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COVER PHOTO COURTESY OF THE GEFFEN PLAYHOUSE
David Hockney, the best-known British artist of his generation, returns to California in this exhibition assembled exclusively for the de Young. Included are monumental canvases, Photoshop portraits, digital movies that track the changing seasons, vivid landscapes created on the iPad, and the first showing of recent charcoal portraits and landscapes.

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de Young
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David Hockney, Self-Portrait with Charlie (detail), 2005. Oil on canvas. © David Hockney, 2013
I’m addicted to words: their ability to describe the world, to argue with each and every god, to grow inside the most remote and tender parts of ourselves. Words are the lifeline of our stories, our narratives that create meaning and sustain us beyond what we think we can bear. In the hands of a great writer, their power is both intoxicating and even intimidating. A brilliant poem or novel or play can give me an adrenaline rush that feels nothing short of ecstatic.

And yet, and yet... how shallow words can be! As far as their reach can take us, it often only reveals the places they cannot go; for words live on the surface of our consciousness, groping to give shape to the vast, unknowable, volatile forces that live underneath and around us. During our most intense experiences they almost always fail us. They simply can’t measure up. In the most dramatic moments of our lives we remain speechless, searching for another way to express ourselves, something that captures what cannot be completely captured.

Which leads us to music. The Pianist of Willesden Lane lives in the space where words end and music begins. A true story describing a young girl’s escape from Nazi Germany to London, the play is really the story of how music sustains us, connects us, and even saves us. A young girl arrives in a strange city, bereft of her family, left with a kind of aloneness that only music can comfort. The story is told to us, years after the fact, by the young girl’s daughter, who can only reveal the full story by letting us imagine it through music. The words of the text give way to musical notes, to soaring classical compositions that free our imaginations and tap into another realm of experience. We can choose to go anywhere with the music, through whatever portal the music evokes.

Those of you who saw Hershey Felder perform this past summer will not be surprised to learn that he is the director of this show. Mr. Felder has built a career mining the theatrical power of words and music. For this project, he has helped Mona Golabek give voice to her astonishing story. Together they take us to a place that both re-creates history and lets us retrieve parts of our own lives and bring them into the light of the present. Enjoy the view.

Sincerely,

Tony Taccone
From acting Shakespeare to devising your own piece with Play Creation: Tristan & Yseult and Ancient Legends, there’s an eclectic variety of classes for all levels of experience.

Beginning October, November, and January
Visit berkeleyrep.org/classes
Warren Widener (1938–2013)

This past June, the Berkeley community lost a celebrated and influential leader. Warren Widener became Berkeley’s first African-American mayor when he was elected in 1971. He held the office for eight years, but made inroads and changes that will last well beyond his lifetime.

Warren was a longtime Berkeley resident. He was an Air Force captain before graduating from Boalt Hall School of Law at UC Berkeley. Before his political career, he was a successful attorney and served as president of the Urban Housing Institute.

He entered the political arena in 1969 when he was elected to the Berkeley City Council. After just two years in that role, he ran for mayor against then Vice-Mayor Wilmont Sweeney, the first black member of the city council. In its coverage of Warren’s 1971 victory, Ebony magazine wrote, “Although he was Berkeley’s first black mayor, most black voters backed his opponent. Widener won the election due to a large turnout of the University’s student population.” Warren ushered in a new generation of politically involved citizens, along with a renewed, hopeful vision for the city.

Warren’s two-term career as mayor sought to imbue equality for all in a new decade. He paid particular attention to measures that would benefit children and families, but also made significant contributions that aimed to eliminate remaining racial divides. In a literal manifestation of his conviction to breaking down barriers, he removed the train tracks that ran along Sacramento Street that at the time created a separation between white and black neighborhoods in the city. For Carole Davis Kennerly, the city council’s first African-American female member and former colleague, that change “had a tremendous impact in this city. It was all a rippling of the Civil Rights era, although Warren…always saw the bigger picture. He was a visionary in a lot of ways.”

Adding to his achievements in improving Berkeley’s infrastructure, Warren helped our local government secure grants that made it possible for Berkeley Rep to build our current venue on Addison Street and envision the downtown arts district. “It’s safe to say that without Warren Widener, the Thrust Stage would have never have been built,” says Managing Director Susan Medak. “Warren was the one who, on behalf of the City of Berkeley, secured a $300,000 Urban Development Action Grant. The total campaign was $3 million, so it was a sizable contribution for what was then still a very small company.” After helping to move Berkeley Rep downtown from College Avenue, Warren joined our board of directors and served as president in the 1985–86 season.

He returned to politics for one term beginning in 1989 as an elected member of the Alameda County Board of Supervisors. In the wake of the Loma Prieta earthquake that same year, he worked tirelessly to improve the quality of life for homeless members of the community.

Warren’s service to the East Bay community will long be remembered. Together, we mourn his passing but look to his lasting contributions as inspiration for the bright future of the community he served and loved so dearly.
“I loved it with a passion!”
—LONDON GUARDIAN

Tristan & Yseult

Adapted and directed by Emma Rice
Writers: Carl Grose and Anna Maria Murphy
West Coast premiere · Starts Nov 22
Call 510 647-2949 · Click berkeleyrep.org

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Andrew Durand and Patrycja Kurawska
PHOTO BY STEVE TANNER
Kneehigh Theatre is back! They enchanted us two seasons ago with The Wild Bride—and you loved it so much that we presented it again last season for a honeymoon performance. Now they bring us the West Coast premiere of their signature show, Tristan & Yseult.

This smash hit is based on one of the world’s oldest love stories, which happens to originate from the theatre company’s home base of Cornwall, England. In the imaginative hands of director Emma Rice and her ensemble, the tale of a king who falls for his enemy’s sister is infused with Kneehigh’s theatrical sorcery.

“At its heart, the story will remain the same,” says Kneehigh’s Founder and Joint Artistic Director Mike Shepherd, “but in true Kneehigh form it will have to shift slightly. We need to reflect the world now, and our understanding of love now.”

“This suddenly is not an epic tale of grand romantic love held at arm’s length from our own experience,” adds Emma, “but a tender unraveling of love in all its beautiful and painful forms.”

Madeleine Oldham, Berkeley’s Rep’s dramaturg, has championed Tristan & Yseult ever since she saw it seven years ago. “It’s not often I see a performance where I feel completely swept away,” she says. “I enjoy many things, but I don’t get ‘lost’ very often. The epic storytelling, the sweeping romance, the visual spectacle, the infectious spirit—all of it captured my imagination immediately. I initially saw it at the Spoleto Festival in Charleston, South Carolina in 2006 and haven’t stopped thinking about it since.”

Tristan & Yseult plays November 22 to January 6. Reserve your seats at berkeleyrep.org, or call 510 647-2949, Tuesday through Sunday, noon to 7pm.
Storytelling 101
Performance Lab helps students create their own narratives

BY KASHARA ROBINSON

Storytelling. It’s an art form that we find ourselves participating in daily. When Lisa Jura shared childhood memories with her daughter years ago, could she have imagined you as her audience? The Pianist of Willesden Lane is an example of how one narrative can travel the tunnels of time, existing in various forms. The act of bringing words to life is an experience many Bay Area students are having in classrooms today.

Since 2004, the School of Theatre’s Performance Lab has provided over 14,500 students the opportunity to work with professional teaching artists to devise original plays. This interactive workshop introduces middle- and high-school students to practical theatre skills while helping them find their voices through artistic expression. We sat down with Dave Maier, Jan & Howard Oringer Outreach Coordinator, to learn how students are discovering the art of storytelling through Performance Lab.

Dave Maier is the Jan & Howard Oringer Outreach Coordinator and an award-winning fight director.
Kashara Robinson: As a teaching artist, what is the first step you take with a class when turning a concept into a work of art?

Dave Maier: It always starts with a question. How are we going to look at this play? It’s almost like a science experiment. You start with a hypothesis and from that question you do a series of theatrical experiments to come up with a response.

Is the students’ work based on their own lives?

Not always, but there is a personal element to the work. As the teaching artist, you’re looking to find a personal hook for the students so they’re interested in the subject matter. It’s asking, “How do the themes of this piece relate to you personally?” to ensure everyone has their own individual take and can invest something personal.

Has family history ever shown up in some of the connections the students make?

Yes, if the work calls for that, or if that is the lens the classroom teacher wants to see it through. For example, in October I’ll begin a Performance Lab with a fifth-grade class from Ellerhorst Elementary School in Pinole, and the concept is immigration. We’re going to look at everybody’s immigration story, whether you just came to this country now or if your family came here generations ago, and we’re going to use that as the lens to build a work of art.

So the creation can be based on any topic, not just a Berkeley Rep production?

That’s right. We can do a Performance Lab about anything. The cool thing about the curriculum is that it’s very flexible. We can amend it to fit whatever the teacher is interested in. When we’re able to connect the work to a production, that’s great; but unfortunately, not every class is going to see a live performance here.

The workshop has such a unique collaborative process. What is the role between the teaching artist and the students?

The teaching artist ultimately creates the structure, but the students write the original work. They tend to generate a lot of material, more than what we can use, so together the teaching artist and teacher shape it all. There’s a level of ownership for the students because they have a lot of say in what the “meat” of the piece is, and they’re contributing their interests and talents.

Since every Performance Lab ends with a culminating event, what do those final pieces look like?

Sometimes the final piece is a linear play with a beginning, middle, and end. Sometimes it’s a series of scenes tied together by a theme. It could also be a performance-art piece that’s more abstract with movement, dance, and music. The final product can look really different depending on the group of students and the vision of the classroom teacher.

You have facilitated many Performance Labs. What is one of the most valuable qualities about this 10-hour workshop?

What I notice is that the students have a very deep engagement with the work of art. After 10 hours dissecting a play, for instance, how they communicate about the piece and about the themes of the piece evolves. By the end of the process, they can articulate the why — rather than it was good, it was bad. Because they are creating their own responses to the work, they’re learning about the elements of what it takes to put a piece of theatre together. Therefore, it all becomes a richer experience. When you apply creative and critical-thinking tools, the impact of this experience lasts longer than the 10-hour workshop.

“There’s a level of ownership for the students because they have a lot of say in what the meat of the piece is, and they’re contributing their interests and talents.”

—DAVE MAIER, JAN & HOWARD ORINGER OUTREACH COORDINATOR
Around the world, just across the street

The Magnes offers a fresh take on Jewish history in its new downtown Berkeley location

BY KYLE SIRCUS

Kerala isn’t the first place you’d expect to find an established Jewish community. Nestled on the southwestern coast of India, the state seems a far cry from where most people imagine the Jewish diaspora. Yet the newest exhibit at the Magnes Collection of Jewish Art and Life at the Bancroft Library at UC Berkeley puts this community’s history—one of the oldest in the world—on display for all to see, including a Torah ark, as well as video footage from a 1937 High Holiday service. Challenging these assumptions and altering perspectives is the not-so-small undertaking of Alla Efimova, director of the Magnes, our community partner for The Pianist of Willesden Lane. With its unusual roots in Berkeley and the vision of a leader like Alla, who seems to thrive on the unconventional, this hometown museum is well on its way to changing the conversation about Jewish history in a contemporary context.
The Magnes was founded by Seymour and Rebecca Fromer in 1962 with the complete spirit of Berkeley in its bones. Its home in the radical and boundary-pushing university town was no coincidence: “This collection was one of the largest Jewish historical catalogues in the country and world at that time,” says Alla of the Magnes’ early days. Using that base, the Fromers and their colleagues were deeply interested in “jump-starting a new Jewish culture and education,” a goal that Alla says its then-informal affiliation with Cal nurtured. For years it was tucked away in the Elmwood district. Over time, it set its sights on more space and visibility, aiming for an address in downtown Berkeley that would provide greater access for its community.

Enter Alla, who joined the staff to realize its vision for growth in the 21st century. An art historian by training, she always had a special interest in the portrayal of Jewish history and issues in modern and contemporary art. She taught art history courses and was a practicing curator at the Berkeley Art Museum before coming aboard as director of the Magnes in 2004, a time she describes as “years of major institutional change for us as we re-envisioned our programs.” Alla played a key role in realizing the Magnes’ vision of moving from Russell Street to a building the Magnes had purchased in 1997 on Allston Way in the heart of downtown Berkeley. She worked to solidify the collection’s relationship with UC Berkeley, which formally adopted the Magnes as part of the campus community in 2010.

She was also charged with rebuilding the programming of a nearly 40-year-old institution. “I was fascinated by the opportunity,” Alla recalls, sitting in her new office space filled with her personal library and historic portraiture. “At its core, the Magnes is progressive, entrepreneurial, adventurous—all philosophies imbued by its founders. I enjoy being a part of start-ups with that mentality, and that goes for a lot of things in my life.” Alla has reclassified the collection and reintroduced the exhibition program, all with the aim of making it relevant to new generations of visitors, students, and scholars.

She adapted the common curatorial practice for Jewish museums and borrowed from a trend more commonly found in the traditional art world: inviting contemporary artists to reinterpret historical materials. “Everything in our collection needs to be reinterpreted all the time,” Alla says. “We can’t stagnate.” Through a program called Revisions, Alla commissioned a dozen artists to imagine the collection’s pieces through an intergenerational lens, a focus and artistic interest that certainly relates to and deepens the Magnes’ connection to Berkeley Rep’s production of The Pianist of Willesden Lane. The treasured family possessions that survived World War II make up the bulk of these pieces, and each exhibit reexamines these and other artifacts through a post-war lens and often through a collaboration between Holocaust survivors and their children or grandchildren.

“Something that makes us unique is that we’re not just for specialists,” Alla posits. “The Magnes is a teaching collection.” In that spirit, you won’t find traveling exhibitions in its space. Rather, visiting scholars, artists, and Berkeley students collaborate to create exhibitions, diverging from long-accepted curatorial practice, that transform artifacts into living, relevant materials and opens up the collection to the broader community.

“By definition, any Jewish collection is multifaceted,” says Alla, referring to the range of catalogued materials. With such a wide array of pieces—plus free programming—the Magnes hopes to attract patrons from all backgrounds, which is one of its main tenets. It also partners with academic programs at Cal and does extensive outreach with members of the community. About its “Global India: Kerala, Israel, Berkeley” exhibit, Alla says that “the local Indian government has been very involved in restoring that history, and they’re very excited about the exhibition.”

As the staff settles in to the new space, they hope the Magnes becomes a community hub downtown. The building was designed not only to provide maximum access to the collection, but also to serve as a gathering place for the community. It’ll soon welcome two new neighbors: the Jewish Federation of the Greater East Bay is set to move just upstairs in 2014, and soon the Berkeley Art Museum/Pacific Film Archive will move around the corner on Oxford Street.

And alongside its expanding neighborhood, the Magnes is maintaining its strong commitment to community partnerships, counting Berkeley Rep as its most recent addition. Our staffs have combined forces to develop audiences and pool resources for The Pianist of Willesden Lane. “We’re thrilled to partner with Berkeley Rep,” Alla says. “It’s the core of downtown Berkeley cultural life. This particular play is so programmatically in line with our mission that we feel like it’s an extension of our work.”

“We’re thrilled to partner with Berkeley Rep. It’s the core of downtown Berkeley cultural life. This particular play is so programmatically in line with our mission that we feel like it’s an extension of our work.”
—ALLA EFIMOVA, DIRECTOR OF THE MAGNES
I arrived for my fellowship with Berkeley Rep’s development department this past July and was promptly introduced to what seemed like thousands of new people, all working for the Theatre in various and exciting capacities. Although I was far from remembering everyone’s names and titles on that first day, one thing did stick—the number of folks who were introduced to me as having been a former Berkeley Rep fellow.

Berkeley Rep’s fellowship program is an 11-month experience for serious-minded, highly motivated individuals who are ready to embark upon a professional theatre career. A class of 16 fellows is chosen each season to work in different departments, learning about the Theatre’s daily operations and being mentored by our accomplished company of artists, administrators, guest directors, and designers.

“Once you’re a fellow, you’re never quite let go,” admits Sarah Nowicki, Berkeley Rep’s audience development manager and a former development fellow.

In fact, Berkeley Rep employs about 18 former fellows—including production stage manager Michael Suenkel, who served as the stage management fellow during the 1984–85 season. Equally impressive is the fact that seven of the 16 fellows from the 2009–10 season are current staff members at Berkeley Rep.

That season, American Express came on board as the fellowship sponsor, and the company has continued to provide leadership funding to the program ever since. “American Express proudly supports Berkeley Repertory Theatre’s fellowship program,” says Timothy J. Mc Clamp, president of the American Express Foundation. “We applaud the theatre’s commitment to developing the next generation of diverse leaders who will lead the artistic and administrative operations of nonprofit theatres across the United States.”

Kashara Robinson is a former education fellow who heard about the program through Berkeley Rep’s diversity outreach efforts at colleges around the country. After her fellowship, Kashara worked for the Theatre as a consultant, helping to coordinate the very same diversity outreach program. She was hired this summer as the School of Theatre’s administrator.

“The fellowship was a great stepping stone. I see my selection into the program as an open door that has continued to produce opportunities.”

—KASHARA ROBINSON, SCHOOL ADMINISTRATOR
“The fellowship directly led me to where I am in my career today.”
—LESLIE M. RADIN, FREELANCE STAGE MANAGER

“…it feels like a full circle moment that is building upon an experience I started four years ago as a fellow.”

Berkeley Rep’s fellowship program is an invaluable start for aspiring young theatre professionals, but it also has a larger goal: to nurture the future generation of arts leaders around the country.

“This program is a serious investment in a cohort of people who want to see theatrical art prosper and will work to support it in any way possible,” explains Kyle Sircus, a 2011–12 fellow who currently serves as the company’s marketing manager. “Those of us who’ve gone through the program see how it has helped jump-start our careers.”

Leslie M. Radin has developed a growing career in the industry since her fellowship with the stage management department during the 2003–04 season. She is currently a freelance stage manager and member of Actors’ Equity Association (the union for actors and stage managers), having most recently stage managed Berkeley Rep’s production of Troublemaker, or the Freakin Kick-A Adventures of Bradley Boatright.

“The fellowship directly led me to where I am in my career today,” says Leslie. “It convinced me that I wanted to live and work in the Bay Area—where I had never been before my fellowship—and introduced me to a network of other stage managers.”

The program had a similar effect on Mina Morita, ultimately convincing her to settle down in the Bay Area, where she helped to found Bay Area Children’s Theatre. She now works as a freelance director and serves part-time as Berkeley Rep’s artistic associate—a position created especially for her in August 2010. Prior to that, Mina had the rare experience of serving two consecutive years in the Bret C. Harte Directing Fellowship, which was named in memory of aspiring director and former Berkeley Rep staff member.

For Kyle, the program confirmed his desire to pursue an arts marketing career in the theatre industry. He recalls a meeting early in his fellowship with Managing Director Susie Medak, who encouraged fellows to take advantage of their

CONTINUED ON PAGE 34
Berkeley Rep has one of the best café counters around—or so say our patrons. We proudly feature tasty treats by local companies, including Semifreddi’s biscotti and cookies, Lydia’s truffles, and Love at First Bite cupcakes—and, of course, Peet’s coffee and tea (and that’s just a start). And our patrons are eating them up!

To meet your appetite for good food, Berkeley Rep launched a bar—affectionately and simply called “the bar”—located off the Thrust Stage courtyard. This inviting hangout features all of the goodies you love at out café counters, plus more comfortable tables and chairs and an appealing atmosphere to boot. In addition to regular performance hours, the bar may be open after the show on weekends. So come check it out and let us know what you think!
Man in a Case

“It’s hard to do justice to the freewheeling brilliance of Big Dance Theater’s combination of dance, theater, video and idiosyncratic imagination.”
—NEW YORK TIMES

“It’s hard to do justice to the freewheeling brilliance of Big Dance Theater’s combination of dance, theater, video and idiosyncratic imagination.”
—NEW YORK TIMES

Adapted from two stories by Anton Chekhov
Adapted and directed by Annie-B Parson & Paul Lazar / Big Dance Theater
Choreographed by Annie-B Parson
Featuring Mikhail Baryshnikov, Tymberly Canale, Chris Giarmo, Paul Lazar, and Aaron Mattocks
Produced by Baryshnikov Productions
Jan 25–Feb 16 · Roda Theatre

PHOTO BY T. CHARLES ERIKSON
Unaccompanied minors: The story of the Kindertransport

BY SAM BASGER

Broken glass, ashes, and bloodshed: this was Kristallnacht, the night of the systematic destruction of Jewish homes, businesses, and synagogues, where over 90 people lost their lives across Germany and Austria on November 9, 1938. Finally, after years of increasingly hostile discrimination policies, the British could no longer deny that there was a sinister threat to Jewish existence in Nazi-occupied Europe.
The issue was brought to Westminster, Britain’s seat of power in London, where, on November 21, Jewish and Quaker campaigners from groups such as the British Committee for the Jews of Germany and the Movement for the Care of Children from Germany fought to pass a bill allowing the temporary admission of up to 10,000 children into England. Acting with haste, the groups planned for the first Kindertransport train to depart from Germany on December 1, 1938, liberating 206 children, most of them left homeless after their orphanage in Berlin was burned down. Dozens more from Germany, Austria, Poland, and Czechoslovakia would follow over the next year and a half.

Children up to the age of 17, some carrying suitcases, others carrying infants that their parents had charged them to protect, and all of them identified by a numbered label, were packed onto trains and sent west to Rotterdam. From the Hook of Holland, the children would then board an overnight ferry, crossing the North Sea and arriving in Harwich, UK, approximately 24 hours after they departed from their respective homelands. This was the traditional Kindertransport journey, but there was also at least one ship that left from Hamburg directly, and small aircrafts flying from Prague that could only fit 20 children, though these flights ceased when Czechoslovakia was invaded in March 1939.

Holland at the time was a sanctuary from the Nazi–occupied territories; it was necessary for the children to reach ports in Holland or Belgium because, not long after the establishment of the Kindertransport, the German government forbade the use of German seaports. The last recorded Kindertransport, the SS Bodegraven, left Holland on May 14, 1940, the day of the blitzkrieg on Rotterdam when the Dutch military was forced to surrender to the Nazis. Taking fire from the Germans, the freighter had no choice but to cross the English Channel and dock in Britain via Liverpool on the west coast. By this time, over 9,500 children, mostly Jewish, but also children of mixed parentage, political prisoners, and undesirables, had been saved from almost certain death.

German and Austrian Jewish organizations were responsible for planning the transports and choosing the children who would travel. Generally, priority was given to the children whose emigration was urgent because their parents were in concentration camps or were no longer able to support them, as well as to homeless children and orphans. In Vera Fast’s book, Children’s Exodus: A History of the Kindertransport, she describes the process of how parents applied for their child’s place:

The procedure for obtaining a place on the Kindertransport involved sending an application and photograph to the German provincial social worker who then forwarded them to Berlin. The application included a signed statement from the parent...agreeing to entrust the child to the care of the Committee and to any step the Committee may take in the interest of the child. The last question on the form asked them to state their religion from the following options — Jew Orthodox, Jew Liberal, Jew but not practicing, Protestant, Catholic, Quaker, Free-thinker. Parents were also required to sign a document agreeing to have their child placed in any available home, even with a non–Jewish family if no Jewish accommodation was obtainable.

Desperate parents were known to sneak their children onto train platforms, or hide their infants in laundry baskets and push them into the carriage as the doors were about to close. Others would follow Committee members around town, pleading their case. But while parents knew that the transport was the best chance of safety they could hope to obtain for their children, for some the separation was too much to bear and, in those cases, they would snatch their children back off the train toward an uncertain future.

Upon arrival in Harwich, children that had guarantors, or foster families, were whisked off on another train to London’s Liverpool Street Station, where they would be collected and taken to their temporary homes. Younger children that had no accommodation waiting for them were sent to a children’s home in Broadstairs, Kent, while others were housed at empty summer holiday camps. Eventually, those children were dispersed all over the United Kingdom, if not with foster families, then to hostels, group homes, or farms. Those over the age of 14 who were not sponsored by individuals and sent to boarding schools or foster care were incorporated into Britain’s labor force. After a few weeks of training, the children were generally tasked with agrarian work, manufacturing, or domestic service.

Not only did the Kindertransport program ensure the survival of the children, but it also gave their parents a better chance of escaping themselves unhindered by their young offspring, although, sadly, this was often not the case. Even without their parents, some of the children managed to maintain their Jewish faith and practices. Melissa Hacker, president of the Kindertransport Association whose mother was relocated to Britain on the transport, said that her mother was placed with a Church of England family where she was mailed a correspondence course by a British Rabbi. “This was more Jewish education than she had had in Vienna,” she said, going on to state that “The vast majority, has a strong sense of Jewish identity, whether secular, cultural or religious.”

After the war, a majority of the Kindertransport refugees remained in Britain, while others left for the Jewish state of Israel (officially established in 1948), the United States, Canada, or Australia. Very few, however, returned to Germany or Austria. For some, without their families and in the aftermath of the harrowing war, those places would never truly feel like home again.

Over 9,500 children, mostly Jewish, but also children of mixed parentage, political prisoners, and undesirables, had been saved from almost certain death.
April 10 Paul von Hindenburg, 84, is re-elected president of Germany for a second seven-year term, defeating Nazi party candidate Adolf Hitler.

November 8 Franklin Delano Roosevelt (FDR) is elected president of the United States.

January 30 Hindenburg appoints Hitler chancellor of Germany.

March 27 Japan withdraws from the League of Nations, the organization established by the Allied Powers at the end of the first World War to facilitate international cooperation.

April 7 In Germany, Jewish people and those considered “inferior” are banned from practicing law and working in the civil services. Eventually, they will be banned from other jobs. From 1933–39, over 1,400 anti-Semitic laws will be passed by the Reich.

April 7 Several thousand Americans attend a pro-Nazi rally in Queens, New York.

April 25 Germany passes laws restricting college enrollment of Jews, while in the United States, some colleges had imposed a quota on Jewish students, regardless of merit.

October 14 Germany withdraws from the League of Nations.

June 29–30 Night of the Long Knives: a murderous purge orchestrated by Hitler to weed out all the political and military figures who opposed his absolute authority.
By 1940, all that stood between Hitler and total domination of Europe was the narrow stretch of the English Channel. To conquer the British Isles, careful plans for a sea invasion and air attacks were made, and from September 7, 1940 until May 21, 1941, the Nazi German air force, or Luftwaffe, dropped approximately 100 tons of bombs on London. “The Blitz,” as this nightly assault became known, is short for “Blitzkrieg,” or literally, “lightning war,” and refers to the Nazi’s swift and ruthless invasion tactics. Over 40,000 civilians lost their lives, tens of thousands more were injured, and almost no city block was left untouched. London was not the only British city targeted by the Luftwaffe, but it was the most consistently and heavily shelled.
Britain joined the war in 1939, and after Norway and France fell to the Nazis in 1940, it seemed increasingly likely that an invasion attempt would be made on the British Isles, whether by sea or by air. As the coastlines were fortified and internal infrastructures like roads and bridges booby-trapped and tank-proofed, the country readied itself for the devastating effects of an attack.

The theory was that by carefully targeting a country’s means of military production, it was possible to destroy it economically and to also demolish morale in the civilian population. The horrors of the bombing at Guernica during the Spanish Civil War in the ’30s were a raw reminder of what could happen to the UK. Anti-aircraft technology was not particularly effective at the time—roughly 30,000 shells were fired for every plane that was brought down—so once the planes made it overhead, it was very difficult to prevent them from dropping their bombs. Although anti-aircraft guns improved as the war went on, the most energy was focused on trying to divert the planes off course, and failing that, to try and minimize the damage the bombs would inflict.

Apart from a rudimentary (although ingenious) radio tracking system, pilots and bombers still relied a great deal on sight to find their targets. In order to frustrate the German bombers flying on night raids, a six-year long blackout was issued—absolutely no lights could be visible after dark. They were either hidden behind thick dark curtains or mitigated by an earlier bedtime. To provide some relief from the incessant attacks, the British set up over 500 hundred decoy sites across the United Kingdom. Under the guidance of Colonel Sir John Turner and with the help of movie production companies, hundreds of dummy airfields, factories, foundries, and even towns popped up across the landscape. Fake buildings and equipment, strategically placed lights and fires, and the bravery of a few operators made these sites look like the real things from the air. They were so convincing that there was a real danger of British planes trying to use the false air strips, and some even fooled locals on the ground. Official figures from 1946 claim that the decoy airfields were bombed 443 times, and the towns about 100, which drew about 5 percent of the bombs meant for real cities, and saved approximately 2,500 lives in the process.
As clever as the decoys were, however, there was no missing the metropolis that was London, even with the strictest of blackout orders at night. It was much safer for civilians to leave the bulls-eye on the Thames for more bucolic climes. Three million people evacuated London and other targeted cities during the war, and if the whole family couldn’t go, then children were sent to stay with relatives or in sympathetic homes. About 800,000 children from London alone were sent into the countryside. These were the circumstances in which the Pevensie children in C.S. Lewis’ immortal The Chronicles of Narnia first encountered a certain magical wardrobe.

Despite this dip in population, London remained a bustling city, and provisions had to be made for the safety of those who remained. Bomb shelters began cropping up, civilian support groups abounded, and air-raid drills became a regular part of life. Once the shelling started in September, Londoners could seek security in a number of different places. Covered trenches were dug in parks, and public shelters built of brick and concrete appeared along roadways should unlucky pedestrians or motorists be caught in the open during a sudden raid. Initially the administration did not want to allow Londoners to take shelter in Tube stations during attacks. They were concerned that once inside, civilians wouldn’t want to leave and go about the business of keeping the city running during the day, but when people started camping on the platforms en masse anyway, they had no choice but to change the policy. While some stations were ultimately outfitted more comfortably with bunks, chemical toilets, and canteens, the Tube stations had not been designed with high numbers of overnight guests in mind. Many Londoners found themselves waiting for hours in line to enter the tunnels (sometimes a child or female member of the household would be sent to reserve a spot as early as 11:30am), only to be packed in head to foot like tinned sardines, with unsanitary slop buckets and inadequate lighting a miserable counterpart to the shriek of bombs overhead.

Despite the iconic photographs of Londoners nestled on platforms with camp blankets, Thermoses of tea, and pajamas, only about 150,000 people found shelter in the Tube during the Blitz’s night raids. The rest went to other community shelters, or more likely, stayed at home. Because it was cheaper to build structures without basements, most homes didn’t have one, and so residents needed to find a different place to hide.
February 19. U.S. Executive Order 9066 is issued by FDR, which grants the prescription of “military areas” where any or all people can be excluded. This is applied to a vast majority of the Japanese-American population residing on the West Coast.

March 1. Auschwitz-Birkenau, formerly a camp for Polish political prisoners, is converted into the largest and most infamous of death camps where over 1 million people are murdered.

April 18. Doolittle Air Raids: the United States first attacks Tokyo by air.

July 24. Operation Gomorrah launched by the British, relentlessly bombing Hamburg.

August 25. The liberation of Paris from German control.

October 13. Italy declares war on Germany.

November 7. FDR is elected for an unprecedented fourth term; Harry S. Truman assumes the role of vice president.

December 16. Battle of the Bulge begins: a German counteroffensive against the Allies in the Ardennes region of Western Europe.


The backyard Anderson shelter was a 6’ by 6.5’ by 4.5’ chamber made of 14 sheets of corrugated steel. You would settle the shelter into a four-foot hole dug in the lawn, and then heap dirt over the arched top. The rounded ceiling was able to withstand more force than a flat one would, and the flexible metal would bend under pressure, rather than shatter like concrete or brick. Outfitted with bunk beds, a water pump, and escape hatch, an entire family (and their pets) could fit in one of these tiny but effective shelters. To keep up morale, there were competitions to see who could plant the prettiest garden over their buried Anderson shelter. They turned out to be quite sturdy—many ended up as garden sheds after the war; you can still spot the occasional one. The government issued over three million before and during the war, and would give them to families whose income was less than £5 a week for free.

The Morrison shelter was developed by John Baker during World War II for in-home use. It had a steel plate top, wire mesh sides, and a metal mattress floor, which made it strong enough to withstand falling debris or being shoved through the floor by a collapsing wall. They were large enough for a whole family to sleep in at night, and could be repurposed as dining tables during the day. These too were distributed cheaply or for free in mass quantities.
Myra Hess: Music for the masses

BY SAM BASGER

Under the looming threat of World War II, the staff at Britain’s National Gallery in London removed all of the priceless works of art from the building and re-located them to a safer environment in case the conflict came to London. With the contents of the National Gallery hiding in Wales and Gloucestershire, and all large venues like cinemas and theatres under government orders to close their doors to avoid mass casualties, a cultural blackout followed Britain’s official declaration of war. However, the larger threat, as interpreted by the director of the Gallery, Kenneth Clark, was robbing Londoners of “comfort” and the “enjoy-ment of beauty.” Enter renowned pianist Myra Hess, who suggested the Gallery be repurposed as a wartime music hall rather than an administrative site for the Ministry of War. Once Clark had obtained approval, the concerts began in October 1939 and did not stop until April 1946, regardless of the relentless German air raids. Hess aspired to make classical music accessible to all Britons at their time of need — and they attended wholeheartedly, with queues often snaking through Trafalgar Square. The concerts performed by Dame Myra Hess and others in the vacant rooms of the National Gallery remain emblematic of the steadfast constitution of the British people in one of their darkest eras. As Kenneth Clark wrote at the time, “This is the period when people are beginning to feel the want of nourishment for mind and spirit.” From 1939 through the end of the war, Hess provided just that — an enduring symbol of strength and defiance through art.

1945

January 27 The prisoners of Auschwitz-Birkenau are liberated by Soviet troops.

February 13 The eastern German city of Dresden is air-raided. Allied firebombing kills up to 135,000 civilians.

April 12 FDR dies of a cerebral hemorrhage. Harry S. Truman becomes president of the United States.

April 30 Hitler commits suicide in his bunker in Berlin.

May 2 Germany surrenders to Soviet forces.

May 7 German officials sign an unconditional surrender to Allied Forces in Reims, France.

May 8 V-E Day (Victory in Europe Day).

May 7 The U.S. drops the world’s first atomic bomb on Hiroshima.

August 9 Second atomic bomb is dropped, this time on Nagasaki.

August 14 Japanese officials sign an unconditional surrender to the Allies.

August 15 V-J Day (Victory in Japan).
Berkeley Repertory Theatre presents

The Eighty-Eight Entertainment, Samantha F. Voxakis, and Erik Carstensen production of

Mona Golabek in

The Pianist of Willesden Lane

Based on the book
The Children of Willesden Lane
By Mona Golabek & Lee Cohen

Adapted & Directed by Hershey Felder

CAST
Lisa Jura  Mona Golabek

PRODUCTION STAFF

Scenic Design  Trevor Hay & Hershey Felder
Costume Design  Jaclyn Maduff
Lighting Design  Christopher Rynne
Sound Design  Erik Carstensen
Projection Design  Andrew Wilder & Greg Sowizdrazal
Stage Manager  Kimberly Mark Webb
Dramaturg  Cynthia Caywood, PhD
Associate Direction  Trevor Hay
Production Manager  Erik Carstensen
Scenic Decoration  Meghan Maiya, Emma Hay, Jordan Hay

The stage manager is a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Proceeds from the sale of Ms. Golabek's book and CDs benefit Hold On To Your Music and its mission, as well as Berkeley Repertory Theatre.

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

Time/Setting: Vienna, 1938 and London, 1940–45
The Pianist of Willesden Lane runs 90 minutes with no intermission

The Pianist of Willesden Lane is made possible thanks to the generous support of

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BERKELEY REPERTORY THEATRE
TONY TACCONE, MICHAEL LEIBERT ARTISTIC DIRECTOR
SUSAN MEDAK, MANAGING DIRECTOR

OCTOBER 25–DECEMBER 8, 2013
THRUST STAGE · MAIN SEASON
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MUSIC PLAYED IN THE PIANIST OF WILLESDEN LANE

Grieg  Piano Concerto in A Minor, op. 16; first movement
Beethoven  Sonata, op. 27, no. 2; “Moonlight”
Debussy  Clair de Lune; “Moonlight” from Suite bergamasque
Chopin  Nocturne in B-Flat Major, op. 9, no. 1
Grieg  Piano Concerto in A Minor, op. 16; second movement
Bach  Partita #1 in B-flat Major, BWV 825
Grieg  Piano Concerto, op. 16; first movement Cadenza
Bach  Jesu, Joy of Man’s Desiring, BWV 147
Audition scene  Bach Partita #1 in B-flat Major; Beethoven Piano Sonata #21 in C Major, op. 53 (“Waldstein”); Chopin Scherzo #2 in B-flat Minor, op. 31; Scriabin Etude in D-sharp Minor, op. 3, no. 2
Gershwin  “Strike Up the Band”
Eric Maschwitz & Jack Strachey  “These Foolish Things (Remind Me of You)”
Rachmaninoff  Prelude in C-sharp Minor, op. 3, no. 2
Grieg  Piano Concerto in A Minor, op. 18; third movement

AUTHOR’S NOTE
My mother, Lisa Jura, was my best friend. She taught my sister, Renee, and me to play the piano. We loved our piano lessons with her. They were more than piano lessons — they were lessons in life. They were filled with stories of a hostel in London and the people she knew there. Her stories were our folklore, bursting with bits and pieces of wonderful characters who bonded over her music. Sitting at the piano as a child, I would close my eyes and listen to her lilting voice and imagine her world. She always believed “each piece of music tells a story.” Her legacy has inspired my music and my life. I pass along her story in the hope that it may enrich the passion and music that lie in each of us.

ACKNOWLEDGEMENTS
I offer my gratitude to the following individuals who have journeyed with me through the years with enormous love, support, and kindness: Richard Burkhart, Christine Burrill, Lee Cohen, Chuck Hurewitz, Steve Robinson, Pebbles Wadsworth, Doug Ordunio, and Julie Anderson.

Thank you to my beloved family. You give me strength and inspire me every day.

Jackie (for her unparalleled dedication), London, Jesse, Manny, and to my beloved sister’s children — Michele, Sarah, Jonathan, and Rachel — who continue the musical legacy passed down by their grandmother, Lisa Jura.

Thank you to Ron Losby and Steinway & Sons. I am honored to be a Steinway Artist.

Thanks to Susan Medak, Tony Taccone, Karen Racanelli, and everyone at Berkeley Rep.

I am grateful to everyone who has entered my life in connection with The Pianist of Willesden Lane: my acting coach, Howard Fine, Samantha Voxakis, and the incomparable Hershey Felder who believed in the story “of the little girl who was sent away and told to hold on to her music.”

Ms. Golabek is a Steinway concert artist. The concert grand piano used during the show is graciously provided by Steinway & Sons San Francisco.
Mona Golabek
LISA JURA
American concert pianist Mona Golabek has appeared at the Hollywood Bowl, the Kennedy Center, and Royal Festival Hall. She is a Grammy nominee who has been the subject of several documentaries, including Concerto for Mona with conductor Zubin Mehta. Her syndicated radio program, The Romantic Hours, combines music with poetry. Her recordings include Carnival of the Animals and Ravel’s Mother Goose Suite featuring Meryl Streep, both recorded with Mona’s sister, Renee Golabek-Kaye. Both daughters were taught by their mother, Lisa Jura, who is the subject of Mona’s acclaimed book, The Children of Willesden Lane. Mona founded Hold On To Your Music, a foundation devoted to spreading the message of the power of music. With the help of the Milken Family Foundation, Facing History and Ourselves, and the Annenberg Foundation, she created educational resources which, with her book, have been adopted into school curricula across America.

Hershey Felder
DIRECTOR/ADAPTOR
Mr. Felder created and performed George Gershwin Alone, which played on Broadway at the Helen Hayes Theatre, in the West End at the Duchess Theatre, and in theatres around the country including Berkeley Rep. His Composers Sonata — George Gershwin Alone; Monsieur Chopin; Beethoven, As I Knew Him; The Making of a Maestro: Bernstein; Hershey Felder as Franz Liszt in Rock Star — has been presented at dozens of theatres across the U.S. and around the world, including a command performance of Monsieur Chopin for the Polish Ambassador to the United States. His compositions include Aliyah, Concerto for Piano and Orchestra; Fairy Tale, a musical; Les Anges de Paris, Suite for Violin and Piano; Song Settings; Salzimbanques for Piano and Orchestra; Etudes Thematiques for Piano; and An American Story for Actor and Orchestra. As director, he premiered Mona Golabek in The Pianist of Willesden Lane at the Geffen Playhouse in April 2012, and he will perform his world premiere of Abe Lincoln’s Piano at the Geffen in January. He has been a scholar-in-residence at Harvard University’s department of music and is married to Kim Campbell, former Prime Minister of Canada.

Trevor Hay
ASSOCIATE DIRECTOR/SCENIC CO-DESIGNER
Trevor directed the world premiere of Hershey Felder’s An American Story for Actor and Orchestra and will direct the world premiere of Abe Lincoln’s Piano at the Geffen Playhouse in 2014. He is a former member of the historic Old Globe where, at the age of 9, his first position was selling Old Globe memorabilia. Over the next 32 years, Trevor went on to various aspects of production on more than 80 presentations, including the Broadway productions of Jack O’Brian’s Damn Yankees, Dr. Seuss’ How the Grinch Stole Christmas!, and Twyla Tharp’s The Times They Are A-Changin’. In his 23 seasons at the Old Globe, Trevor worked on 11 seasons of its summer Shakespeare Festival repertory, as well as Tracy Letts’ August: Osage County, directed by Sam Gold, and Hershey Felder’s George Gershwin Alone, Monsieur Chopin, and The Making of a Maestro: Bernstein.

Christopher Rynne
LIGHTING DESIGNER
This marks Chris’ third collaboration with Hershey Felder. His other productions with Hershey include An American Story for Actor and Orchestra and Hershey Felder as Franz Liszt in Rock Star. He has designed lighting for productions at the Old Globe, San Diego Opera, South Coast Repertory, Houston Grand Opera, San Diego Repertory Theatre, Pasadena Playhouse, the Geffen Playhouse, Michigan Opera Theatre, Madison Opera, Cygnet Theatre Company, North Coast Repertory Theatre, and San Diego Musical Theatre. Chris also designs lighting for museum exhibitions and special events, and lighting systems for new venues.

Andrew Wilder
PROJECTION CO-DESIGNER
Andrew’s experience in lighting design, web design, and photography has led him to the world of projection design, and he is thrilled to be working with the Eighty-Eight Entertainment team once again. Andrew designs websites and consults on internet strategy at BlogTutor.com, writes about being a “healthy foodie” at EatingRules.com, and is the founder of HealthyAds.com, an online advertising network focused on health through food and fitness. Most recently, he led the October Unprocessed challenge, in which more than 6,000 people became healthier by avoiding processed food for the entire month. The challenge was featured by the Los Angeles Times, Food Inc., and Jamie Oliver’s Food Revolution, among others. He is also the founder of International Kale Day, which is celebrated annually on October 10.

Greg Sowidzrzel
PROJECTION CO-DESIGNER
Greg is a native of Orange County. A member of IATSE Local 122, he has filled the roles of stagehand, master electrician, video engineer, audio engineer, and carpenter. As an automation operator with PCR, he has toured the U.S. on shows including Dr. Seuss’ How the Grinch Stole Christmas!, Chitty Chitty Bang Bang, Robin and the 7 Hoods, and The First Wives Club. He made his graphic design debut on Hershey Felder’s Lincoln: An American Story.

Erik Carstensen
SOUND DESIGNER/PRODUCTION MANAGER
Erik designed sound for Lincoln: An American Story; The Pianist of Willesden Lane (2012 Ovation Award nomination); The Making of a Maestro: Bernstein; and Beethoven, As I Knew Him (2009 Ovation Award). He was the master sound technician at the Old Globe from 1997 to 2012, and the production engineer on over 60 productions, including Allegiance, Robin and the 7 Hoods, A Catered Affair, George Gershwin Alone, Dirty Rotten Scoundrels, Chita Rivera: The Dancer’s Life, Dr. Seuss’ How the Grinch Stole Christmas!, The Full Monty, Dirty Blonde, and Floyd Collins. Erik is a member of IATSE Local 122.

Cynthia Caywood
DRAMATURG
Cynthia Caywood is the chair of the department of English at the University of San Diego and serves as co-director of the London Summer Program. She is a founding faculty member of the Old Globe/University of San Diego MFA program in acting and has worked as a dramaturg on several MFA productions. Her research interests include Aphra Behn, Jane Austen, and August Wilson, with a special focus on British and American theatre history, stage production, and feminist theory.

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

Jaclyn Maduff
EXECUTIVE DIRECTOR/COSTUME DESIGNER
Jaclyn has been the director of Hold On To Your Music, Inc since its formation in 2003. Hold On To Your Music is a nonprofit dedicated to providing educators and students with the book The Children of Willesden Lane. For more information, visit holdontoyourmusic.org.

Eighty-Eight, LLC
PRODUCER
Eighty-Eight Entertainment was created in 2001 by Hershey Felder, and is devoted to the creation of new works of musical theatre.
Current projects include the new musicals *Abe Lincoln's Piano* and *Hershey Felder as Franz Liszt in Rock Star*. Its recordings include *Love Songs of the Yiddish Theatre; Back from Broadway; George Gershwin Alone; Monsieur Chopin; Beethoven, As I Knew Him;* and *An American Story for Actor and Orchestra.*

**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 Lemony Snicket. He directed the shows that transferred to London, *Continental Divide* and *Tiny Kushner,* and two that landed on Broadway as well: *Bridge & Tunnel* and *Wishful Drinking.* Tony commissioned Tony Kushner’s legendary *Angels in America,* co-directed its world premiere, and 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, 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 Ide Wheeler Medal by the Berkeley Community Fund. Susan

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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 Schimmelpfennig 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 Theatre in the Clouds, Tom Sturges’ The Man Who Came to Dinner at the Eighteenth Street Theatre, A History of Light by Elsa Davis at the Contemporary American Theatre Festival, Angela’s Mixtape by Elsa Davis at Synonymity Performance Group, New Georges, and Bus and Family Ties at the Play Company for the Romania Kiss Me Festival. Tommy’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. Tommy 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 Scriptwriters, Crowded Fire, the Eugene O’Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

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 Theatre Center, Marin Theatre Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for various indie films; Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and the upcoming Love and Taxes both by Josh Kornbluth; and the upcoming feature film Beyond 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.

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 Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

The Strauch Kulhanjian Family  
SEASON PRODUCERS

Roger Strauch is a former president of Berkeley Rep’s board of trustees and is currently chair of the trustees committee. He is chairman of the Roda Group (rodaigroup.com), a venture-development company based in Berkeley that is focused on clean-tech investments and is 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.

Jack & Betty Schafer  
LEAD PRODUCERS

Betsy 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).

Shirley D. & Philip D. Schild  
EXECUTIVE PRODUCERS

Phil and Shirley moved to the Bay Area from Sacramento and Los Angeles after retiring in 1985. As a professor of medicine in gastroenterology at UCSF and UC Davis, Phil volunteered his services at hospitals and clinics in San Francisco and the East Bay for 20 years. Shirley volunteered for 22 years as an art librarian at the Oakland Museum of California. One of their first theatre experiences in the Bay Area was a performance at Berkeley Rep, and they have been ardent supporters ever since. They are also enthusiastic supporters of Cal Performances, Oakland East Bay Symphony, and the Oakland Museum of California. They are especially pleased to be involved with Berkeley Rep’s productions as they have
attended almost every performance since 1985 and have introduced family and friends to the Theatre. They are pleased to be executive producers of *The Pianist of Willesden Lane*.

**Michael & Sue Steinberg**

**EXECUTIVE PRODUCERS**

Michael and Sue have been interested in the arts since they met and enjoy music, ballet, and live theatre. Michael, who recently retired as chairman and chief executive officer of Macy’s West, served on Berkeley Rep’s board of trustees from 1999 to 2006 and currently serves on the board of directors of the Jewish Museum and UCSF Foundation. Sue serves on the boards of the San Francisco–based Smuin Ballet and World of Children. The Steinbergs have always enjoyed regional theatre and are delighted to produce *The Pianist of Willesden Lane*.

**The Ira and Leonore Gershwin Philanthropic Fund/Jean & Michael Strunsky**

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Michael and Jean Strunsky have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide. He helped facilitate the Gershwin Room in Washington, DC; the Ira Gershwin Gallery at the Disney Concert Hall in LA; and the annual Gershwin Prize for Popular Song. Mike is a sustaining advisor to Berkeley Rep and serves on the board of the Michael Feinstein Foundation. He is a past member of the boards of the Goodspeed Opera House, the Jewish Home of San Francisco, and the San Francisco Symphony. Jean and Mike co-manage the Ira and Leonore Gershwin Philanthropic Fund and a Trust for the Music Division of the Library of Congress. They are members of the Library of Congress’ James Madison Council. Jean is an active Berkeley Rep trustee and is co-chair of Ovation, the annual gala. She serves on Theatre Communications Group’s National Council and is a former board member of JVS, where she continues to co-chair the Employee of the Year Awards to select winners for the annual JVS Strictly Business Lunch.

**Susan & Moses Libitzky**

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Susan likes to think of herself as a passionate, creatively involved philanthropist. She serves on the West Coast board of the Friends of the Israel Philharmonic. She is also on the boards of Israel 21C and the American Jewish Committee. She is an original board member of the Oakland School for the Arts, the charter school started by Governor Jerry Brown. She and her husband Moses are active supporters of the San Francisco Jewish Film Festival, the Telluride Film Festival, Oakland East Bay Symphony, and the Contra Costa Jewish Film Festival. They are now proud supporters of Berkeley Rep. They hold leadership positions in the Washington Institute for Near East Policy, American Israel Public Affairs Committee, and PJ Library.

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- Working Intel Core 2/AMD Athlon X2 or higher PC systems
Monitors
- Flat-screen LCD, DVI capable, 1080i
Printers
- Laser, color or B&W
- Large format color printer

Props
Adobe Suite CS5
Bedazzler
Clamps
Hand tools (small)
Lumber and steel (unused)
Metal shelving and storage bins
Painting supplies
Pneumatic tools
Power tools
- Dremel tool
- Hammer drill
- Makita cordless drills (18-volt)
- Palm sander
- Pneumatic pop-riveter
Vintage items (small, in good condition)

Costumes
Clothes dryer

Lighting & Sound
Audio cable (good condition)
Audio equipment (functional)
Cables (DVI, Ethernet, HDMI, long VGA)
Food service cart
Plasma screen (45" or larger)
Projection screen
TVs
Wireless intercom system (new)

Education
Circus/clown props
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The Contra Costa Jewish
DAY SCHOOL
unique positions within the company and to observe everything around them.

“As a fellow I was granted a behind-the-scenes look at every department,” says Kyle. “The whole company encourages curiosity on a daily basis, but fellows are encouraged to go further.”

Beryl Baker and Emily Fassler also took Susie’s advice to heart. Both Beryl (2009–10) and Emily (2012–13) began as Harry Weininger Sound Fellows, named in memory of the sound enthusiast and former Berkeley Rep subscriber. Post-fellowship, Beryl joined a different department at the Theatre when she was hired as the company’s development associate, while Emily was accepted into a second year of the program, this time serving as the production management fellow for the 2013–14 season.

Similarly, it was Gretta Grazier’s curiosity, openness, and willingness to learn that ultimately landed her a job at Berkeley Rep. “I entered as a beginner in theatre,” she explains. “I came from a fine art background with a concentration in sculpture, textiles, and painting. When I first started as the props fellow in the 2005–06 season, I felt as though I was in a foreign country. I could only pick up on half of what was being said.”

But throughout her fellowship, Gretta wasn’t afraid to ask questions. She was hired on as a props artisan the following year, transitioning to an assistant a few years later. Just this year, Gretta became the associate prop supervisor.

Berkeley Rep takes immense pride in its fellowship program and the individuals who graduate from it, whether they’re now exploring other areas of the Theatre or enjoying employment at it, or succeeding in other theatres around the country. With the help of those who contribute to these efforts through planned giving and sponsorship opportunities, the fellowship program will continue to draw some of the best and brightest to the Bay Area.
Tristan & Yseult

“The House that will not Stand”

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The London Blitz

CONTINUED FROM PAGE 24

While some options were safer (or more palatable) than others, nothing provided 100 percent protection during an attack. A direct hit would damage even a Tube station with disastrous consequences, and there was also considerable danger from falling debris, fire, and flooding. Incendiary bombs created blazing fires that not only consumed buildings, but also made the auxiliary firefighters who rushed to the scene particularly vulnerable to secondary attacks from bombers. Changes in air pressure from the extraordinary heat of a fire or the force of an explosion could suck away an entire wall or floor, causing a building to collapse in seconds.

As terrible as the violent and uncertain nights were, the morning after a raid must have held a particular sort of dread. How eerie it would have been to emerge, mole-like, from underground, not knowing what wreckage would meet your eyes. The chaos of utter devastation juxtaposed with the preternatural calm of settling dust. The curious focus of an explosion — by what logic would the Chamber of the House of Commons be destroyed, but St. Paul’s left unscathed?

It was expected that the people of London would suffer from massive psychological trauma, and while it took decades to rebuild the city and a lifetime for the physical, emotional, and economic scars of WWII to heal, the general populace seemed to remain quite cheerful at the time. According to a Gallup Poll, only 3 percent of the British population believed they would lose the war in May of 1940, and by the end of that year, the number was immeasurably small. A new “Blitz mentality” took hold and was soundly encouraged by Churchill’s rousing speeches and unflagging nationalism. Slogans like “Your Courage, Your Cheerfulness, Your Resolution, Will Bring Us Victory” and “Freedom is in Peril. Defend it with all your might” abounded, and plans for civilian resistance in the event of an invasion were widely distributed.

Millions of men and women enrolled in volunteer organizations like the Civil Defence, Air Raid Precaution (ARP), and Women’s Volunteer Service (WVS) and served as air-raid wardens, auxiliary ambulance drivers, auxiliary firefighters, and reserve policemen. The resilience of the British people was held up to the rest of the Allies as a beacon of hope and an inspiration to continue to fight the good fight as long as anyone was left to do so.

However, there was a darker side to the shining propaganda distributed by Churchill’s administration. Dissenting voices were silenced in order to keep up morale, and the Emergency Powers Act quietly gave the government enormous power over people and property during the war. Yet even as these unfavorable undercurrents come to light and give us a slightly more balanced picture of that time, there is no denying the overwhelming narrative of the British people’s tremendous fortitude and courage. That attitude was a source of great strength for the British and Allied forces during the dark days of WWII and the arduous reconstruction process, and continues to be the way that moment in history is remembered.
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