

Developed at Berkeley Rep... Seen in New York

Born in a storefront, Berkeley Rep has moved to the forefront of American theatre – and is still telling unforgettable stories. Known for its core values of innovation and excellence, the Theatre provides a safe haven for emerging and established artists to take creative risks. Many plays have their world premieres at Berkeley Rep before going on to greater success; other shows are honed in Berkeley, where actors, directors, and designers benefit from the skilled staff, experienced artisans, and educated and adventurous audience. As Tony Kushner wrote after a grueling rehearsal process, “The staff at Berkeley Rep are the platonic ideal of a theatre staff.”

In the last six years, six shows developed at Berkeley Rep have ended up on Broadway! Seven more landed off Broadway, one moved to London, two turned into films, and others have toured the nation. In fact, this ambitious nonprofit has helped send **25 shows to New York in the last 25 years...**

2012: *In Paris*

When legendary performer Mikhail Baryshnikov teamed up with other Russian artists for this romantic show, Berkeley Rep signed on to produce one of the first stops in the United States. A sold-out three week run in the Roda Theatre helped lead the show to a limited run at Lincoln Center in August.

2011: *The Agony and the Ecstasy of Steve Jobs*

In January, renowned monologist Mike Daisey performed this show in Berkeley. Then, after runs in Seattle and Washington, DC, his provocative show about our nation’s love affair with technology received an extended run at The Public Theater. Now Daisey’s at the center of a controversy because he admits to fabricating parts of his story.

2011: *Ghetto Klown*

Emmy and Obie Award-winning performer John Leguizamo came to Berkeley Rep in June 2010 to workshop his new solo show as part of the Fireworks Festival. This hilarious and heartfelt tale – known in Berkeley as *Klass Klown* – is enjoying an extended run at Broadway’s Lyceum Theatre under the moniker *Ghetto Klown*.

2011: *Compulsion*

Berkeley Rep and The Public commissioned this compelling script from Rinne Groff, and produced the world-premiere production with Yale Repertory Theatre. After an initial run in New Haven, Oskar Eustis refined the show at Berkeley Rep in the fall of 2010. Then he directed an extended off-Broadway run at The Public in February 2011. *Forward* magazine ranked Mandy Patinkin’s bravura turn as Sid Silver among the five most important Jewish performances of 2010.

According to the *New York Times*,

“Berkeley Rep has a tradition of playing host to formidable talents before their big breaks, like Anna Deavere Smith, Mary Zimmerman, and Mary-Louise Parker. And it has long been a leader in producing writers of color. In recent years Mr. Taccone has put his weight behind producing another underserved group: emerging writers, including Stew, Ms. Ruhl (a recent recipient of a MacArthur ‘genius’ grant), and Jordan Harrison. Mr. Taccone’s approach – to offer emerging writers the same resources as established ones and to hold them to the same standards – has helped yield a string of hits. He is also able to offer new plays a very educated, broad-minded audience... And artists appreciate Berkeley Rep’s intimate 600- and 400-seat theatres, in which no seat is more than 49 feet from the stage... Increasingly, Berkeley Rep’s galvanizing productions have been traveling to New York. The rock musical *Passing Strange*, which opened on Broadway on Thursday, is the fourth show in two years with Berkeley lineage to transfer to a major New York stage [and] the company continues to pride itself on producing provocative, often overtly political theatre, the kind that generates loud and clamorous debate.”

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2010: *The Great Game: Afghanistan*

The Great Game: Afghanistan, a sweeping cycle of short scripts by 12 top playwrights, caused a sensation in 2009 when it debuted at the Tricycle Theatre in London. In 2010, while Berkeley Rep sent its production of *Tiny Kushner* to the Tricycle, it helped produce a four-city American tour of *The Great Game*. After making its West Coast premiere in Berkeley, this epic show went on to play at the Skirball Cultural Center in Manhattan – and then the nation’s leaders requested a special performance in Washington, DC to educate personnel at the Pentagon!

2010: *In the Wake*

In conjunction with Center Theatre Group, Berkeley Rep staged the world-premiere production of *In the Wake* in May 2010. That fall, Lisa Kron’s script enjoyed an off-Broadway production at The Public, also directed by Leigh Silverman, with many of the same designers and actors. It ranked among the Top 10 off-Broadway shows of 2010 in *The New Yorker* and topped the list of the year’s best plays in *Time Out New York*.

2010: *American Idiot*

In September 2009, Berkeley Rep drew international attention when it presented the world premiere of Green Day’s *American Idiot*, directed by Tony Award-winner Michael Mayer. The record-breaking run brought in the biggest advance sale in the Theatre’s history, the biggest day at the box office, and 18 of the top 20 days ever. Due to ticket demand, it was extended before it even played its first performance – and it eventually ran for five extra weeks. It was no surprise, then, that it announced a Broadway transfer less than two months later. *American Idiot* began its Broadway run in March 2010 and quickly earned two Tony Awards, a Drama Desk Award, an Outer Critics Circle Award, and numerous other honors.

2009: *In the Next Room (or the vibrator play)*

Berkeley Rep commissioned this stimulating script from MacArthur genius Sarah Ruhl. Associate Artistic Director Les Waters staged its world premiere in the Roda Theatre in January; then both artists made their Broadway debuts when Lincoln Center Theater produced the show at the Lyceum that fall. *In the Next Room* was a finalist for the Pulitzer Prize. *USA Today* named it Best Play of the Year, *The New Yorker* proclaimed it the Top Moment in Theatre for 2009, and the *New York Times* declared it one of “the four best new plays to be produced in New York this year.”

2009: *Wishful Drinking*

After an initial run in Los Angeles, Hollywood legend Carrie Fisher came to Berkeley Rep to work on her solo show with Artistic Director Tony Taccone. In 2008, *Wishful Drinking* broke box-office records during its extended run in Berkeley. Then it became a *New York Times* bestseller and played for sold-out crowds on a seven-city national tour. When the pair brought this outrageous show to Broadway, it received rave reviews and played an extended run at Roundabout Theatre’s Studio 54. Fisher won the Outer Critics Circle Award for Outstanding Solo Performance and then turned the show into a popular HBO film.

2008: *Taking Over*

In 2007, Danny Hoch came to Berkeley Rep to workshop his first new solo show in 10 years with Tony Taccone. In 2008, the world premiere of the resulting work enjoyed an acclaimed, extended run in Berkeley before the pair launched it on a national tour, which included free shows in Brooklyn, Queens, and the Bronx as part of the Hip-Hop Theater Festival and an extended off-Broadway run in Manhattan at The Public. *Taking Over* won the Los Angeles Critics Circle Award for Best Solo Performance in 2010.

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2007: *Passing Strange*

The provocative rock musical created by Stew and Heidi Rodewald made its world premiere at Berkeley Rep in 2006. A co-production with The Public, it enjoyed an extended off-Broadway run in 2007 and then transferred uptown in 2008 to Broadway's Belasco Theatre with its original cast intact. Berkeley Rep was one of the proud producers of this Broadway run, which earned Stew a Tony Award for Best Book. *Passing Strange* also won three Drama Desk Awards including Best Musical, two Obie Awards including Best New American Theatre Piece, four Audelco Awards including Best Musical, and the New York Drama Critics' Circle Award for Best Musical. The show made the annual Top 10 list in many prominent papers – and so did the cult film directed by Spike Lee when it came out in 2009.

2007: *Eurydice*

Associate Artistic Director Les Waters staged Sarah Ruhl's script at Berkeley Rep before bringing it to Yale Rep and Second Stage Theatre in Manhattan. The *New York Times* named the New Haven production one of the Top 10 Plays of 2006, and *Time* magazine placed the New York production among the Top 10 Plays of 2007.

2006: *Brundibar*

Two legendary artists – Tony Kushner and Maurice Sendak – brought their storybook to life with a gorgeous show that featured a 10-person cast, a 13-person orchestra, and a 29-voice children's choir. The production, staged by Artistic Director Tony Taccone, debuted at Berkeley Rep before traveling to Yale Rep and the New Victory Theater in New York. Its sold-out Manhattan run was nominated for two Drama Desk Awards.

2006: *Bridge & Tunnel*

After its record-breaking off-Broadway run, Artistic Director Tony Taccone workshopped this show with Sarah Jones at Berkeley Rep before they took it to Broadway. It earned universal praise from the press, extended its run at the Helen Hayes Theatre for five months, and won a Tony Award for its star.

2002: *36 Views*

Mark Wing-Davey directed the world premiere of Naomi Iizuka's script at Berkeley Rep, and then the show played off Broadway in a co-production with The Public.

2001: *Metamorphoses*

Berkeley Rep helped Mary Zimmerman fully realize her vision for this show's West Coast premiere. Only the second staging of her unforgettable play, this new production moved to the Mark Taper Forum and then to New York. It played off Broadway and then transferred to Broadway, where Mary earned a well-deserved Tony Award. The show also won four Drama Desk Awards including Outstanding New Play, three Lucille Lortel Awards including Outstanding Play, the Drama League Award for Best Play, the Obie Award for Direction, and the Outer Critics Circle Award for Outstanding Direction of a Play.

1998: *Jails, Hospitals & Hip-Hop*

Directed by Jo Bonney, Danny Hoch's solo show made its world premiere at Berkeley Rep before heading to P.S. 122 in New York and 45 cities worldwide. It eventually became a cult film.

1997: *Alligator Tales*

Performed at Berkeley Rep under the titles *Hurricane* and *Mauvais Temps*, these two solo shows from Anne Galjour – the latter a world premiere – won the annual Will Glickman Award given to the best new play to debut in the San Francisco Bay Area. The scripts were combined to create *Alligator Tales*, which was staged at Manhattan Theatre Club and Seattle Rep by Sharon Ott, Berkeley Rep's artistic director at the time.

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1997: *Ballad of Yachiyo*

When Berkeley Rep commissioned *Ballad of Yachiyo* by Philip Kan Gotanda, it received the AT&T: Onstage Award, becoming the only theatre to earn this honor four times. Sharon Ott's production – which the *Village Voice* proclaimed “mesmerizing” – journeyed to The Public, Seattle Rep, and South Coast Rep.

1992: *Dragonwings*

Berkeley Rep commissioned an adaptation of this bestselling children's book from Laurence Yep and produced its world premiere. Originally intended for a small tour of local schools, *Dragonwings* became a holiday hit in Berkeley. It went on to enjoy an 11-week East Coast tour produced by the Kennedy Center and the Lincoln Center Institute. The show also traveled to Atlanta, Boston, Philadelphia, Seattle, and Washington, DC.

1992: *Dream of a Common Language*

Immediately after making its world premiere at Berkeley Rep, supported by an AT&T: Onstage Award, Heather MacDonald's play was performed at Women's Project in Manhattan.

1990: *Each Day Dies with Sleep*

Berkeley Rep received its first AT&T Onstage Award to support the world premiere of *Each Day Dies with Sleep*, directed by Roberta Levitow. José Rivera's script called for 10,000 unmatched socks, which the company solicited from local folks who were unlucky in laundry. When the show transferred to New York in a co-production with Circle Rep, all those Berkeley socks made their off-Broadway debut!

1990: *Prelude to a Kiss*

Craig Lucas and Norman René staged *Prelude to a Kiss* at Berkeley Rep in 1988, preparing it for an off-Broadway run. The play featured an unknown actress named Mary-Louise Parker, who earned a career-launching Tony nomination when *Kiss* graduated to Broadway. Her Berkeley co-star, Sydney Walker, didn't travel to New York – but he reprised his role on film with Alec Baldwin and Meg Ryan. *Prelude to a Kiss* won three Obie Awards, including Best New American Play, and the Outer Critics Circle Award for Best Off-Broadway Play.

1989: *Yankee Dawg You Die*

Philip Kan Gotanda's breakthrough script made its world premiere in Berkeley. Staged by Artistic Director Sharon Ott, the show was remounted at the Los Angeles Theatre Center and Playwrights Horizons. Starting a tradition that would continue with later productions – such as *American Idiot*, *Bridge & Tunnel*, *Eurydice*, *Passing Strange*, and *In the Next Room* – *Yankee Dawg You Die* received strong reviews in the *New York Times* and *The New Yorker* when it landed in Manhattan.

1987: *Hard Times*

When the Joyce Theatre Foundation decided to expose New Yorkers to the best stage work from other cities, it presented an 11-week festival at Theater 890 called the American Theatre Exchange. Berkeley Rep's production of *Hard Times*, directed by Richard E.T. White, was one of only four shows chosen for the festival. The *New York Times* called it “exciting and witty theater.”

Please note: The year listed above indicates when each show first reached New York.