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THE BERKELEY REP MAGAZINE
2018–19 · ISSUE 4

METAMORPHOSES
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Some 25 years ago, I was dispatched to Seattle by then Artistic Director Sharon Ott to check out the work of a young director named Mary Zimmerman. Sharon was always looking for artists whose work might change how we view theatre, visionaries who would bring something unique to Berkeley Rep. I was ecstatic, mostly because I was getting paid to get on a plane and go see a play. I didn’t know much about Mary; I had heard only a few things about her style and the unique process she employed to create her plays. So I entered the theatre not knowing what to expect.

The play turned out to be The Odyssey, and I remember it as if I saw it yesterday. The costumes, the movement, the language…. Mary had taken the traditional tools of the theatre and, through the alchemy of her own imagination, invented her own world on stage. A world I had never seen before. It was marked by visual splendor, razor-sharp storytelling, and, most of all, relentless imagination. Demons and gods, sea nymphs and armies, creatures phantasmagoric and real, all represented in ways that were by turns beautiful, formidable, funny, and always entertaining. All in the service of telling an ancient story as if it were happening right now. Which is Mary’s point: the old stories last because they still speak to us. And in her hands, loud and clear.

Berkeley Rep first produced Metamorphoses in 1999–2000. It was the second of nine shows of Ms. Zimmerman’s that we have produced, an astonishing number by any measure. While it was always one of my favorites, the idea of producing it again did not immediately spring to mind when Mary and I began discussing what she might do for us this season. But the more we spoke, the more it became clear that revisiting the play (which our mutual friend, the late, great Martha Lavey of Steppenwolf, always referred to as “Mary’s masterpiece”) would be hugely exciting. At a time of titanic change in our own culture, when every day seems to bring new challenges—urgent challenges that we must either embrace or resist—what better stories to tell than ones that speak to us about the ancient, human, fundamental principle of transformation?

Because the old stories, well, they don’t get old. They only become renewed, changed through the prism of time and our experience. So without further hesitation, ladies and gentlemen… it’s time to fill up the pool and get in the water.

As always,

Tony Taccone
Toast Tony Taccone as he concludes his extraordinary tenure as artistic director of Berkeley Rep. During Tony’s 22 seasons of leadership, the Tony® Award–winning Berkeley Rep has earned a reputation as an international leader in innovative theatre, presenting more than 70 world, American, and West Coast premieres and sending scores of shows to New York and beyond, including London and Hong Kong.

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Committee list as of December 5, 2018
Our 50th anniversary season offers me an irresistible opportunity to look back at my favorite productions. Plays are a bit like children. You love them all, but some just speak to your heart in a special way. Metamorphoses is certainly one of those special productions for me.

What a joy it has been to have Mary Zimmerman and some of her regular collaborators here again in a production that is both new and old for us. The first production of Metamorphoses remains a rich memory for many people in our community. And it is with such pleasure that, nearly 20 years after we first brought it here, we introduce it to a new generation of theatregoers. Metamorphoses is a reminder of the timelessness of great stories.

When we first brought the show here, my son was all of 9 years old. To this day, I fondly remember the complicated and meaty conversations we had after he saw it. Helping Ben examine his visceral responses to both the beauty of the piece and the sometimes uncomfortable moments that almost demanded conversation and reflection provided me with some of my favorite parenting moments. Although these stories are ostensibly about the behavior of the gods, they so clearly exist to tell us something about what it means to be human. How and what we learn from them is what defines each of us.

For 22 years Artistic Director Tony Taccone has been selecting stories, like these, that reach out to our minds and our hearts and tell us something about our shared humanity.

Within weeks we’ll begin announcing our 2019–20 season. It will be Johanna Pfaelzer’s much-anticipated inaugural season as our new artistic director. Already I can tell you that she is drawn to stories that will move and, I think, delight you. She is going to be introducing some new voices who share that love of words, theatrical storytelling, and those big ideas that have been at the heart of this Theatre since its founding.

I think you are going to want to be part of Johanna’s season. So when you receive your invitation to subscribe, I hope you will join us—and sign up for all seven shows so that you can really begin to understand who Johanna is through her full range of play choices.

Warmly,

Susan Medak
Celebrating our 50th: Two spectacular decades with Mary Zimmerman

The return of Metamorphoses in our 50th anniversary season marks 22 years of collaborations—and our ninth production—with renowned director Mary Zimmerman. “My final season at Berkeley Rep simply wouldn’t be the same without her,” says Artistic Director Tony Taccone. Let’s take a look back at Mary’s stunning productions at Berkeley Rep.

**Treasure Island**
(West Coast premiere)
A co-production with Lookingglass Theatre Company
April 22–June 19, 2016

“Awash in the whimsical stage pictures that are Zimmerman’s hallmark, this rollicking theatrical adaptation of the classic adventure is a yarn well spun.” — *San Jose Mercury News*

**The White Snake**
(World–premiere production)
A co-production with Oregon Shakespeare Festival
November 9 – December 30, 2012

“Wonderful...an epic adventure and an intimate love story... *The White Snake* is theatrical storytelling at its very best, a fusion of stunning imagery, captivating music and, best of all, characters whose stories cut straight to the heart.” — *Theater Dogs*

**The Secret in the Wings**
(West Coast premiere)
Presented in association with McCarter Theatre Center, Seattle Repertory Theatre, and Lookingglass Theatre Company
September 3–October 17, 2004

“Captivatingly simple, disturbingly evocative and richly transgressive...” — *San Francisco Chronicle*

**The Notebooks of Leonardo da Vinci**
A co-production with Second Stage Theatre
September 5–October 19, 2003

“Richly imagined, luminously staged and intellectually exhilarating. For sheer beauty and inventiveness, it’s as exciting a piece of theater as her *Metamorphoses* was here and on Broadway.” — *San Francisco Chronicle*
decades with Mary Zimmerman

**The Arabian Nights**
A co-production with Kansas City Repertory Theatre
Created in association with Lookingglass Theatre Company
November 13, 2008–January 18, 2009
(Encore: December 11–30, 2010)

“Zimmerman and her cast transport the audience through hilarious and poignant tales of greed, sex and revenge, each tale opening into another and another, to a lingering, redemptive and provocative end.” — *San Francisco Chronicle*

**Argonautika**
(West Coast premiere)
A co-production with McCarter Theatre Center and Shakespeare Theatre Company
November 2–December 23, 2007

“Channels the power of myth to touch us where we live today... [Zimmerman] recounts the epic of Jason and the Argonauts to reveal the hero’s journey as a metaphor for all of us.... Sets the heart pounding and the imagination ablaze...” — *San Jose Mercury News*

**Metamorphoses**
(West Coast premiere)
Presented in association with Seattle Repertory Theatre
November 26, 1999–January 16, 2000

“In Zimmerman’s hands, the unwieldy epic becomes a collection of moving and emotionally compelling tales based around the themes of love and romance. And thanks to the pool that forms the bulk of the playing area, Zimmerman is able to deftly experiment with issues of transformation.” — *San Francisco Chronicle*

**Journey to the West**
(West Coast premiere)
Presented in association with Huntington Theatre Company

“This play is constructed from the rich rudiments of dramatic art — dreams, mime, burlesque, magic. The overall effect is dazzling.” — *Time*
Gorgeous, destructive, and transformative: Managing the water in Metamorphoses

BY KATIE CRADDOCK

Mary Zimmerman’s Metamorphoses is legendary in the theatre world, in large part for the extraordinary key feature of its set: a pool of water. Water has appeared on Berkeley Rep’s stages numerous times — the glorious rain that fell downstage during the finale of Monsoon Wedding in 2017 comes to mind in recent history — but the volume and centrality of the water in Metamorphoses is something special. A technical theatre novice myself, I spoke with knowledgeable folks around Berkeley Rep about the unique challenges posed by the pool and the creative solutions discovered over its many productions since premiering some 23 years ago.

Anjali Bidani was the stage manager for several of the earliest productions of Metamorphoses, including the original Berkeley Rep production; she is a treasure trove of hard-won information about managing the pool. In the earliest productions at Northwestern and Lookingglass, they discovered “how quickly even a tiny amount of water will degrade things,” Anjali explains. Safety pins holding up backdrop cloths rusted away to nothing in the humid air. Because there was no drainage system at the time, water dripped onto the stage floor at Lookingglass and it warped so badly it had to be replaced. The technical staffs on subsequent productions learned from this — they employed heaters and dehumidifiers to mitigate damage from humidity, and found ways to rubberize the stage to prevent harming the floor and electrical equipment and to create a safer, “grippier” surface so actors wouldn’t slip. Two downstage lighting instruments critical to T.J. Gerckens’ design are enclosed in protective boxes to keep dry. Sound equipment must be protected, too. An actor who uses a mic while playing a god has to hold the mic pack away from her wet costume while delivering her lines.

As any frequent swimmer knows, pool water is harsh on one’s skin and hair. Actors in Metamorphoses find ways to keep their skin hydrated (coconut oil is a popular salve), but are careful not to apply moisturizers too close to curtain — otherwise their skin gets slippery, which could be particularly disastrous for those lifting their colleagues in the air. Band-Aids fall off underwater, so actors use liquid bandages. Makeup is kept pretty natural, minimal, and simple — it’s mostly just waterproof mascara, which proves sufficient in an intimate space like the Peet’s Theatre.

The water is also rough on costumes. As Costume Director Maggi Yule explains, “White costume pieces yellow in the pool, so all these pieces have to be made of natural fibers so they can be laundered in hot water to whiten. The colorful costume pieces, on the other hand, must be synthetic — otherwise, the colors bleed.” The costume shop prepares many duplicates, both for actors to change mid-show from wet to dry costumes, and because certain pieces simply won’t hold up over the entire run. “Luckily, the costumes are fairly diaphanous, with lots of looser fits and elastic waists,” Maggi notes. This makes quick changes easier. Regularly changing the water is key, as even treated water gets grimy and slimy after a while, making the pool floor hazardously slick (not to mention the ick factor as hair and fibers from costumes accumulate!). Fresh water keeps everyone safe and clean.

Both Anjali and Mary describe the need to balance the climate between the audience and the actors. In theatres, audience members typically might bring an extra sweater to keep cozy in the cool, darkened house, and actors try not to get overheated under the hot stage lights. With Metamorphoses, it’s the opposite — once wet, the actors have a hard time keeping warm, so we try to keep the house toasty enough for them without overheating the audience. We heat the pool (aiming for 98 degrees Fahrenheit) until the last possible second before curtain, but the heater has to be switched off once the show begins because it’s noisy and creates ripples in the water, which we want to appear glassy and still. We set up warming booths backstage with space heaters where the actors can huddle up or change costumes until their next scene. If the show were much longer than 90 minutes, the water temperature would grow too cool for the actors.

Nevertheless, the water literally and figuratively deepens the experience for actors and audience alike. Those first hours of tech when actors explore the play in the pool, after weeks rehearsing on dry land, are transformative. Anjali describes a moment when a character loses her husband: “You don’t have to imagine she’s bereft; she looks like a drowned kitten and it’s telling you that story... I can’t picture a production of Metamorphoses without the water.”
Raymond Fox, Doug Mara, and Anjali Bhimani in Berkeley Rep’s 1999–2000 production

PHOTO BY KEN FRIEDMAN

Erik Lochtefeld in Berkeley Rep’s 1999–2000 production

PHOTO BY KEN FRIEDMAN
REPORT

A nod to the past: Fellows share memories of Berkeley Rep

BY BROOKE VLASICH

The 50th anniversary season at Berkeley Rep is filled with nostalgia as we reflect on Artistic Director Tony Taccone’s legacy and welcome the return of Mary Zimmerman’s production of Metamorphoses. To celebrate the many memories, we asked past participants from our fellowship program to share significant moments from their experiences with the company. Since 1986, our fellows have played an important role at Berkeley Rep, whether we’re staging a brand new musical, preparing a Giving Tuesday campaign, or instilling a love of theatre in students. With experiential learning opportunities at Berkeley Rep, our fellows receive training that prepares them for work with arts organizations around the country.

Starting in mid-July, 15 highly motivated individuals who are ready to embark upon a professional theatre career join us for 11.5 months to learn about and be immersed in the operations of a professional theatre. Supported by funding from American Express and the BayTree Fund, our fellowship program develops fellows’ careers through hands-on training from departmental staff. During the School of Theatre’s Teen One-Acts Festival in the spring, fellows oversee the work of high school students, giving them the chance to apply supervisory skills they’ve learned from observing and working with their mentors.

Reflecting on her time as the 2015–16 Peter Sloss Literary/Dramaturgy fellow, Berkeley Rep’s Artistic Associate Katie Craddock recalls her experiences with the fellowship program as an important part of her professional development. “I loved the range of opportunities offered by the literary fellowship, both to be integral to a bustling literary office and to be in world-class rehearsal rooms as a script supervisor. I enjoyed working with this artistic department; they are warm, encouraging, funny, wise mentors from whom I continue to learn. In the name of learning, there’s a culture of total openness with the fellows; I was privy to edifying season planning and dramaturgical conversations from the outset.”

After completing their work with us, our fellows travel far and wide for jobs, but some have continued their careers at Berkeley Rep before branching out to other organizations. Before her current role as the director of education and community programs at Imagination Stage, 2002–03 Education Fellow Joanne Seelig Lamparter furthered her career as the education associate at Berkeley Rep. When asked about her past memories of Berkeley Rep, Joanne says, “The fellowship provided me with great mentors at the organization and the School of Theatre whom I am proud to call colleagues and friends. Berkeley Rep exposed me to the ways theatre can intersect with many different communities. During my fellowship I was able to program for students of varying life experiences. I taught in many settings ranging from juvenile detention centers to kindergarten classrooms. This has allowed me to really expand the ways that our education programs at Imagination Stage can reach...”
beyond the walls of our physical theatre and out into the various communities that make up the DC area.”

In some cases, our fellows have stayed nearby working for Bay Area organizations, including American Conservatory Theater, SFJazz, and the San Francisco Symphony. Others have continued their education at prestigious institutions such as the Yale School of Drama and Columbia University or ventured to organizations beyond the Bay Area, including Playwrights Horizons, Williamstown Theatre Festival, Glimmerglass Opera, and the Solomon R. Guggenheim Museum.

The extensive professional training at Berkeley Rep has provided fellows with valuable skills no matter where their future may take them. In addition to their work with staff members, fellows also receive insights from seminars and opportunities outside of Berkeley Rep that prepare them for their future lives as arts professionals. This year, season sponsor Wells Fargo will provide a workshop about financial planning and management for artists and independent contractors. Now working as an education assistant for Disney Theatrical, 2017–18 Education Fellow Ky’Lend Adams looks back on his fellowship and these additional trainings, noting, “I would not have applied for or even thought I was capable of having my current role at Disney Theatrical if it wasn’t for Berkeley Rep. I actually learned about Disney Theatrical when I went with my colleagues at Berkeley Rep to Pixar for a potential fundraising opportunity with the School of Theatre. The tasks that I was responsible for as the education fellow ended up becoming the skills that I currently use now in my role at Disney Theatrical.”

As our current fellows meet the halfway mark of their fellowship, we look forward to seeing how they will take what they have learned to their next career destination. The connections, lessons, and opportunities are experiences we hope they continue to share as we search for our 51st set of fellows beginning in February.

For more information about Berkeley Rep’s fellowship program, visit berkeleyrep.org/fellowships.
Have you ever wanted to peek behind the proverbial—or in some cases literal—curtain at Berkeley Rep? With our Meet the Makers tours, donors have a chance to do just that. Twice a year, Berkeley Rep supporters take a backstage tour of one of the Theatre’s two campuses, getting an in-depth look at what is happening behind the scenes at the moment, complete with opportunities to hear from some of the technical artists who make it all possible.

A recent tour of 2025 Addison Street took groups into the Peet’s Theatre to experience Meyer Sound’s Constellation sound system, backstage through a display of the history of Berkeley Rep, into the green rooms and dressing rooms where actors prepare to go onstage, stopping for a presentation of select costumes from A Doll’s House, Part 2, onto the stage and into the wings of the Roda Theatre, and ending at the booth where technicians run lights and sound for each show. Cindy Trummer, who came along as a guest of a current sponsor, was inspired to become a donor herself after taking the tour. “You get a different perspective, seeing it from many different angles, which I really loved,” she says. “It really adds more depth, more richness, more life to the experience.”

One of the elements Cindy was most surprised by was the live demonstration of the Constellation sound system in the Peet’s Theatre, seeing what is possible with the state-of-the-art technology. Angela Don, the sound engineer who gave the demonstration, agrees that people often have questions or even misconceptions about the system. “Constellation changes the characteristic of the room and the space, without changing anything physical about the room. So it makes the room sound more dead or more alive, smaller or bigger,” Angela explains, but it doesn’t have the same effect as putting microphones on individual actors. She enjoys giving enthusiastic theatregoers a close-up look at sound—an element which usually, “if [the audience] notices the mechanisms of it, then you’re not doing your job.”

Tours of Berkeley Rep’s pre-production campus at Harrison Street offer glimpses of even earlier stages of the process. There you can see, in addition to offices and conference rooms, the rehearsal halls, the shop where sets are
constructed and props are built, and the ever-humming costume shop. Amy Bobeda, associate costume director, finds that tour groups are often fascinated by theatrical tricks of the trade, like using vodka to kill bacteria on delicate costumes, and what just comes down to practical decision making (yes, please wash the actors’ socks after every show). Her favorite part is to try to get people to think like designers: considering the historical research, sources of inspiration, and especially the psychology behind the costumes. For example, one costume she presented was originally designed to be purple, but the designer decided that purple was too ostentatious. “That was really interesting for people because then they were able to think ‘Oh, how would I have perceived her, if she’d been in purple? How did seeing this costume influence my perception of her as a character?’” She adds, “Just to open a dialogue about a piece of clothing, it’s kind of a costumer’s dream.”

Indeed, these chances for audience members to interact with artists whom they wouldn’t necessarily meet otherwise are what make these tours so memorable for everyone involved. The Makers, for their part, appreciate the opportunity to talk with such a receptive audience. Angela describes it as “illuminating,” getting the chance to talk with people who don’t work with sound every day, and “seeing it through fresh eyes.” And for the donors, according to Cindy, “It felt warm and welcoming...like hanging out with friends who are really passionate about what they’re doing and want to share it with you.”

To find out more about Meet the Makers tours, including the next tour on March 9, or to become a donor, visit berkeleyrep.org/give, email give@berkeleyrep.org, or call 510 647-2906.
When asked about the path of the original production of *Metamorphoses*, creator Mary Zimmerman said, “One of the charming things about it is that this is a freaking school play that went to Broadway.”

Indeed, the first production of the epic play in a pool of water took place at Chicago’s Northwestern University in 1996, under the title *Six Myths*. Zimmerman chose myths that lean into the theme, or the substance itself, of water. She turned specifically to Ovid (43 BCE–17 CE), a Roman poet whose *Metamorphoses*, a 15-book mythological narrative written in meter, went on to become one of the most important sources of classical mythology. As a child, Zimmerman poured through her mother’s copy of Edith Hamilton’s book on mythology, which included many of Ovid’s stories.

*Metamorphoses* moved from the university setting to Lookingglass Theatre Company in Chicago in 1998. Berkeley Rep became the first regional theatre to host the Chicago show, elevating its visibility on a national level. The production played at Zellerbach Playhouse on UC Berkeley’s campus in 1999–2000 as Berkeley Rep only had one theatre at the time, and that space was taken. From Berkeley, the show moved to Seattle, Los Angeles, off Broadway in New York, and eventually Broadway in 2002. Zimmerman won the Tony Award that year for Best Direction of a Play, and the play itself won both the Drama Desk Award and Lucille Lortel Award for Outstanding Play. *Metamorphoses* has since been performed countless times at professional theatres and universities across the country, as well as internationally, with various directors at the helm.

Zimmerman re-mounted her original production at Lookingglass in 2012, and took it to Arena Stage in DC shortly thereafter. Berkeley Rep’s revival is a co-production with the Guthrie Theater in Minneapolis, and will travel there next. Some of the original cast members from the first production grace Berkeley Rep’s stage today in the revival: keep an eye on Raymond Fox, Felicity Jones Latta, Louise Lanson, and Lisa Tejero as they recreate their roles. Zimmerman says, “Berkeley was the first regional theatre to produce the play after its premiere, which is why it’s a profound experience for me to return here.”
Mary Zimmerman, Tony Award-winning director and adaptor, has spent much of her career reinventing classic texts into visionary pieces of theatre. From Metamorphoses to her adaptation of The Arabian Nights to her recent production of The Steadfast Tin Soldier (her interpretation of the Hans Christian Andersen classic performed with no spoken words), she is an artist who searches for new ways of storytelling that foster an intimate connection between artists and audiences.

Coming back to Metamorphoses nearly 20 years after it was first staged at Berkeley Rep, Mary continues to dig into the work of mining new secrets in Ovid’s original stories. Here, Literary Fellow Madeleine Rostami talks with Mary about her creative process in staging classics and the importance of finding beauty in simplicity.

You’ve come back to Metamorphoses many times as a director. What is different for you now? What’s still engaging?

Big old classic texts always remain new. That’s how they earn their keep and stick around for so long—you seem to always be able to apply what they have to say at different times of your life. They address the eternal human condition, which is a permanent state of change and loss, and in some ways renewal as well. The themes in these old texts always strike differently. I’m not sure yet what will seem to suddenly be the most important line in the play this time...that always seems to change a little bit for me.

You’re described your creative process as an act of archaeology. How does that metaphor work for you?

There’s definitely some metaphorical digging since it’s such an old text, but that metaphor of archaeology actually came to me when I was in school just starting to work on things. It struck me that we tend to think of creating something as taking a flat line and tugging it up into some shape, like an architectural metaphor of building something. But with texts that are this deep, this archival, and this shared, what you’re actually doing is uncovering.

I start a show with no script, but I start with a group of actors, an opening date, and a set design. I think that something is inevitable in my process. We’re just trying to find that object that’s buried under the ground, that already exists in a way through virtue of the people that we are. I think of the process as being archaeological because, in an archaeological dig they’re not really swinging axes, they’re more like brushing carefully. If we hurry and panic and try to move too fast when we’re developing something, we’ll damage the object that’s under the ground. On the other hand, if we’re lazy and slow and inattentive, we might arrive at opening night with dirt still on the object—it’s not yet fully uncovered.
How did that process of discovery work for *Metamorphoses*, where you’re adapting a classic text?

With *Metamorphoses*, the difficult part is not just in figuring out how to materialize, how to put on stage, a particular story. It’s figuring out a structure for the evening. You could do the stories in any order, since there’s no governing over-narrative in Ovid. It’s picking which stories, and in what order, make an evening that has an emotional arc as a whole. Stepping very carefully, and backing up and making sure if that should come next or not, is a big part of working on texts that are more like a collection of short stories. When I’m doing something like *The Odyssey*, it’s different. *The Odyssey* has one of the most beautiful structures ever conceived in a work of literature, so I’m just following that structure. I may be eliminating certain episodes, but I’m sticking to how that narrative is organized because it’s organized so perfectly and it’s telling a story from A to Z. With *Metamorphoses* I’m starting over and over, and so you have to balance the rhythm of the length of the stories with the emotional content. The big difference from when I first did it for school to the first time I did it professionally was the addition of the myth of Eros and Psyche. I remember so clearly bringing that in when I finally figured out how to do it. Eros and Psyche isn’t even in Ovid, but it did something to the second half of the evening. It consolidated everything, crystalized everything around it. It became central.

What about that story in particular do you think was so transformational?

Well, I’ll tell you what drew me to it—and what continues to draw me to it—is that the word Psyche, in Greek, means “the soul.” There’s this element to the story which is fairy-tale-like, and there’s this injunction that Psyche must not look directly on love. That love is very dangerous or forbidden. It’s mysterious to me. I’ve been with this show for… (Laughter) For a while. For decades. I’m still not to the bottom of that mystery. There’s something really pressing and really beautiful about the story, but it remains mysterious. If I were to really show all the incidents that happen, it would be 25 minutes long. It would be by far the longest story in the play. So instead I hit on a storytelling device that I’ve used a lot since. Which is, instead of illustrating it, stepping through the story incident by incident, I have two people in conversation talking about the story. One of them says, “What happens next?” And then the person is saying “Well, this is what happens next,” and from there we can very rapidly summarize the incidents. Then meanwhile all that we’re seeing visually is what is at the core of the story. It’s operating in two sort of different time signatures, and two different planes of discourse, two different ways of speaking at the same time that are striking off each other, sometimes coinciding and sometimes not.
Your adaptation of *Metamorphoses* centers around a pool of water. How does that symbolism work theatrically?

The water is everything. In my process, the design is conceived and the sets are being built before there is a word of the script written. So in this case, I picked stories that hinge on water, that can use the water, or that water can work metaphorically in. At all times, water is working thematically because water is such a changeable, metamorphosing element. It is a liquid that can be frozen into a solid, or evaporated into steam; it has a changeable character. Water is symbolic of change: to be baptized, to cross a river—these are moments of import and transformation—into eternal life, or into death. You go down to the stream to meet the gods. In all cultures, water has symbolic content and is used in sacred ways. But then it’s also sometimes a mundane thing, an ordinary thing that is yet so necessary to life.

You describe one of your greatest joys in directing as trying to stage the impossible. How do you pursue that challenge?

In *Metamorphoses* a lot of things we do incredibly simply, the way children would do them in the backyard. Willa Cather, a Nebraska author, wrote somewhere, “I’ll never be the artist I was as a child.” I try to live by that a little bit. With that in mind, there’s this moment when two lovers turn into birds, and we just do it—we just pretend to be birds, but in a kind of slow, transform-y way. There’s practically no special effects, it’s just pretend. But it is surprisingly effective. I tend to gravitate toward those kinds of visual moments of inventiveness or ingenuity.

It’s also about the audience—we have to hold hands across the footlights in order to create this image together. We give the suggestion of an image, a fragment of it—a bird, a boat, a tree—but it’s up to the audience’s collective archetypal pool of experience and memory to complete it. The audience knows what a real bird looks like, they know what it’s like when birds soar above the waves, they know what it’s like when they come on shore. We all understand that. That shared imaginary completion of a fragment of reality creates a real intimacy with the audience, between all of us, because we’re understanding things without words, without explanation, in the way that lovers or close friends or relatives do. We look at the suggestion, and we understand it because we’re all drawing on a common body of knowledge of the world, of how the world looks. We’re completing the metaphor ourselves, internally, without it being described in words. It’s visual poetry.
Water is an essential life source: on a fundamental level, we cannot survive without access to water. Consequentially, many of the great civilizations have sprung up on river banks or coastlines, reliant on the flow of rivers and oceans for food, transportation, and trading—a trend that remains true for countless cities today. But even as we depend on water in this very practical way, it also contains a sacred significance. Nearly every culture has stories, myths, legends, and spiritual illuminations revolving around water that explain natural phenomena or explore epic questions of faith. Water is inherently transformational: it moves from solid to liquid to gas. Theatre is also transformational: one could say it is the art of watching people change. Throughout history, there has been a natural marriage between water and theatre. When evoked onstage, water often speaks a metaphorical language—Mary Zimmerman’s Metamorphoses continues the long tradition of using water in theatrical storytelling.

For much of ancient history, performance evolved in conjunction with spiritual practice. Theatre was based more in spectacle than narrative, and sought to build a bridge between the myths and holy texts that guided people and societies. The communal nature of these performances similarly created connections between performers and citizens and their spiritual practice. Because of the essential role that it played in many of these early societies, and its religious links with gods, water became a key component of early performance.

In early performance rituals, artists utilized elaborate costumes, impressive orchestrations, and large-scale choral storytelling to embody the epic nature of water. In ancient China, “Nine Songs,” a compilation of poems that dramatized shamanic addresses to deities, was one of the earliest documented “scripts” as performers sought to open a direct line to several gods, many of whom controlled water sources. While no written account of these performances has been found, stage directions in the “Nine Songs” text alludes to ambitious production quality. Other ancient cultures similarly explored different ways of staging stories centering on water. In India, for example, traditional Hindu dances staged the origin story of the holy Ganges River. In these enactments, performers used their art to reimagine the written legends of their own holy texts in different capacities—often combining narration and music with specific traditional choreography to create a storyline. While different in intent, early Chinese and Indian cultures used performance to highlight the deep importance of water to their livelihoods, both spiritual and practical.

The prominent presence of water in mythology made its way into ancient Greek theatre, where Western drama and literature was born. Much like the ancient performance practices in the East, the Greeks also focused on the epic nature of water, but in addition began to explore metaphor more deeply. From the theatre on the Acropolis in Athens, audiences could see the city’s harbor and the horizon over the Mediterranean—plays performed there would align the entrance of sea-faring characters or deities against this backdrop. Sometimes, performances would use an orchestra near the stage’s edge to represent water, building sounds to echo the intensity of the turmoil of storms and the passion of the gods. The Greeks were also among the first to use real water in their theatre—records suggest that members of the chorus in some productions would pour jugs of water over other characters to symbolize moments of catharsis. This blend of metaphor and spirituality provided a framework that shaped the future of staging with water.

In Elizabethan England, playwrights like Shakespeare attempted to reinvent what was possible onstage, creating vivid moments of spectacle in their work. One iconic exam-
As contemporary artists seek to push the boundaries of what is possible onstage, water in theatre has made a comeback.

ple of this was their theatricalization of storms. Elizabethan playhouses were often outfitted with fireworks or thunder sheets to create thunder and lighting. For particularly intense moments, a cannonball might be pushed down a wet wooden trough, and fabric was often used to both create the sounds of wind and signify the vastness of seas. In Shakespeare’s later work, such as Pericles, Prince of Tyre and The Tempest, water played an important role, not only in inventive ways of staging the spectacular, but also in the lyrical threading of images throughout the text. Regarded as romances, these two plays in particular told stories of love and loss and forgiveness, sparked by the power of the ocean to reunite past and present. From storms and seas to teardrops, his characters were fundamentally changed by water in its many forms.

In the early 1800s, artists and entrepreneurs worked together to create a new genre of theatre that pushed the theatricality of water to the limits: Aqua Drama. These shows were set in giant onstage pools and depicted famous naval battles and similar aquatic events. Leaders of the Sadler’s Wells Theatre in London installed a 90- by 24-foot pool, three-feet deep, where a stage might traditionally sit. In their opening production, which brought the Great Siege of Gibraltar to life, the team created 177 miniature ships, all with working guns, to mimic the events of the real-life battle. The genre really only gained popularity in England and France, feeding on the burgeoning sense of nationalism to create explosions of pride during the events themselves. As the Napoleonic Wars reached their peak and the countries became fatigued, even the fantastic nature of Aqua Drama was no match. The genre faded, though echoes were seen in several later productions in New York circus arenas that similarly staged spectacle in pools, attempting to enthrall audiences with the seemingly infinite possibilities of the new century.

After the birth of theatrical realism in the late 1800s, the exhibitionist nature of past plays subsided, giving way to living room plays and workplace dramas. The use of water onstage was generally reserved for literal situations such as a working sink or the pouring of tea. But as contemporary artists seek to push the boundaries of what is possible onstage, water in theatre has made a comeback, both in classic adaptations and entirely new stories. The combination of advances in technology and the power of metaphor has resulted in some remarkable productions.

Two plays from the 2000s used water onstage as a representation of passionate emotion: Sarah Ruhl’s Eurydice (seen at Berkeley Rep in 2004) and a production of Romeo and Juliet in Central Park’s Delacorte Theatre (2007). At the start of Eurydice, the title character finds herself in an elevator, and it’s raining. In Ruhl’s typical poetic style, this wet elevator’s descent to the underworld mirrors the experience of the dead crossing the River Styx toward Hades. Scenic designer Scott Bradley noted: “Water represents unstoppable tears, just unstoppable tears that you can’t imagine being able to swim out of.” As each character enters the underworld for the first time, the water raining inside the elevator transforms them into a new version of themselves, unable to recall the past and forced to reconcile with their new fate. Romeo and Juliet centered around a shallow 70-foot-long pool. Michael Greif, the production’s director, articulated the symbolic nature of the pool: “The play seemed so much about taking the plunge, giving over. The water is connected to the moon and to tides, and it’s when the characters move from a reasonable place to a passionate place that they spend the most time in the water.” His team used the water to convey both the intimate connections and deep turmoil that flow through the script.

CONTINUED ON NEXT PAGE
With modern stage technology, theatre artists have been able to capture the truly impressive danger that water poses. Red Speedo by Lucas Hnath (the author of this season’s A Doll’s House, Part 2) features a swimming pool that we can see into from the audience. When members of the pool’s club get caught up in what could become a doping scandal and tensions rise, the seemingly innocent water at the center of the stage takes on a new significance. What happens when swimmers who spend so much of their lives in the pool, who know how to manipulate water and its power, take advantage of it? Red Speedo uses the very literal pool to add depth to the difficult questions it asks about power and abuse. Tarell Alvin McCraney’s Head of Passes (which Berkeley Rep produced in 2015) focuses on the underlying threat that water poses at the base of the Mississippi River. When the roof of a house buckles from the weight of rain, the ever-rising floodwaters begin to take over the onstage living space. This parallels the tensions of a family’s past until the thematic arcs converge with the design, leaving audiences with the image of floating islands of furniture. These theatrical feats are improvements on past staging using water — like Aqua Drama — because artists understand how to manipulate technology to create particularly striking visual pictures that offer audience members new access points into the stories.

Mary Zimmerman’s Metamorphoses is one of the most well-known pieces of theatre in the modern Western canon to use water as a central storytelling device. Building on the shoulders of a long legacy of theatrical tradition, she employs water to illuminate fundamental truths about human existence. Zimmerman brings together the spiritual, spectacle, and literal — the pool creates a remarkably natural environment for humans, even though we might not normally think of water as our typical habitat. In Zimmerman’s pool, dreams and reality, the mythological and the personal, merge and evolve to create a piece of theatre in which transformation — the metamorphosing of the title — is inevitable.

For nearly every culture across time, water is, in some way, transformational, from purifying souls to replenishing the harvest. In our contemporary world, we remain similarly dependent on water, but our relationship with it is evolving. Rising sea levels threaten low-lying islands and coastal regions, droughts and water shortages have plagued other parts of the world, which have experienced some of the driest years in documented history. As we move forward, societies’ connection to water will inevitably change, but one thing remains clear: water will always prove essential to human existence and the stories we seek to tell.
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Scenic Concept by Steven Dufala
Directed by Lee Sunday Evans
Original Songs by Elvis Perkins

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Ovid

WRITTEN AND DIRECTED BY
Mary Zimmerman

FROM THE TRANSLATION BY
David R. Slavitt

JANUARY 24–MARCH 10, 2019
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CAST
Erysichthon and others  Steven Epp *
Midas and others  Raymond Fox *
Phaeton and others  Rodney Gardiner *
Hermes/Vertumnus and others  Benjamin T. Ismail *
Alyce and others  Louise Lamson *
Aphrodite and others  Felicity Jones Latta *
Ceyx and others  Alex Moggridge *
Myrrha and others  Sango Tajima
Therapist and others  Lisa Tejero *
Eurydice and others  Suzy Weller *

PRODUCTION STAFF
Scenic Design  Daniel Ostling
Costume Design  Mara Blumenfeld
Lighting Design  T.J Gerckens
Sound Design  Andre Pluess
Original Music  Willy Schwarz
Casting  Amy Potozkin, CSA
Production Stage Manager  Michael Suenkel *

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

Premiered in New York City by
The Second Stage Theatre, New York, September, 2001
Artistic Director: Carole Rothman
Managing Director: Carol Fishman
Executive Director: Alexander Fraser

METAMORPHOSES was originally produced by
Lookingglass Theatre Company, Chicago

OVID’S METAMORPHOSES translated by David Slavitt,
Johns Hopkins University Press, 1994

Rainer Maria Rilke’s Poem ORPHEUS, EURYDICE, HERMES.
Translated by Stephen Mitchell, 1995 Modern

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The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in Lort Theatres are represented by United Scenic Artists Local USA-829, IATSE.
Steven Epp
ERYSICHTHON AND OTHERS

Steven has appeared at Berkeley Rep in Treasure Island, Tartuffe, Accidental Death of an Anarchist, A Doctor in Spite of Himself, Figaro, The Miser, and Don Juan Giovanni. His off-Broadway credits include Hamlet at the New Victory Theatre and Servant of Two Masters at Theatre for a New Audience. Regional credits include productions at American Repertory Theatre, Alley Theatre, the Guthrie Theater, La Jolla Playhouse, the Spoleto Festival, Center Stage in Baltimore, Shakespeare Theatre Company in DC, Seattle Repertory Theatre, Trinity Repertory Theatre, Yale Repertory Theatre, South Coast Rep, and the Old Globe. Steven was an actor, writer, and co-artistic director at Theatre de la Jeune Lune, winner of the 2005 Tony Award for Best Regional Theatre, 1983–2008. Acting credits include title roles in Tartuffe, Hamlet, Figaro, The Miser, and Man of La Mancha. He received the 1993 Outer Critics Circle Award for Best New Play for Children of Paradise, was a 1999 Fox Fellow, a 2009 McKnight Theatre Fellow, and a 2011 Beinecke Fellow, and received the 2012 Best Actor Helen Hayes Award and the 2017 Best Actor Ivey Award.

Rodney Gardiner
PHAETON AND OTHERS

Rodney has spent the last nine years as a vital company member at the Oregon Shakespeare Festival, playing a wide range of roles. Among his favorite credits are Guys & Dolls, Julius Caesar, Comedy of Errors, The Wiz, and several world premieres. Regionally, Rodney has also performed at the Old Globe, Kirk Douglas Theatre, La Jolla Playhouse, and Utah Shakespeare Festival. As an associate artist with Waterwell, Rodney has co-devised and performed in several shows, including Marco Millions, which was nominated for a Drama Desk Award. Rodney also holds an NAACP Award for his performance in Gem of the Ocean (Fountain Theatre). Rodney has performed his solo show, Episodes in Blue, at schools and festivals in New York and New Jersey. Currently, he is workshopping a new piece, Brick City Chronicles, a retelling of the Moses narrative through soul music. Rodney is a graduate of sunny Purchase.

Benjamin T. Ismail
HERMES/VERTUMNUS AND OTHERS

Benjamin is happy to be returning to Berkeley Rep after playing Louis in last season’s revival of Angels in America. Select regional credits include The Invisible Hand (American Stage Theatre Company), Disgraced, Speech & Debate, Tribes, and The Sandbox and Diaries (Capital Stage); Peter Pan and The Secret Garden (Playhouse on the Square); Cloud 9, The Pillowman, The Submission, and Compleat Female Stage Beauty (Big Idea Theatre); and The Mystery of Irma Vep and Cinderella (Sacramento Theatre Company). Benjamin has also directed many shows from Florida to California, most recently including productions of Between Riverside and Crazy, Much Ado About Nothing, August: Osage County, and Antony & Cleopatra. Love to the J’s.

Louise Lamson
ALCYONE AND OTHERS

Louise is thrilled to return to Berkeley Rep where she appeared in The Secret in the Wings and Metamorphoses. She originated the role of Alcyone in Metamorphoses and played off Broadway (Second Stage Theatre) and Broadway (Circle in the Square). Most recently she was seen at Lookingglass Theatre in the world premiere of Plantation! directed by David Schwimmer. Other Lookingglass productions include Hard Times, Brothers Karamazov, and The Arabian Nights. She has also worked regionally at Goodman Theatre, About Face Theatre, Seattle Repertory Theatre, Mark Taper Forum, Getty Villa, Arden Theatre, and Arena Stage. Louise is a graduate of Northwestern University and an ensemble member of Lookingglass Theatre in Chicago.

Felicity Jones Latta
APHRODITE AND OTHERS

Felicity last appeared at Berkeley Rep 25 years ago in Don Juan Giovanni and in Metamorphoses 15 years ago on Broadway. Other credits include the Broadway tour of The Curious Incident of the Dog in the Night-Time, The Captain’s Tiger with Athol Fugard (Manhattan Theatre Club), and Measure for Measure (New York Shakespeare Festival). She has performed on stages around the country including American Conservatory Theater, Baltimore Center Stage, Goodman Theatre, Hartford Stage, Huntington Theatre Company, La Jolla Playhouse, McCarter Theatre Center, Seattle Repertory Theatre, Westport Country Playhouse, and Yale Repertory Theatre. She was artistic associate with Theatre de la Jeune Lune from 1985 to 1995. She is currently associate director at Lattawork Productions, devoted to arts in education. Film and television credits include Signs, Julie & Julia, The Carrie Diaries, Wonderland, Deadline, Ed, and Law & Order. Felicity is a 2014 Lunt-Fontanne Fellow.

Alex Moggridge
CEXY AND OTHERS

Alex is delighted to be reuniting with Mary Zimmerman at Berkeley Rep. Having appeared in 2016’s Treasure Island. Also at Berkeley Rep, Alex appeared in Three Sisters and Chinglish. Regionally, he has appeared at Actors Theatre of Louisville, Long Wharf Theatre, Yale Repertory Theatre, and Artists Rep, among others. New York credits include the Broadway production of Betrayal, starring Daniel Craig and Rachel Weisz and directed by Mike Nichols. In the Bay Area, he has performed at American Conservatory Theater, Aurora Theatre Company, San Jose Repertory Theatre, Center Rep, Magic Theatre, Marin Theatre Company, SF Playhouse, and Shotgun Players. Film and TV credits include Batman Begins, The
Defenders, Law & Order: Criminal Intent, Person of Interest, and Trauma. Alex is also a writer. His plays have appeared off Broadway and regionally. Most recently, his play The Boatman made its world premiere at the Flint Repertory Theatre.

**Sango Tajima**

**MYRRHA AND OTHERS**

Sango is happy to be making her Berkeley Rep stage debut, after facilitating discussions in the audience for Anna Deavere Smith’s Notes from the Field. Recent regional credits include Women Laughing Alone with Salad ( Shotgun Players); In Braunau (SF Playhouse Sandbox Series); The Wolves, Shakespeare in Love, and The Jungle Book (Marin Theatre Company); The Mineola Twins and Life is a Dream (Cutting Ball Theater); and We Are Pussy Riot (Theatre Battery). She is a proud member of the political theatre collective, the Bonfire Makers, with whom she has created several shows and actions. She has a BFA from the University of Michigan.

**Lisa Tejero**

**THERAPIST AND OTHERS**

Lisa appeared at Berkeley Rep in The White Snake, Journey to the West, and Metamorphoses. She was also in the Broadway production of Metamorphoses at Circle in the Square Theatre. She just finished a production of Anything Goes at Arena Stage where she last did Metamorphoses. Before that she was in King Lear with BackRoom Shakespeare Project. She is an artistic associate of Lookingglass, where she has appeared in 1984, Argonautika, and Ethan Frome. Also in Chicago Lisa has appeared in As You Like It, Ghostwritten, Journey to the West, Mirror of the Invisible World, The Odyssey, and Silk at Goodman Theatre; Kafka on the Shore at Steppenwolf Theatre; as well as Lady Bracknell at Iowa Summer Repertory and Lady Macbeth with Oak Park Shakespeare Festival. She has also worked at Oregon Shakespeare Festival, Cincinnati Playhouse, Mark Taper Forum, McCarter Theatre Center, Milwaukee Rep, Seattle Rep, and Shakespeare Theatre Company. Lisa is a recipient of a Drama League Distinguished Performance nomination and, recently, a Jeff Award nomination for her portrayal of Vivian Bearing in Hypocrite Theatre’s production of Wit.

**Suzy Weller**

**EURYDICE AND OTHERS**

Suzy is stoked to be making her Berkeley Rep debut. Recent regional credits include Evocation to Visible Appearance and You Across From Me (Actors Theatre of Louisville’s 42nd Humana Festival), The Wolves (Hippodrome State Theatre), and Dracula (Actors Theatre of Louisville). She is an alum of the University of Oklahoma and the Actors Theatre of Louisville’s Professional Training Company.

**Mary Zimmerman**

**ADAPTOR/DIRECTOR**

Mary received the 2002 Tony Award for Best Director and a 1998 MacArthur Fellowship. This is her ninth show for Berkeley Rep, following acclaimed productions of The Arabian Nights, Argonautika, Journey to the West, Metamorphoses, The Notebooks of Leonardo da Vinci, The Secret in the Wings, Treasure Island, and The White Snake. These plays—and others that she’s adapted and directed such as The Jungle Book, Eleven Rooms of Proust, The Odyssey, Silk, and S/M—have enjoyed celebrated runs at Brooklyn Academy of Music, Goodman Theatre, Huntington Theatre Company, Lookingglass Theatre Company, the Mark Taper Forum, McCarter Theatre Centre, Seattle Repertory Theatre, and Second Stage Theatre. She also directed All’s Well That Ends Well and Pericles for the Goodman, Henry VIII and Measure for Measure for the New York Shakespeare Festival, A Midsummer Night’s Dream for the Huntington, and Guys and Dolls for the Oregon Shakespeare Festival and at L.A.’s Wallis Annenberg Center for the Performing Arts. In 2002, Mary created a new opera with Philip Glass called Galileo Galilei, which was presented at BAM, the Goodman, and the Barbican in London. In recent years, she has staged Armida, La Sonnambula, and Rusalka for the Metropolitan Opera in New York and Lucia di Lammermoor at the Met and at La Scala, Milan. Based in Chicago, Mary has been seen in Milan, London, Tokyo, Shanghai, and Melbourne. Recent designs include Rusalka, Lucia Di Lammermoor, and La Sonnambula (Metropolitan Opera/La Scala), and Philip Glass’ Galileo Galilei (Goodman, Barbican). Internationally, Daniel’s work has been seen in Milan, London, Tokyo, Shanghai, Melbourne, and Calgary.

**Mara Blumenfeld**

**COSTUME DESIGNER**

Mara is delighted to return to Berkeley Rep, where she has designed Mary Zimmerman’s The White Snake, The Arabian Nights, The Secret in the Wings, The Notebooks of Leonardo da Vinci, Metamorphoses (1999), and Frank Galati’s adaptation of Haruki Murakami’s after the quake. Based in Chicago, she has designed numerous productions for the Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, Writers Theatre, Court Theatre, and Lookingglass Theatre Company where she is an ensemble member. Regional credits include Oregon Shakespeare Festival, Seattle Repertory Theatre, McCarter Theatre Center, Asolo Rep, Huntington Theatre Company, and Weston Playhouse. New York credits include the off-Broadway and Broadway productions of Metamorphoses, Lucia di Lammermoor, La Sonnambula, and Rusalka, directed by Mary Zimmerman for the Metropolitan Opera. Internationally, her work has been seen at Stratford Shakespeare Festival of Canada; Tokyo DisneySea and K-Ballet in Tokyo; Japan; the Barbican Center and Donmar Warehouse in London; Melbourne Theatre Company in Australia; and Teatro alla Scala in Milan, Italy. She was honored with the 2012 Michael Merritt Award for Excellence in Design and Collaboration and is the recipient of four of Chicago’s Joseph Jefferson Awards for Costume Design.

**T.J. Gerckens**

**LIGHTING DESIGNER**

T.J. is pleased to return to Berkeley Rep where he previously designed The Arabian Nights, Journey to the West, Metamorphoses, The Notebooks of Leonardo da Vinci, The Secret in the Wings, Treasure Island, and The White Snake. Recent designs include Guys and Dolls at the Oregon Shakespeare Festival and the Wallis Annenberg Center, The Steadfast Tin Soldier, Treasure Island, and Blood Wedding at Looking-
glass Theatre Company, Wonderful Town at Goodman Theatre, and Mary Zimmerman’s adaptation of Disney’s The Jungle Book at Goodman Theatre, and the Huntington Theatre Company. Other notable designs include the Mary Zimmerman and Philip Glass opera Galileo Galilei at the Goodman; Pericles at the Shakespeare Theatre in Washington, DC; and Lucia di Lammermoor at La Scala Opera House in Milan, Italy. T.J.’s New York designs include Lucia di Lammermoor, La Sonnambula, and Rusalka for the Metropolitan Opera, Measure for Measure in Central Park, Metamorphoses on and off Broadway, and The Notebooks of Leonardo da Vinci at Second Stage. He has received numerous honors for his lighting, including a Bay Area Theatre Critics Circle Award, Chicago’s Jefferson Award, Drama Critics Circle Award, Los Angeles Ovation Award, and New York’s Drama Desk Award. T.J. is the faculty lighting designer at Otterbein University.

Andre Pluess Sound Designer

Andre has worked with Berkeley Rep on numerous shows: after the quake, Angels in America, The Arabian Nights, Argonautika, Blue Door, Ghost Light, Honour, Metamorphoses, The Secret in the Wings, Treasure Island, and The White Snake. His Broadway credits include 33 Variations, The Clean House, I Am My Own Wife, and Metamorphoses. His other credits include many productions for About Face Company (artistic associate), Court Theatre, Goodman Theatre, Lookingglass Theatre Company (artistic associate), Northlight Theatre, Steppenwolf Theatre Company, Victory Gardens Theater (resident designer), and other Chicago and regional theatres. His more recent projects include Cymbeline at the Shakespeare Theatre, Equivocation at Arena Stage, Ghost Light and The Merchant of Venice at Oregon Shakespeare Festival, Macbeth and Titus Andronicus at California Shakespeare Theater (where he is an artistic associate), Palomino at Center Theatre Group, Sex with Strangers at Steppenwolf, and Stage Kiss at the Goodman, as well as the score for the film The Business of Being Born. Andre received a Barrymore Award, a Drama Critics Circle Award, Drama Desk and Lortel nominations, multiple Joseph Jefferson Awards and Citations, and an LA Ovation Award for composition and sound design.

Willy Schwarz Original Music

Willy composed the original music for Mary Zimmerman’s Metamorphoses, for which he won the 2002 Drama Desk Award for Outstanding Music in a Play. Other collaborations with Ms. Zimmerman include The Odyssey, for which he received the 2000 Joseph Jefferson Award for Original Music, and Journey to the West, which won the Bay Area Theatre Critics Circle Award for 1997, as well as The Baltimore Waltz at Chicago’s Goodman Theatre. For Steppenwolf Theatre he served as onstage music director for the La Jolla, London, and Tony Award-winning Broadway production of The Grapes of Wrath, and composed for and appeared in A Clockwork Orange. He founded and conducted the highly praised All-American Immigrant Orchestra, which he revived in Germany with his Bremen Immigrant Orchestra. He composed and performed an original score for the silent film classic The Light of Asia, which was screened twice at the 2018 Berlinale filmfest. Willy has toured and performed with such diverse artists as Tom Waits, Theodore Bikel, Ravi Shankar, David Amram, Robert Bly, Shlomo Carlebach, Holly Cole, and Leon Russell. His solo CDs received the highest critical acclaim in Europe, and the CD of Metamorphoses and other plays directed by Mary Zimmerman was issued by Knitting Factory Records in 2002.

Amy Potozkin, CSA Director of Casting / Artistic Associate

This is Amy’s 29th season at Berkeley Rep. Through the years she has also had the pleasure of casting plays 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 Compass.

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Jewish Theatre. Amy cast roles for various independent films, including Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and Love & Taxes, both by Josh Kornbluth; and Beyond Redemption by Britta Spogren. Amy received her MFA from Brandeis University, where she was also an artist in residence. She has been an audition coach to hundreds of actors and a presentation/communication coach to many businesspeople. Amy taught acting at Mills College and audition technique at Berkeley Rep’s School of Theatre, and has led workshops at numerous other venues in the Bay Area. Prior to working at Berkeley Rep, she was an intern at Playwrights Horizons in New York. Amy is a member of csaa, the Casting Society of America, and was nominated for Astios Awards for Excellence in Casting for The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures; One Man, Two Guvnors; and An Octoroon.

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 25th season as production stage manager. He has also worked with the Huntington Theatre (Boston), The Public Theater and New Victory Theatre (New York), La Jolla Playhouse, Yale Repertory Theatre, and many others. Internationally he has stage managed shows in Hong Kong, the United Kingdom, and Canada. Among his favorite Berkeley Rep productions are last season’s Angels in America, The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures, Eurydice, Fêtes de la Nuit, The Beaux’ Stratagem, and Mad Forest.

**Guthrie Theater**

The Guthrie Theater (Joseph Haj, artistic director) was founded by Sir Tyrone Guthrie in 1963 and is an American center for theater performance, production, education and professional training, dedicated to producing the best works of dramatic literature and cultivating the next generation of theater artists. Under Haj’s leadership, the Guthrie produces a mix of classic and contemporary plays on three stages and continues to set a national standard for excellence in theatrical production and performance. In 2006, the Guthrie opened its new home on the banks of the Mississippi River in Minneapolis. Designed by Pritzker Prize-winning architect Jean Nouvel, the Guthrie houses three state-of-the-art stages, production facilities, classrooms, full-service restaurants and dramatic public lobbies. Learn more at guthrietheater.org.

**Tony Taccone  
**ARTISTIC DIRECTOR**

After more than 30 years at Berkeley Rep, Tony is celebrating his final season with the company. 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 these years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 24 shows to New York, two to London, and one to Hong Kong. Tony has staged more than 40 plays in Berkeley, including new work from Julia Cho, John Leguizamo, Daniel Handler, Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, and Itamar Moses. He directed the shows that transferred to London, Continental Divide and Tiny Kushner, and three that landed on Broadway: Bridge & Tunnel, Wishful Drinking, and Latin History for Morons. Prior to working at Berkeley Rep, Tony served as artistic director of Eureka Theatre, which produced the American premieres of plays by Dario Fo, Caryl Churchill, and David Edgar before focusing on a new generation of American writers. While at the Eureka, Tony commissioned Tony Kushner’s legendary Angels in America and co-directed its world premiere. He has collaborated with Kushner on eight plays at Berkeley Rep, including 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, he debuted Ghost Light, Rita Moreno: Life Without Makeup, Game On, written with Dan Hoyle, and It Can’t Happen Here, written with Bennett S. Cohen. 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.” Most recently, Tony directed the revival of Angels in America at Berkeley Rep, and this season he will direct the world premiere musical, Kiss My Aztec!, written with John Leguizamo.

**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 (TCG), organizations that represent the interests of nonprofit theatres across the nation. Susan chaired 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. Close to home, she is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust, and served on the board of the Downtown Berkeley Association. Susan serves on the faculty of Yale School of Drama and is a member of the International Women’s Forum and the Mont Blanc Ladies’ Literary Guild and Trekking Society. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund and the 2017 Visionary Leadership Award by TCG. During her time in Berkeley, Susan has been instrumental in the construction of the Roda Theatre, the Nevo...
Education Center, the renovation of the Peet’s Theatre, and in the acquisition of the Harrison Street campus. She also worked with three consecutive mayors to help create Berkeley’s Downtown Arts District.

Theresa Von Klug
GENERAL MANAGER
Before joining Berkeley Rep, Theresa had over 20 years of experience in the New York not-for-profit performing arts sector where she has planned and executed events for dance, theatre, music, television, and film. Her previous positions include the interim general manager for The Public Theater; general manager/line producer for Theatre for a New Audience, where she opened its new state-of-the-art theatre in Brooklyn and filmed a major motion picture of the inaugural production of Julie Taymor’s A Midsommer Night’s Dream, released June 2015; production manager at the New Jersey Performing Arts Center and New York City Center, including the famous Encores! Great American Musicals in Concert; and field representative/lead negotiator for the Association of Theatrical Press Agents and Managers. She holds a MS in Labor Relations and Human Resources Management from Baruch College.

Audrey Hoo
PRODUCTION MANAGER
Audrey is pleased to make her Berkeley Rep debut this season. Prior to this, Audrey served as the production manager at American Conservatory Theater in San Francisco. Highlights of her time there include A Thousand Splendid Suns (dir: Carey Perloff, by Ursula Rani Sarma), A Walk on the Moon (dir: Sheryl Kaller, by Paul Scott Goodman and Pamela Gray), and John (dir: Ken Rus Schmoll, by Annie Baker). Audrey has also served as the production manager at the La Jolla Playhouse. Highlights of her time there include working on junk (dir: Doug Hughes, by Ayad Akhtar), Come from Away (dir: Christopher Ashley, by Irene Sankoff and David Hein), Hunchback of Notre Dame (dir: Scott Schwartz, by Alan Menken, Peter Parnell, Stephen Schwartz), and Up Here (dir: Alex Timbers, by Bobby and Kristen Lopez). Audrey was previously at the Brooklyn Academy of Music (2006–14). During her time at BAM, she had the pleasure of working with a wide range of international artists across all performing arts genres such as Robert Lepage, William Kentridge, Moisés Kaufman, Geoffrey Rush, Catherine Martin, Sam Mendes, Paul Simon, John Turturro, and Elaine Stritch. Audrey is also an alumni of the Weston Playhouse, Santa Fe Opera, and Williamstown Theatre Festival. Audrey holds an MFA in Technical Direction from the University of North Carolina School of the Arts.

Madeleine Oldham
RESIDENT DRAMATURG/DIRECTOR, THE GROUND FLOOR
Madeleine is the director of The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work and the Theatre’s resident dramaturg. She oversees commis-
Lisa Peterson
ASSOCIATE DIRECTOR
Lisa is a two-time Obie Award-winning writer and director whose previous projects at Berkeley Rep include Office Hour (2018); Watch on the Rhine (2017); It Can't Happen Here (2016); Madwoman in the Volvo (2016); An Iliad (2012), which Lisa co-wrote with Denis O’Hare and which won Obie and Lortel Awards for Best Solo Performance; Mother Courage (2006); The Fall (2001); and Antony & Cleopatra (1999). Other recent West Coast productions include You Never Can Tell (California Shakespeare Theater), Hamlet (Oregon Shakespeare Festival), and Chavez Ravine (Ovation Award for Best Production – Center Theatre Group). She has directed world premieres by many major American writers, including Tony Kushner, Beth Henley, Donald Margulies, José Rivera, David Henry Hwang, Luis Alfaro, Marlane Meyer, Naomi Wallace, Basil Kreimendahl, and many others. She regularly works at the Guthrie Theater, Actors Theatre of Louisville, the Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Arena Stage, and New York Theatre Workshop. Lisa and Denis are working on a new play about faith called The Good Book and a commission for McCarter Theatre Center titled The Song of Rome. Lisa is also writing a new music-theatre piece with Todd Almond called The Idea of Order, co-commissioned by La Jolla Playhouse, Berkeley Rep, and Seattle Rep.

Jack & Betty Schafer
SEASON SPONSORS
Betty and Jack are proud to support Berkeley Rep. Jack just rotated off the Theatre’s board and is now on the boards of San Francisco Opera and the Straus Historical Society. He is an emeritus trustee of the San Francisco Art Institute and the Oxbow School. Betty is on the board of Earthjustice, the Jewish Community Center of San Francisco, and Sponsors for Educational Opportunity. In San Francisco, Betty is involved with Wise Aging, a program for adults addressing the challenges of growing older. They have three daughters and eight grandchildren.
Michael & Sue Steinberg  
SEASON SPONSORS
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. Sue serves on the board of the World of Children. The Steinbergs have always enjoyed regional theatre and are delighted to sponsor Berkeley Rep this season.

The Strauch Kulhanjian Family  
SEASON SPONSORS
Roger Strauch has served on the Berkeley Rep board of trustees for the last 22 years as a member and as an executive officer, including president. He is chair of The Roda Group (rodagroup.com), a high technology venture development company based in Berkeley. Roda incubated the search engine Ask.com, now located in Oakland, and Cool Systems (gameready.com), a medical technology company recently acquired by Avanos Medical. He is currently on the board of three cleantech companies in which Roda is a major investor. Roger is chair of the board of the Mathematical Sciences Research Institute and leads the Mosse Art Restitution Project, which searches for family art illegally confiscated during Germany’s Third Reich. He is a board member of the Northside Center, a mental health services agency based in Harlem, NY, and a member of UC Berkeley Engineering Dean’s college advisory board. Roger is the founder and chair of The Paros Foundation (parosfoundation.com), a philanthropic organization serving thousands in the country of Armenia. His wife, Julie Kulhanjian, is an attending physician at Benioff UCSF Children’s Hospital, Oakland. They have three adult children.

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

Susan Chamberlin  
EXECUTIVE SPONSOR
Susan is a retired architect and project manager. Currently she, along with her husband, Steve, directs the work of their family foundation. She also serves on the board of the Oakland Museum of California and is the chair of the UC Berkeley Foundation board of trustees.

Scott & Sherry Haber  
SPONSORS
Scott and Sherry are thrilled to sponsor Metamorphoses. Scott and Sherry have supported the arts as long as they can remember, including choral and instrumental music, dance, and live theatre. Scott recently retired as a corporate law partner at Latham and Watkins LLP. He served on Berkeley Rep’s board of trustees from 2005 through 2014 and rejoined the board in 2016. Sherry teaches LaBlast dance classes and has volunteered for the Hillsborough, Burlingame, and Pinewood Schools. It is with great pleasure that the Habers are able to support Berkeley Rep and exceptional regional theatre.

Ken Lamb  
SPONSOR
After living in San Francisco from 1995 to 2003, Ken moved to London for 15 years and returned to San Francisco earlier this year. For most of his professional career, he was in finance as a corporate partner at a major international law firm, investment banker, and co-founder in 2010 of Initial Capital, a seed capital firm.

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stage venture capital firm. While in London, he recently completed his second graduate degree on East Asian history and art from SOAS, University of London, an MA specializing in Chinese ceramics and the arts and history of the Tokugawa and Meiji Periods in Japan. He has been an avid supporter of the arts in London and, in addition to Berkeley Rep, is a supporter of SFMOMA, the SF Asian Art Museum, and the San Francisco Symphony. He had the great privilege of seeing Metamorphoses when it was first premiered at Berkeley Rep before moving to London and is excited about its revival.

Pam & Mitch Nichter Sponsors
Pam and Mitch recently retired from their longtime careers as partners at Osterweis Capital Management, a San Francisco investment manager, and Paul Hastings, a global law firm, respectively. They recently moved to their home in San Luis Obispo County where they keep busy enjoying the beauty that life offers by gardening, hiking, traveling, and, of course, wine tasting. Pam serves on the board of trustees at Berkeley Rep and is chair of its Investment Committee. Pam and Mitch have been enthusiastic supporters of Berkeley Rep for years and are thrilled to help sponsor this production of Metamorphoses.

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Peet’s Coffee is proud to be the exclusive coffee of Berkeley Repertory Theatre and salutes Berkeley Rep for its dedication to the highest artistic standards and diverse programming. Peet’s is honored to support Berkeley Rep’s renovation with the new, state-of-the-art Peet’s Theatre. In 1966, Alfred Peet opened his first store on Vine and Walnut in Berkeley and Peet’s has been committed to the Berkeley community ever since. As the pioneer of the craft coffee movement in America, Peet’s is dedicated to small-batch roasting, superior quality beans, freshness and a darker roasting style that produces a rich, flavorful cup. Peet’s is locally roasted in the first LEED Gold certified roaster in the nation. Wells Fargo Season Sponsor
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Assistant sound designer
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