of language, words, and meaning, and that heightens their value—will resonate with Bay Area audiences. Then join us for our final mainstage production in May when Pulitzer Prize–winner Tony Kushner and Michael Leibert Artistic Director Tony Taccone team up for the The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures, an epic tale of love, family, sex, money, and politics.

Berkeley Rep presents stories that we hope will change the way you think about theatre—and the way you think about life. We’re looking forward to these spring shows, and nothing would make us happier than to share them with you.

Warmly,

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What’s so special about a special event?

Bringing more theatre to Berkeley

BY KYLE SIRCUS

The play’s the thing, so it seems.
Shakespeare said it and our audiences reinforce it season after season. At Berkeley Rep, we’re proud to present seven thrilling plays in each year’s subscription season. These shows inspire imagination and pique our curiosity. Some have won Tony Awards, and others are being seen on our stage for the first time after being developed in The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work.

But if the play’s the thing, why not produce more of them? Several years ago, we started asking ourselves this very question. Because of technical and personnel demands, our shows run on relatively fixed schedules. We’re lucky already: with two theatres, we often have two different shows running simultaneously. Welcoming up to 2,000 people into our artistic home on a given day makes us beam with pride!

Where our subscription season ends, special events begin. While all of our shows are special in their own right, ones that fall outside of our regular season schedule offer us the chance to stretch ourselves. A special event might afford an artist the chance to try work in front of an audience for the first time. Eve Ensler premiered Emotional Creature here, and Ian McKellen and Patrick Stewart took on a revival of No Man’s Land before making the trek from Berkeley to Broadway. Or it might mean accommodating a busy artist’s schedule when it doesn’t align with our calendar, as with Hershey Felder’s presentation of George Gershwin Alone last summer (and his upcoming performance as Leonard Bernstein). Some, like Brian Copeland’s 10th-anniversary reprise of his much-beloved Not a Genuine Black Man this spring in our new Osher Studio, allow established artists to revisit their most seminal work with new audiences.

Most importantly of all, we’ve stretched and expanded our notion of a theatre season to bring you the highest quality live theatrical productions. You may not know this, but you are the reason artists like Mikhail Baryshnikov and Big Dance Theater come to work at Berkeley Rep. Artists value our audience’s curiosity, intellectual prowess, and keen ability to appreciate a wide array of art. So we hope you feel special. And we hope you come back to see us again soon. Who knows what surprise you might find in store?
A day in the life of the Berkeley Rep School of Theatre

BY TELMA SHEPPARD

Go outside the Roda Theatre and just a few steps past the box office, and you'll stumble upon a red brick building with two giant green doors. On the other side of this gateway lives a world of rambunctious energy, busy with events, students, theatre-making, and — sometimes — teachers dressed as mummies.

Built on the foundation of fostering the creative potential of its surrounding community, the Berkeley Rep School of Theatre has served over 225,000 people with its eclectic programming since its inception in 2001.

From producing over 100 original plays to mentoring hundreds of young professionals through Berkeley Rep's fellowship program, the School of Theatre's daily calendar is always full.

With so much going on, we wanted to give you a peek into the inner workings of the School. Here's your all-access pass to what may be happening on any given day.

8:32am
“How can an elephant-headed Hindu god regain his confidence after breaking his tusk? Will the other gods tease him?” asks teaching artist Marilet Martinez as she reads Ganesha's Sweet Tooth in a Story Builders workshop with first graders at Wildwood Elementary in Piedmont.

9:46am
It’s week four of the Performance Lab workshop at San Lorenzo High School. Jan & Howard Oringer Outreach Coordinator Dave Maier leads students in a writing exercise as they recall a vivid childhood memory for a piece they’re collectively creating.

10:21am
Eight winter class registrations, four 2014–15 fellowship applications, and one voicemail inquiring about the Summer Theatre Intensive just came in.
10pm
Adult students in the Introduction to Directing class walk out the doors of the School into the chilly night, so ending another day in the life of the Berkeley Rep School of Theatre.

6:55pm
A volunteer docent greets patrons just before the 7pm pre-show presentation in the upper Roda lobby.

6:05pm
“Do-re-mi-fa-so-la-ti-do,” sings Rebecca Castelli while leading vocal warm-ups during a private voice lesson.

11:18am
Rachel Fink, director of the Berkeley Rep School of Theatre, is on a conference call with other colleagues throughout the state to plan an arts advocacy initiative with California Alliance for Arts Education.

11:55am
High school students take their seats in the Thrust for the student matinee performance of The Pianist of Willesden Lane.

1:02pm
Berkeley Rep fellows from all departments meet in the Harrison campus conference room for a seminar on résumé writing and successful interview skills, led by Berkeley Rep’s Production Manager Tom Pearl and Human Resources Consultant Laurel Leichter.
For the good of the group

BY SARAH NOWICKI
If one is the loneliest number, two is company, but three’s a crowd, what happens with a group of 10 or more? If you’re heading to a show at Berkeley Rep, it means your social decuplet is eligible for discounts on tickets to main- and limited-season productions. What’s more, many local schools and organizations have found that attending theatre as a group cultivates a uniquely shared experience.

The Jewish Federation of the East Bay arranged a private reception for 100 guests in our Helen C. Barber lobby in December before attending a performance of The Pianist of Willesden Lane. The special night out culminated with the lighting of the last candle on the Chanukah menorah. “Once together, everyone was energized around the common symbolism of the season,” says Joanna Neuman, director of development at the Jewish Federation. “People heard how wonderful the show was and wanted to go together for that reason.”

“Berkeley Rep’s staff go out of their way to accommodate us and make the entire group booking process simple and stress-free.”

For the last two years, Jeff Kramer, professor of theatre and dance at Ohlone College in Fremont, has been organizing group outings for his students to at least six Berkeley Rep productions, including Chinglish, Vanya and Sonia and Masha and Spike, and Tristan & Yseult. “We see 10 productions a semester at theatres throughout the Bay Area, and Berkeley Rep’s shows are always the highest-rated by my students,” says Jeff. “Berkeley Rep’s staff go out of their way to accommodate us and make the entire group booking process simple and stress-free.”

From our flexible Entourage program, which allows attendees to purchase tickets online using a discount code designated for their group, to our Student Matinee Series, in which middle and high school students can attend a performance with their classmates at a subsidized rate, reserving group tickets to a performance instantly creates a memorable excursion with minimum effort — not to mention great savings.

For information on group ticket rates and Entourage, click berkeleyrep.org/groups or call 510 647-2918.
In this interview with Elizabeth
Williamson, the senior dramaturg and director of new play development at Hartford Stage, Annie-B and Paul discuss their approach to the original source material for Man in a Case as well as the unique design elements used in the production.

Elizabeth Williamson: You’ve developed shows from a wide range of sources, from Flaubert, to Agnès Varda, to Euripides. What drew you to these stories of Chekhov’s?

Annie-B Parson: We have been borrowing small bits of text from Chekhov plays for the past 20 years and using them in assemblages, because like most theatre people we’re continually reading Chekhov—he comes up a lot. I’ve choreographed some Chekhov pieces, and Paul’s acted in quite a few [Three Sisters directed by Austin Pendleton, Brace Up! (Three Sisters) by the Wooster Group, and a Russian production of Ivanov], but Big Dance Theater had never done a full Chekhov work. So when Misha [Mikhail Baryshnikov] suggested this, we jumped on it.

Paul Lazar: So we read “Man in a Case” and I just felt that even though it’s prose, not a play, it’s eminently actable—because of the narrative, the sequence of events—an intensely introverted man falls in love with a noisy, extroverted woman, she humiliates him and it kills him—this seemed to be something that could be staged.

When you started developing the show, it was based on one short story, “Man in a Case.” What led you to incorporate “About Love” as well?

Annie-B: A practical matter. It’s one of my favorite things, when someone from the outside imposes a theatrical necessity—it could be spatial, temporal, or thematic—it traps you in a way that can be really generative. In this case “Man in a Case” was too short for a full evening, and I had fantasized about doing “About Love” but couldn’t imagine how to express it. However, when the practical question of needing 15 more minutes to complete the evening came up, I returned to it. Since we’d started working I had a stronger sense of what we as a group could do in relation to Chekhov and I felt confident about adapting it. And I love the contrast between the exteriority of “Man in a Case” and the interiority of “About Love.” Plus, the two stories are actually two parts of a trilogy.

Paul: We’ve also discovered connections between the two characters Misha plays. Even though the character in “Man in a Case” seems so one-of-a-kind and the character in the second story so like other people, they both have preconceived ideas about how to live, even if it means living life in a case. The protagonist of “About Love” is also in a case, because he has a notion of what an honorable life is supposed to be and he won’t defy it when he falls in love. Both he and the woman he loves don’t act on their feelings, which leaves them in a sort of purgatory. Chekhov was critical of both men for living in a case of their own construction.
As Brian Kulick, the artistic director of Classic Stage Company, says, you can distill the wisdom of Chekhov into two words: Live Now.

You often use a range of source material in creating your work. Beyond the stories, are there other sources you drew on to create this show?

Annie-B: Yes, quite a few. We started by looking at instructional videos because Belikov (the “man in a case”) is a lover of rules and prescribed behaviors, and because he’s a teacher. And since the hunters frame the piece, we also borrowed from YouTube clips of contemporary hunters’ everyday talk about hunting. In terms of movement, we drew on folk dance material from the period, and we drew on images of surveillance cameras to reflect Belikov’s paranoia.

Paul: On the first day of rehearsal we also tape-recorded people talking about their backgrounds and origins. We think where a Chekhov story can come out of now is the way people in the contemporary moment talk, so that we could emerge out of that to tell the stories and then return back to that contemporary world—to give some contemporary roots to the piece. Chekhov is forever contemporary.

With Big Dance Theater, you have long-standing relationships with many of the artists involved in each show. How do those relationships develop, and how do they inform the work?

Annie-B: They deeply inform the work. If you’ve had the experience of working with a real ensemble, which I would say is a group who has worked together for at least 7+ years, you’re really lucky because you have a shared vocabulary, a shared aesthetic, and this can be quite a powerful art machine!

If you’ve had the experience of working with a real ensemble, which I would say is a group who has worked together for at least 7+ years, you’re really lucky because you have a shared vocabulary, a shared aesthetic, and this can be quite a powerful art machine!

Your work makes a major use of design. Can you talk about how video functions in the show?

Annie-B: Video design is almost another character in the piece—it contemporizes the material because it is digital; it puts us automatically into the present. For “About Love,” video hones in and heightens the psychological perspective on how the heart loves and protects itself, by looking at the people and the architecture of the room as one, and simultaneously from different perspectives—with cameras above, to the side, at different angles—reminding you of multiple viewpoints, of the twisting and turnings of our thinking, looking at the mind, and the ways we both make decisions and remember. Misha’s character is observing, reliving, and recalling his actions, feeling, defending, and contemplating his actions—as you do when you meditate on something very carefully.

I think Chekhov’s stories are either written from the outside, as in “Man in a Case” which feels like it is about life observed, or from the inside as in “About Love.” “About Love” feels much more personal—it’s one of his stories where he spills a drop of blood. Not that I’m trying to prove it’s biographically based, as many scholars have—but it is palpably something he knows intimately about and had pain around.

Paul: I think the video is very much part of our adaptation of the work. If you were just to take this story and give it to a playwright and ask them to theatrically adapt it, with stage directions, dialogue, etc., that’s one way or style of telling it. I think the way we use video and sound—and some of the video even has text scrolling through it—in a certain sense it’s more evocative of the experience of reading a story. Not in the sense that we speak the text verbatim (which we also do), but that in seeing a play you take some of the language, and the imagery related to the language (sometimes obliquely) so as to replicate the reading experience; it gives you the experience of imagistic resonance rather than literal representation.

In this production you also have designers present, and working on stage. What led to that choice?

Annie-B: I think it’s about transparency, issues of transparency in theatre, and issues of transparency in Chekhov. Chekhov is brutally honest—which has always been one of my favorite things in his work. By placing the designers and technicians on the stage we are showing the inside of making the piece; we show the seams, the honesty of our theatre, and I find this beautiful and worth exposing. Showing how things work on stage is in part a reflection of Chekhov’s transparency.

Paul: We didn’t do a playwright adaptation, where you’re turning the story into a play, in which case we would want to mask the machinery of the illusion a little more. But it’s Chekhov’s unvarnished contemporary quality and his not feeling at an historical distance that we’re going after. I wanted our world to be present in the piece. I also think that coming from the less-traditional theatre, I’m inclined to ask myself about the purpose of conventions that are just accepted: that we hide the technical elements, and have it be a mysterious magic. I like to ask whether that’s only convention or in fact appropriate to a piece and I didn’t see any reason to adhere to that here. It’s not a convention I particularly like. We often dispense with hiding the machinery and that felt good in this piece.

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Berkeley Repertory Theatre presents

Man in a Case

Adapted from Two Short Stories by Anton Chekhov: “Man in a Case” and “About Love”
Adapted and Directed by Paul Lazar & Annie-B Parson / Big Dance Theater
Choreographed by Annie-B Parson

JANUARY 25–FEBRUARY 16, 2014
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CAST
Belikov            Mikhail Baryshnikov
Barbara           Tymberly Canale
Ivan              Chris Giarmo
Burkin            Paul Lazar
Kovalenko         Aaron Mattocks

Additional Onstage Appearance
Tei Blow, Jeff Larson

Set Designer        Peter Ksander
Costume Designer    Oana Botez
Lighting Designer   Jennifer Tipton
Sound Designer      Tei Blow
Video Designer      Jeff Larson
Associate Video Designer  Keith Skretch
Music Director      Chris Giarmo
Production Stage Manager  Brendan Regimbal
Assistant Director   Aaron Mattocks
Assistant Set Designer  Andreea Mincic
Assistant Lighting Designer  Valentina Migoulia
Assistant Stage Manager  Erin Mullin
Assistant Video Designer  Steven Klems
Technical Director    Nathan Lemoine
Sound Supervisor      Anthony Luciani
General Manager       Huong Hoang
Company Manager       Katie Ichtertz

Produced by Baryshnikov Productions

Man in a Case was produced in association with ArKtype / Thomas O. Kriegsmann, and commissioned and premiered by Hartford Stage Company, Hartford, CT (Darko Tresnjak, Artistic Director; Michael Stotts, Managing Director), premiering March 1, 2013
Partial support of open captioning is provided by Theatre Development Fund
Mikhail Baryshnikov

Mikhail Baryshnikov, a native of Riga, Latvia, began studying ballet at the age of 9. As a teenager, he attended the Vaganova Choreographic School in Leningrad, graduating from student to principal dancer of the Kirov Ballet in 1969. In 1974, he left the former Soviet Union to dance with major ballet companies around the world including the New York City Ballet, where he worked with George Balanchine and Jerome Robbins. In 1980 he began a 10-year tenure as artistic director of American Ballet Theatre, nurturing a new generation of dancers and choreographers. From 1990 to 2002, he was director and dancer with the White Oak Dance Project, which he co-founded with choreographer Mark Morris. In 2005, he opened the Baryshnikov Arts Center (bac), a creative home for local, national, and international artists to develop and present work. His film and television credits include The Turning Point (Oscar nomination), White Nights, and various television shows, including three Emmy Award–winning specials. He has appeared on Broadway in Metamorphosis, for which he received a Tony nomination and a Drama Desk Award, and in Forbidden Christmas or The Doctor and the Patient (Lincoln Center Festival, Beckett Shorts (New York Theatre Workshop), In Paris (Berkeley Rep, the Broad Stage, Lincoln Center Festival, and an international tour), and most recently in The Old Woman (international tour) directed by Robert Wilson. His many awards include the Chubb Fellowship, the Commonwealth Award, the Jerome Robbins Award, the Kennedy Center Honors, and the National Medal of Honor. In 2010, he was named an Officer of the French Legion of Honor.

Tymberly Canale

Dancer, actor, choreographer, and teacher Tymberly Canale has collaborated and performed with the award-winning New York City–based Big Dance Theatre since 1995. With this dynamic experimental dance theatre company, she has performed around the world, and is currently at work on Alan Smithe Directed This Play, a new work that will premiere in Lyon, France in March 2014. She received a 2010 New York Dance and Performance (Bessie) Award for her role in Comme Toujours Here I Stand. Tymberly obtained her MFA in dance in 2009 from Hollins University/American Dance Festival and has recently served on the faculty of Barnard College, Peridance/Capezio Certificate Program, the University of the Arts, Marymount Manhattan College, and the American Dance Festival. Her choreographic credits include I Hate Everybody Mexicans, written by Luis Enrique Gutiérrez Ortiz Monasterio and directed by Danya Taymor, Brecht’s play A Respectable Wedding at New York University (directed by Karin Coonrod), and Tristan Tzara’s The Gas Heart (for Big Dance Theater), as well as assisting in Theatre for a New Audience’s off-Broadway production of John Ford’s The Broken Heart and contributing movement for the David Byrne/Alex Timbers/Annie-B Parson production of Here Lies Love.

Chris Giarmo

Chris Giarmo is an artist, designer, and composer based in New York. He has performed with Big Dance Theater since 2005, composed choral music for its 2011 production of Supernatural Wife at Brooklyn Academy of Music’s Next Wave Festival and in Paris, and will be performing in and music directing its new production, Alan Smithe Directed This Play, premiering in Lyon, France in 2014. He is also a founding member and resident composer of New York–based theatre company Half Straddle, whose productions include In the Pony Palace/Football, Seagull (Thinking of you), and Away Uniform. His recent sound design/composition credits include Young Jean Lee’s Untitled Feminist Show, Faye Driscoll’s You’re Me, Jackie Sibbels Drury’s We Are Proud to Present a Presentation..., Mac Wellman’s 3 2’s or AFAR, and Gertrude Stein’s Pink Melon Joy. Chris has a solo music project titled Boys Don’t Fight (boysdontfight.com) and is co-creator of Homoflix (homoflix.wordpress.com), a queer film review blog with Jess Barbagallo.

Paul Lazar

Paul Lazar co-founded the Bessie and Obie Award–winning Big Dance Theatre in 1991 with Annie-B Parson and Molly Hickok. His work with Big Dance includes conceiving, directing, and/or performing in such works as Supernatural Wife (Brooklyn Academy of Music, 2011), Comme Toujours Here I Stand (The Kitchen, 2010), Plan B (Japan Society, 2009), and Mac Wellman’s Antigone (Classic Stage Company, 2004). He also directed Young Jean Lee’s We’re Gonna Die. He and Annie-B Parson are currently creating a new piece, Alan Smithe Directed This Play, which will open in Lyon, France in spring 2014. He has performed in the Wooster Group’s North Atlantic, Brace Up, Emperor Jones, and The Hairy Ape. Other stage credits include The Three Sisters at Classic Stage, Young Jean Lee’s Lear, Marie Irene Fornes’ Mud, and Richard Maxwell’s Cowboys and Indians. His film roles include Silence of the Lambs, Philadelphia, The Host, and soon-to-be-released Snow Piercer, as well as A Meaning Full Life with Wallace Shawn and Kate Valk. Paul teaches at nvrTuSch School of the Arts.

Aaron Mattocks

Aaron Mattocks, “one of the finest young actor-dancers in New York” (New York Times), is a Pennsylvania native, Sarah Lawrence College alumnus, and 2013 New York Dance and Performance (Bessie) Award nominee. He is an associate artist with Big Dance Theater under the direction of Annie-B Parson and Paul Lazar, whose productions include Supernatural Wife (Brooklyn Academy of Music’s Next Wave Festival, 2011), Comme Toujours Here I Stand (New York Live Arts revival, 2012), Man in a Case (Hartford Stage, 2013), and Alan Smithe Directed This Play (spring 2014). He has created roles in premieres by Doug Elkins, David Gordon, Stephen Petronio, Jodi Melnick, Steven Reker, Phantom Limb (dirs. Jessica Grindstaff/Erik Sanko), Yoshiko Chuma, Christopher Williams, Ursula Eagly, Kathy Westwater, and John Heginbotham. He has appeared as a guest artist with Faye Driscoll, John Kelly, Dean Moss, David Parker, and Third Rail Project’s Then She Fell, and performed in projects by Courtney Krantz, Abigail Levine, and Amanda Villalobos. In addition to his work as a performer, Aaron is a 2013–14 Context Notes Writer for New York Live Arts, after recently completing a year as guest editor for Movement Research’s Critical Correspondence. His writing has also been published on Culturebot, Hyperallergic, The Performance Club, and The Brooklyn Rail.

Anton Chekhov (1860 – 1904)

Anton Chekhov was born in Taganrog, Russia, on the Sea of Azov. He began writing essays and short stories while studying medicine at Moscow University. In 1886, he published his first book of collected tales, Motley Stories. Two years later he was awarded the Pushkin Prize for the collection In the Twilight. In the years following, he produced his first...
full-length play *Ivanov* (1887), followed by *The Wood Demon* (1889), as well as publishing a steady stream of short stories. Chekhov wrote *The Seagull* in 1895, which was considered a failure at its premiere. In 1898 the play was revived under the direction of the great Constantin Sergeyevich Stanislavsky at the Moscow Art Theatre, whose emphasis on psychological complexity proved the production a resounding success. Under Stanislavsky, Moscow Art Theatre also produced *Three Sisters* and *The Cherry Orchard* as well as a revision of his earlier work *The Wood Demon*, which became *Uncle Vanya*. These four works are considered Chekhov’s masterpieces. Chekhov’s writing is fundamentally naturalistic; his characters portray the banality, despair, jealousy, humor, silence, and stillness of the human condition, and by reducing their actions and dialogue to the simplest fibers, he allows audiences of all backgrounds to identify with his characters.

**Annie-B Parson**

**ADAPTOR/CO-DIRECTOR/CHOREOGRAPHER**

Annie-B Parson co-founded the Obie and Bessie Award–winning Big Dance Theater in 1991, and has created over 20 works that have toured internationally. Big Dance has received commissions from such esteemed venues as the Walker Art Center, Théâtre National de Chaillot in Paris, Brooklyn Academy of Music, Japan Society, and Les Subsistances in Lyon, France. Next up for bdT will be *Alan Smithee Directed This Play*, which will premiere at Les Subsistances in March 2014. Outside her work with bdT, Annie-B most recently choreographed David Byrne’s *Here Lies Love* at The Public Theater. She also choreographed two of Mr. Byrne’s world tours (2008 and 2012), and she will work with St. Vincent on her upcoming tour. Annie-B has created dance for opera by composer Nico Muhly; theatre, including *The Broken Heart* with Theatre for a New Audience, Sarah Ruhl’s *Orlando*, and *Futurity* with American Repertory Theater; string quartets including Ethel; and mtv (Salt-n-Pepa). Her independent work also includes curation, including *Dancer Crush* for New York Live Arts in 2011, the memorial for Merce Cunningham at Winter Garden in 2010, and *Sourcing Stravinsky* at Dance Theater Workshop in 2006. She has been featured in *Bomb Magazine*, both as subject and as interviewer. She has published work in *Contact Quarterly*, *Ballet Review*, and *The Brooklyn Rail*. Annie-B has been an instructor of choreography at New York University’s Experimental Theatre Wing.

**Peter Ksander**

**SET DESIGNER**

Peter Ksander was one of the scenic designers for Berkeley Rep’s *Pericles, Prince of Tyre*.
Jennifer Tipton  
**LIGHTING DESIGNER**

Jennifer Tipton is well known for her work in theatre, dance, and opera. Her recent work in opera includes *L’Elisir d’Amore* directed by Bartlett Sher at the Metropolitan Opera, and *Elektra* for Lyric Opera of Chicago and Maria Stuarda* at the Metropolitan, both directed by David McVicar. Her recent work in dance includes Alexei Ratmansky’s *Roméo and Juliet* for the National Ballet of Canada and Paul Taylor’s *Gossamer Gallants*. In theatre her recent work includes *Designated Mourner* at The Public Theater and *The Testament of Mary* on Broadway at the Walter Kerr Theatre. Jennifer teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003, and in 2004 the Mayor’s Award for Arts and Culture in New York City. In 2008 she was made a United States Artists “Gracie” Fellow and a MacArthur Fellow.

Tei Blow  
**SOUND DESIGNER**

Tei Blow is a performer and sound designer based in Brooklyn, New York. Born in Japan and raised in the United States, Tei’s work incorporates photography, video, and sound design with a focus on technological processes and their artifacts. He has written songs for the film Loveless, built interactive video sets for Brooklyn based *The Struggle*, and has designs for Dmitry Krymov Laboratory, Mikhail Baryshnikov, Jodi Melnick, Ann Liv Young, Big Dance Theater, David Neumann, and Deganit Shemy & Company. He also performs in Royal Osiris Karaoke Ensemble with Sean McElroy and with the bands Frustrator! and Perfect Shapes on Enemies List Recordings. He is the recent recipient of a Franklin Furnace grant.

Jeff Larson  
**VIDEO DESIGNER**

Man in a Case marks Jeff Larson’s third collaboration with Annie-B Parson and Paul Lazar, having previously designed video for Big Dance Theater’s *Supernatural Wife* and the 2009 New York Dance and Performance (Bessie) Award–winning *Comme Toujours Here I Stand*. Most recently, he designed video for *We Are Proud to Present a Presentation…* directed by Eric Ting at Soho Rep. Jeff directed the critically acclaimed *Get Mad at Sin!* — featuring Andrew Dinwiddie as evangelical firebrand Jimmy Swaggart — presented at the Chocolate Factory Theater in New York City, the Fusebox Festival in Austin, the Abbey Festival in Portland, and at the San Diego Museum of Art. Jeff is co-curator of “everyone’s favorite performance series,” Catch (catchseries.org). He is an adjunct faculty member with the Department of Design for Stage and Film at nYU/Tisch School of the Arts. Visit jeff-larson.com.

Keith Skretch  
**ASSOCIATE VIDEO DESIGNER**

Keith Skretch designs video for performance and installation, working with New York–based theatremakers including Mallory Catlett, Palisimo, John Gould Rubin, Jay Scheib, and Daniel Fish, and Los Angeles companies including Playwrights’ Arena, the Fountain Theatre, and CalArts Center for New Performance. He’s created immersive installations such as *Display Replay* (CalArts New Works Festival) and *Good/Bad/Ugly* (Bushwick Starr), and his experimental animation *Waves of Grain* has screened at film festivals internationally. He recently toured with Radiolab’s live stage show *Apocalyptical*. Keith holds an AB from the University of Chicago and an MFA from CalArts.

Andreea Mincic  
**ASSISTANT SET DESIGNER**

Andreea Mincic, originally from Romania and now based in New York City, designs sets and occasionally costumes for theatre, dance, and opera productions. She was the assistant scenic designer for Berkeley Rep’s *Pericles, Prince of Tyre* last season. She recently designed *Play/Pause* with Susan Marshall & Company and *House of Dance* with New York City Players. Regular collaborators in New York include Half Straddle, Hoi Polloi, the Builders Association, 31Down, Yoav Gal, and John Gould Rubin. Additional collaborators nationally and internationally include Incubator Arts Project, Banana Bag & Bodice, Big Dance Theater, Hartford Stage, LaGuardia Performing Arts Center, Labyrinth Theater Company, Büro für Off-Theater, and the National Center of Dance — Bucharest, among others. Andreea is a 2011 Henry Hewes Design Awards nominee for *Three Pianos* with Hoi Polloi.

Valentina Migoula  
**ASSISTANT LIGHTING DESIGNER**

Valentina Migoula is a lighting designer, production electrician, and visual artist working out of New York. She has worked on previous tours, including *In Paris* (Berkeley Rep, the Broad Stage, Lincoln Center Festival, and an international tour) and *Spectral Scriabin* (White Light Festival, 2011).

Brendan Regimbal  
**PRODUCTION STAGE MANAGER**

Brendan Regimbal is a New York theatre artist who has been working in the city since 2004. He worked as Richard Foreman’s production/stage manager and assistant director from 2006–10. He is one of the founding members and curators of Incubator Arts Project. He creates work with his partner Samara Naeymi, the most recent of which, entitled *Ariavi*, was seen at Incubator Arts Project. He has collaborated with several downtown theatre companies and artists including Big Dance Theater, New York City Players, Elevator Repair Service,
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Mona Golabek in The Pianist of Willesden Lane
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and Michael Stotts, managing director, Hartford Stage has earned many of the nation’s most distinguished awards, including a Tony Award for Outstanding Regional Theatre, the Margo Jones Award for Development of New Works, Obie Awards, two New York Critics Circle Awards, a Dramatists Guild/cbs Award, and an Elliot Norton Award, and has produced nationally renowned titles, including the Broadway productions of Matthew Barber’s Enchanted April, Timberlake Wertenbaker’s Our Country’s Good, and The Gershwins’ Fascinating Rhythm; the off-Broadway productions of Horton Foote’s The Orphans’ Home Cycle and The Carpetbaggers’ Children, and a landmark production of Harper Lee’s To Kill a Mockingbird. Recent new work includes Daniel Beaty’s Resurrection (later retitled Through the Night) and Breath and Imagination, Michael Kramer’s Divine Rivalry, Eve Ensler’s Necessary Targets, Edward Albee’s At Home at the Zoo, and Matthew Lombardo’s Tea at Five. The leading provider of theatre education programs in Connecticut, Hartford Stage’s offerings include student matinees, in-school theatre residencies, teen performance opportunities, theatre classes for students (ages 3–18) and adults, afterschool programs, and professional development courses.

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 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 Lemonly Snicke. 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 Theatre, 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, will premiere 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.”

Susan Medak

MANAGING DIRECTOR

Susan has served as Berkeley Rep’s managing director since 1990, leading the administration and operations of the Theatre. She has served as president of the League of Resident Theatres (LORT) and treasurer of Theatre Communications Group, organizations that represent the interests of nonprofit theatres across the nation. Susan chaired two panels for the Massachusetts Arts Council and has also served on program panels for Arts Midwest, the Joyce Foundation, and the National Endowment for the Arts. Closer to home, Susan chairs the Downtown Berkeley Business Improvement District and serves as president of the Downtown Berkeley Association. She is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. She was awarded the 2012 Benjamin Ida 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 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 DansKDansK Theatre in Denmark; Peggy Picket Sees the Face of God by Roland Schimelpfenig 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 Elisa Davis at the Contemporary American Theatre Festival, Angela’s Mixtape by Elisa Davis at Synchronicity 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, thenea/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 Rights 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 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.

**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.

**David and Vicki Cox**  
**PRODUCERS**
Dave and Vicki have been active in the theatre world for nearly 30 years, first with the Guthrie, where Dave was at one-time chair of the board, and with Berkeley Rep, where he is a trustee. Vicki, a women’s rights activist, is a past national board member of Americans for the UN Population Fund and Planned Parenthood. The retired CEO of Cowles Media, Dave pursues interests in media and environmental causes. Previously, he was the board chair of Earthjustice and Link Media. The Coxes love Berkeley Rep’s dedication to risk-taking and its emphasis on contemporary plays, as well as its commitment to developing theatre works and artists.

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Tom & Mary Anne Jorde, in honor of Pat Sakai & Dick Shapiro
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Mary & Terry MacRae, in honor of the Libitzks
Peter & Melanie Maier, in honor of Jill Fugaro
Chris Metting, in honor of Wendy Williams
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Geri Monheimer, in honor of Sharon and Randy Kinkade
Susan Montauk, in memory of Claire Montauk
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Elizabeth & Ted Petha, in honor of Oscar Peña, with thanks to Ben Hanna
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— Weili Family
Grace Williams
Karen & Henry Work
Martin & Margaret Zankel

Estate of Suzanne Adams
Estate of Fritz Benesch
Estate of Nelly Berdeaux
Estate of Nancy Croley
Estate of John E. & Helen A. Manning
Estate of Richard Markell
Estate of Margaret Purvine
Estate of Peter Sloss
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For more information on becoming a member, visit our website at berkeleyrep.org or contact Daria Hepps at 510 647-2904 or dhepps@berkeleyrep.org.

MEMORIAL AND TRIBUTE GIFTS

The following members of the Berkeley Rep community made gifts in memory and in honor of friends, colleagues, and loved ones from November 2012 to November 2013.

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donors to the annual fund

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Weili Family Trust
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Grace Williams
Karen & Henry Work
Martin & Margaret Zankel

GIFTS received by Berkeley Rep:
Estate of Suzanne Adams
Estate of Fritz Benesch
Estate of Nelly Berdeaux
Estate of Nancy Croley
Estate of John E. & Helen A. Manning
Estate of Richard Markell
Estate of Margaret Purvine
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Richard Shapiro
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Tony Taccone
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**Latecomers**

Please arrive on time. There is no late seating, except at the discretion of the house manager.

**Connect with us online!**

Visit our website [berkeleyrep.org](http://berkeleyrep.org)
You can buy tickets and plan your visit, read the buzz, watch video, and explore Berkeley Rep.

![Facebook](facebook.com/berkeleyrep)
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We’re mobile!
Download our free iPhone or Google Play app — or visit our mobile site — to buy tickets, read the buzz, watch video, and plan your visit.

**Tickets/box office**

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

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

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

Group tickets
Bring 10–14 people and save 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 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.**

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Alvin Ailey American Dance Theater
Featuring:
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Bill T. Jones’s award-winning
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Campy and hysterical, this all-male drag ballet specializes in a loving critique of the conventions of ballet, delighting knowledgeable ballet audiences and novices alike.

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Mark Morris Dance Group
Acis and Galatea
World Premiere!

Music by Handel (arr. Mozart)
Mark Morris, director & choreographer
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One of “10 reasons for theater lovers to leave New York in 2014”
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Written by Marcus Gardley
Directed by Patricia McGregor
Commissioned by Berkeley Rep
Jan 31–Mar 16

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Written by Dario Fo
Directed by Christopher Bayes
Mar 7–Apr 20

**NOT A GENUINE BLACK MAN**

Written and performed by Brian Copeland
Directed by David Ford
Special presentation • Starts Apr 23

“Big, brilliant... smart, lively!”
—NEW YORK TIMES

**Tribes**
By Nina Raine
Directed by Jonathan Moscone
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“Rich, deep, beautiful!”
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Written by Tony Kushner
Directed by Tony Taccone
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“A captivating performance of a fascinating life.”
—LA WEEKLY

**Hershey Felder as Leonard Bernstein in Maestro**
Book by Hershey Felder
Music and lyrics by Leonard Bernstein and others
Directed by Joel Zwick
Jun 5–22

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