PERICLES
PRINCE OF TYRE
Jewelle and James Gibbs, joined in 2010

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BLENDs

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Jewelle and James Gibbs, professors from Cal and Stanford, know how to artfully blend their love of research, travel, family, and art. And they could write a book on it. In fact, they’ve edited and authored six books and traveled to over fifty countries. Collectively, the Gibbs are writing their next, best chapters at St. Paul's Towers. To learn more, or for your personal visit, please call 510.891.8542.

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They can be impassioned. Funny. Enlightening.
Or inspiring.
They can open doors. And build relationships.
Some can even change the world.
At Wells Fargo, we believe you can never underestimate
the power of a conversation.
It’s how we learn. How we grow. And how ideas spread.
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We ask questions. We listen to your answers.
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to move ahead with confidence.
So when the conversation turns to your financial goals,
turn to us.
Mark Wing-Davey loves to make fantastical mischief. A visionary by nature, he believes that the purpose of art is simply to blow your mind, just after he’s shattered his own. He seeks to penetrate the surface of things, exploring ideas that stretch the boundaries of our knowledge about the world. Whether he’s studying the latest developments in neuroscience or current trends in hip-hop or the shifting geo-political climate, Mark always pushes himself to gain a deeper understanding of how things work and how he might apply that understanding to the theatre. To watch him in rehearsal is to watch a man conducting a wild experiment using every tool available to his imagination. The room becomes a laboratory where director, designers, musicians, and performers gather to investigate stories that speak directly to our experience, our history, and our consciousness.

Timid he’s not. In approaching Shakespeare, he boldly re-contextualizes the narrative so that the heart of the piece can resonate with a contemporary audience. He loves to create parallels and analogies of every sort, using images and language of great variety to reveal the connections between the modern world and Elizabethan England, between the inner workings of Shakespeare’s mind and our own inner lives. His “anachronisms” can be jarring to some, but they are intentional, never random or flippant. They are there to spark a dialogue with the play in a more deep and memorable way than that offered by a traditional production.

Mark has been mulling over Pericles for years (he first worked on it in Florence some time ago) and is drawing on his most trusted team of designers to viscerally re-imagine the story. Doug Stein and Peter Ksander are back working on sets with us, as well as Bradley King and our longtime colleagues Meg Neville and Jake Rodriguez. The wonderful Anita Carey makes her Berkeley Rep debut, leading an ensemble that has been assembled specifically to present this work in what I’m certain will be a fresh and startling way. It’s great to welcome them all to Berkeley, a city that has a long history of being a safe home for those seeking to blow their own minds.

Sincerely,

Tony Taccone
Take the Theatre home with you!

The Hoag Theatre Store is better than ever, featuring our new tablet holder and exclusive items from our staff artisans. Wonderful gifts for you and the theatre-lovers in your life!
I have the feeling that humans are hardwired to live in constant conflict between what we want and what we cannot have. We want constancy yet we live in a fluid world. We strive for order yet the world is chaotic. We want assurance and yet we coexist with the unexpected. Until I had a child I believed that to be human was to be endlessly curious. But after being asked to read Are You My Mother? for the umpteenth time, I had to recognize that my son’s desire for the familiar retelling of the same story was not a reflection of his lack of imagination but a deeply human need for pattern recognition, affirmation of anticipated actions, and the comfort of knowing how the story will end.

As Berkeley Rep audiences know, when you walk through the doors on Addison Street, we do everything we can to upend all that! Among our goals is the pleasure of surprise, of unsettling one’s balance, of creating ambiguity and confounding expectations. We do that with our choice of plays. And we reinforce that impulse in small, more subtle ways. We frequently discuss, in staff meetings, how much information to give to you, our audience, prior to your arrival. At issue in these discussions is not transparency. We’ve come to realize that, not surprisingly, there is a strong correlation between the amount of context we provide for you and the quality of your experience. The issue of how much information is, rather, a matter of how much we share before we’ve lost the ability to surprise you. How “safe” should we make your experience?

We have been asked to provide all sorts of warnings, including smoking, drug use, references to death, and uses of foul language. The list is actually quite extensive. And as you’ve observed, Berkeley Rep has steadfastly remained almost entirely a warning-free theatre. Except as it pertains to health risks, we resist the impulse to warn you of the myriad threats to your psychic well-being in this theatre. We do, for the squeamish, retain an up-to-date accounting of every risk we can imagine. The more cautious in our audience are always welcome to call our box office to find out exactly how many times the F-bomb is dropped in any given production, or whether anyone disrobes, or dies.

But for the hard-core, we take great pride in being a place where surprises happen. We revel in our ability to throw you occasionally off balance. This is one of the joys of live theatre — that we can startle and perplex and confound. So when the lights come down, we’ll be right there with you, leaning in and wondering what unexpected delights director Mark Wing-Davey has in store.

Warm regards,

Susan Medak
Featuring a West Coast premiere from Tony Kushner, an exquisite show from the creators of The Wild Bride, an off-Broadway sensation, and more! See what we have in store at berkeleyrep.org.
Power of music; mystique of sound
A peek into the work of sound engineering

BY KAREN MCKEVLIT & KYLE SIRCUS

When words fail, there’s always music. The Poet in An Iliad — which played here last fall — invoked the celestial muses to help him tell the timeless story. Music is often meant to augment our emotions and provide us with a transitory experience. Sounds can help the Poets among us tell our stories. But how to seamlessly weave these auditory triggers into a dramatic experience, especially with live music? Therein lies the conundrum that theatrical sound designers and engineers face.
For Sound Supervisor James Ballen and his team at Berkeley Rep, often the ultimate goal is to manipulate sound so everyone in the audience hears almost exactly the same thing. “It takes a lot of time and work to make it subtle,” says James, who has to consider sound delay from different sources and reflections off architectural elements like walls and objects with large angles, which can cause build-up of certain frequencies.

Say you’re sitting in the front row and musicians are onstage playing instruments while an actor is talking. Without the aid of speakers, you’re likely to hear the music instead of the actor. But at the same time, someone several rows back might hear the actor blended perfectly with the band.

Or, perhaps you’re sitting in the mezzanine in close proximity to a speaker. If a sound onstage is sent through a microphone to the speaker, you’d first hear sound coming from the speaker, and a few milliseconds later you’d hear the exact same sound coming from the stage. It’s simply the laws of physics.

When you watch a show with music, you want to hear the sound from where your eyes tell you it should be coming. But in reality, amplification is often required to make something “sound right.” A lot of work goes into making everything sound “normal” to all 400 to 600 patrons sitting in different sections of our Theatres.

The difference between great sound and “muddy” sound can come down to just a few milliseconds. “A general rule of thumb is for every foot away from the source, it takes about one millisecond for sound to travel through the air — although really exact calculations should always be used,” James explains.

To correct this, the team uses computer programs from Meyer Sound Labs to calculate a comfortable average so that the whole house is afforded good, even coverage. “We’ve moved far beyond the days of only having stereo sound,” James says, laughing. “We’re constantly adjusting and compensating, hoping to achieve an ideal, uniform response for every seat in the house.”

All of this is done in close collaboration with each show’s sound designer, director, and musicians. Take The Wild Bride, for example, which played an encore performance in January. Despite having an onstage band in the large Roda Theatre, the show demanded a cozy feel that suited its storytelling style.

“We wanted it to feel intimate,” James says. “As much as possible, we wanted the sound to feel like it was sourcing from the stage where the band was, as opposed to coming from out in the house.”

To accomplish this, James and his crew provided just the right amount of amplification. They hung large speakers upstage left and right to achieve a unified soundscape throughout the house. And because the musicians walked around the stage instead of staying seated, their instruments were equipped with tiny wireless microphones smaller than a pencil eraser.

Whereas The Wild Bride featured many musicians, An Iliad featured a single musician, double-bassist Brian Ellingsen, and one actor, Henry Woronicz. Sound Designer Mark Bennett reveals, “In brainstorming the production, we realized the collaboration potential between the actor and a musician could be an extremely exciting event.” From sketches and melodies, Mark and Brian scored the show “within an inch of its life while keeping it loose enough for Brian to respond to the rhythms of Henry during any particular performance,” Mark recalls. “Live performance and sound design can work together in a very satisfying way that is greater than the sum of its parts.”

In addition to the double bass’s natural versatility, other technology “transformed Brian into a one-man, five-piece band,” says Mark. In performance, Brian used a processing box, which allowed him to loop his music on the fly, and change the effect of delay, processing, distortion, or chorus. James explains, “Many of the cues were so precise and integrated in his playing that giving him all the control was the best solution.”

James and his crew face a different yet intriguing process with Pericles, Prince of Tyre, which just started rehearsal as this article was written. The show, which features music throughout, is being composed by Marc Gwinn in the rehearsal hall with the musicians, actors, and director Mark Wing-Davey.

Pericles takes place in six cities that are very different from each other — not to mention very different from ours. “We need to create a sound that is evocative of elements we know but cannot be pinned down to a specific time, place, or idea,” explains Marc, who’s also the show’s musical director. “We’ve been using a combination of traditional instruments along with homemade instruments and found objects.” Every instrument Berkeley Rep owns was laid out and made available on the first days of rehearsal. “All the options were literally on the table,” says James.

One of the most important decisions was avoiding pre-recorded sound effects. “They are by nature a lie of a sort,” Marc asserts. “By making a storm out of sheet metal, a huge drum, and a 50-gallon tub of water, we are sort of doing a magic trick, but showing you how it’s done all at once.”

James adds, “So far, Pericles seems like it will have a whole variety of interesting, subtle sounds, so even though we’re going for an unamplified feel, it’s likely that there will be many microphones on the band so people in the last row can hear those same sounds as the people in the front row.”

In Pericles, music blends with the Bard’s language. The musicians may let you in on their tricks — and how you’re hearing what you’re hearing is now also less of a mystery.
In January my friend and I planted redwood trees as part of a restoration project for the Berkeley Hills to celebrate Martin Luther King, Jr. Day. The tagline was, “You, too, could leave a legacy behind!” The trees were approximately an inch thick in diameter and looked more like Charlie Brown trees than aspiring sequoia giants. I might not know what it is to own large property, but after digging through the earth and plopping those saplings in the soil, I can say I unequivocally understand the desire—the need—to leave something good behind, something that will not only make an impact but also thrive long after I’m gone.

Berkeley Repertory Theatre has a group of individuals who, like me and my tree, is personally invested in the future. It’s called the Michael Leibert Society, named after the man who founded the company 45 years ago. These people have made the choice to include Berkeley Rep in their estate plans.

I’m not exactly up on my probate law, so I had to do a bit of research on what an estate is. As we grow up, so do our assets—assets are anything tangible (or intangible) that can be owned or controlled to produce value. Estates are the net worth of those assets. So, when we pass away, where does that leave everything of value we’ve accumulated? It’s not exactly the most comfortable conversation to have with yourself, but it is a necessary conversation. What happens when I’m gone? Who (or what) do I want to support after I’m not here?

Barbara Peterson, a subscriber since 2003 who has attended the Theatre since 1994, puts it perfectly: “I have always contributed to initiatives that are very important to me. When I thought about how to allocate my assets as part of my legacy, I chose to give to organizations focused on the arts, education, and human rights. Berkeley Rep touches on all three and is part of my community. I want to help ensure it remains for generations to come.”

Laina Dicker, a new member of the Michael Leibert Society and longtime attendee of Berkeley Rep since the ’80s says, “At Berkeley Rep I’ve experienced so much more than I could ever on my own. With that experience comes understanding. With understanding comes compassion. I think there’s plenty of room for more compassion in this
world, so I see Berkeley Rep as a vehicle for promoting that.”

Since Berkeley Rep was founded four decades ago, it has grown to a two-stage Tony Award-winning theatre company that—as of February—has 14,213 season subscribers. Plus, our School of Theatre is now entering its 11th year and reaches 23,000 students annually.

We’ve had new plays go to Broadway, plays in multiple languages, plays half in music and half in prose, plays that put difficult conversations onstage, plays that inspired more plays, plays about the local community, plays about international communities, and plays that are still playing all around the country and outside of the U.S. as well—Chinglish enjoyed a sold-out run last March in Hong Kong.

That isn’t just a success story for Berkeley Rep—it’s a victory for the community we grew up in. This community values and supports the arts and has stood by us as we continue to thrive and grow. In order for us to keep growing, though, we need this community to keep coming back. And these people get that. People like Barbara, Laina, and over 70 other Society members understand that and are willing, on a very personal level, to help keep us running.

“Don’t hesitate,” says Laina. “If there’s something inside you that says to choose Berkeley Rep, there’s a good reason for it. You know what it’s done for you personally. You know the pleasure, the amazement, the opening, the challenges, the questions and the answers this Theatre has provided for you. Multiply that by all the others who have attended. I want my bequest to allow more and different people to attend. I believe that one person getting knocked out of his or her comfort zone into asking important questions makes a difference. Imagine a theatre full of people, night after night, having that potential. I think it could make our world a better place to live.”
Pericles is a character on an epic journey, one that may inspire us to consider the paths our lives have taken. Many artists embarking on their own professional journeys are drawn to the School of Theatre’s comprehensive fellowship program, which offers training across varied theatrical fields. Here is a glimpse of the paths that some of this year’s fellows have taken thus far...

CONTINUED ON NEXT PAGE
** REPORT **

**Nora Sørena Casey**
PETER F. SLOSS LITERARY/DRAMATURGY

**PATH** Santa Monica > University of Chicago > Portland Stage, ME > Berkeley Rep

**AMBITION** Pirate > Antarctic explorer > novelist > playwright, director, dramaturg, literary manager...

**INTRO TO THEATRE** I was in first grade and got to play a munchkin when the fifth-graders put on *The Wizard of Oz*.

**COLLEGE** I majored in English literature but was inexplicably attracted to a class called History and Theory of Modern Drama. After that, I took a performance studies class every term.

**WHY BERKELEY REP?** I wanted to see if being in a literary department full time was what I had been dreaming of, and also to learn the skills necessary to be a part of an artistic staff.

**NEXT** Perhaps to move to New York, although that’s not set in stone.

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**Emily Fassler**
HARRY WEININGER SOUND

**PATH** Bellevue, WA > Whitman College, WA > University of Washington > Berkeley Rep

**AMBITION** Musical theatre performer > theatrical designer

**INTRO TO THEATRE** At age 6, I was cast as James in *James and the Giant Peach* at my school. It felt like the most natural thing in the world to me to be onstage.

**COLLEGE** My heart had always said to pursue theatre, but I felt pressure to choose something that would lead to a more sensible career path. Though I was an economics major, I was signing up for mostly theatre classes, so eventually I decided to transfer and major in theatre. I discovered that as long as I was making live theatre one way or another, I was happy. I quickly found myself further down the path toward sound design and engineering.

**NEXT** A job or environment that provides a lot of hands-on work and experience — I do miss designing and board operating — but where I could also continue to grow and challenge myself.

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**Read Tuddenham**
PRODUCTION MANAGEMENT

**PATH** Tuba City, AZ > El Cerrito > Oberlin College > Berkeley Rep

**AMBITION** Park ranger > pyrotechnic engineer > theatrical designer/manager > arts venue owner

**INTRO TO THEATRE** My grandfather took me to the SF Opera several times when I was very young. I remember being stunned by the scenic design and lighting, which at that age seemed more like magic than careful use of equipment.

**COLLEGE** Oberlin College for theatre with an emphasis on stage management and design. I focused on developing new works with creative uses of multimedia and new technologies; I wound up not pursuing a double major in chemistry but still took classes on environmental science.

**NEXT** A more active role at Impact Theatre in Berkeley. Then, combining my love of theatre and music, I hope to eventually own and operate my own venue, offering a performance space for shows that don’t quite fit into the traditional expectations of theatre.

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“Pretty much as soon as I could read, I knew that I wanted to write. While I wasn’t wrong about that, I’ve been discovering that life is just a little more complicated than that, and so am I.”

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“My path so far has had many twists and turns, but I’m grateful for them all because they made me confident about what I love to do and gave me the strength to pursue it.”
Jacob Marx Rice
MARKETING & COMMUNICATIONS
PATH Oakland > Columbia University, NY > Berkeley Rep
AMBITION Lawyer > physicist > playwright
INTRO TO THEATRE Getting cast in a play with Berkeley Rep’s Teen Council in my senior year of high school totally changed my life. It convinced me to try playwriting, and that’s when I fell in love.

WHY BERKELEY REP? After graduation, I wanted to do some sort of fellowship program, and Berkeley Rep was hugely influential in my development as both a theatre lover and a theatre maker, so this was the first place I looked. There are few companies brave enough and dedicated enough to future generations of theatre that they’re willing to support a bunch of recent college graduates intellectually, spiritually, and financially.

NEXT Get a job!

Ashley Cleveland
EDUCATION
PATH Atlanta, GA > Berkeley Rep
AMBITION Talk-show host > actress
INTRO TO THEATRE My junior year in the drama magnet program at Tri-Cities High School, I was cast in my first lead role and that experience changed my life forever.

COLLEGE My plan was to get my MFA in acting, but after graduating from Spelman College I stayed in Atlanta working, acting, and teaching theatre to children at a community arts center. A former professor encouraged me to apply for the fellowship program at Berkeley Rep and I felt it was time for me to expand my horizons and get a fresh perspective.

NEXT Pursue acting and continue to inspire future artists through teaching and mentoring.

Anthony Jannuzzi
LIGHTING/ELECTRICS
PATH Chandler, AZ > Mesa, AZ > Arizona State University > Berkeley Rep
AMBITION Video-game designer > computer programmer > theatrical designer
INTRO TO THEATRE The tour of Phantom of the Opera at age 10. I was amazed when the chandelier fell.

COLLEGE I went to Chandler Gilbert Community College for computer science engineering and programming, then Mesa Community College for theatre. The first theatre class I took led to helping design a full production in the school’s season. Next I co-designed the lighting for my first show, which competed at the Kennedy Center American College Theater Festival.

WHY BERKELEY REP? For the chance to meet and work with designers from all over the world.

NEXT I want to go to graduate school and earn a master’s in lighting design.

“A carving out my path really just comes down to saying ‘yes.’”

Amanda Spector
EDUCATION
PATH Bloomfield Hills, MI > Los Angeles > Washington University, MO > Berkeley Rep
AMBITION Teacher > Broadway actress > producer, educator?
INTRO TO THEATRE The Lion King from a booster seat in the last row of a Broadway house. I remember it perfectly.

COLLEGE I enrolled in a focused freshman program on theatre and theatre history at Washington University; the instant sense of community and scope of experiences available within the drama department made it clear to me that I wanted to major in drama. I was lucky enough to have had theatrical training and mainstage performance time as well as anthropology, psychology, and philosophy under my belt by graduation.

WHY BERKELEY REP? In my initial interview with Rachel Fink, director of the School of Theatre, she described the School as a producing entity — and to have the opportunity to explore both education and producing was golden.

NEXT We’ll see... so many opportunities out there.
AN EVENT IN THE ROOM

Over the years, Mark Wing-Davey’s observations about how humans process the world and what we desire when we hear a story have impacted the methods he uses as a director. With any artistic project he presents, he asks us to re-examine basic assumptions about the nature of theatre. In the following excerpts from an essay on his greater artistic vision, Wing-Davey articulates what it means to be truly present during a dramatic event.

Theatre is an event in a room. A unique event shared by actors and onlookers inhabiting the envelope, breathing the same air. Of course it’s not a single event, but a multitude of events from the neuronal to the cataclysmic. A performance of a play consists of innumerable events—from a plot turn, a scene shift, a sound cue, to a look, a thought. The conundrum for the creative team is to preserve the essence of surprise, the “eventness of the event,” while crafting a disciplined piece. The thrill for the actor and, more importantly, for the audience exists in that dialectic between the organizing sensibilities behind the piece and its apparent spontaneity. Whether it intends to or not, theatre plays with our desire for story, the experience of which tells us what it is like to be human.

Two observations about humans which are ingredients in the struggle for “eventness”: A) We value those who predict. B) We wish to complete. Incidentally many of these observations are true for a wide range of animals including humans, rather than being exclusively a human trait.

Prediction, “knowing the future,” covers a wide range: economic forecasters, weather forecasters, trend forecasters, augurers, palm readers, astrologers, readers of tea leaves. They all have a common factor: that the possessor of the expertise—real or perceived—is given status by the auditor. Mostly we want to know more than we want to judge the knowing. Certainly we are prepared to pay for what ought to be true, even if it’s not, which was memorably characterized by Stephen Colbert as “truthiness.” Few don’t cast an eye over their horoscope if they glimpse it in a waiting-room magazine. Few rationalists don’t know their star sign.

Mark Wing-Davey on his artistic process

thought which makes the epigram occurs then. It is as if it were punctuated “We are all in the gutter. But some of us are looking at the stars.” If the end is predicted by the pattern of the beginning then the speaker seems smug; there is no room for the audience to be surprised because they have not been given permission by the speaker. We know that humor is surprise-based, as in fact is attention in general, I would argue. I hold the same dictum for the rhyming couplet, unless closure is the prime object of the rhyme itself.

As a director I’m interested in the present. The works I make are made in their present: the Now of Then, as it were. T.S. Eliot regarded history as a slice through a lava flow. The battle of Agincourt in 1415 was not the same to a contemporary audience as it was to an audience in 1599, or to an audience in 2003. I’m not interested in Shakespeare as an historical artifact, in the viewer attempting to look through the wrong end of a telescope at the play with its coats of yellowing varnish. It is in any case impossible to escape the present—one only has to look at any film set in the past to be able to guess its production date within 10 years or so, so strong are the unacknowledged signifiers that abound. Though I never feel compelled to set a play in the modern day, I am passionately curious about its socio-historical context. If that work exists in our present, the prism through which I look at it is: how might it have resonated in its own social context, and can that inform our production?

In 2003, during the invasion of Iraq, my Central Park production of Henry V was a critique of fake history,
It turns out, and this is an enormous subject, that we are all subconscious completists: we finish stories, we finish partial images. As we see, as we hear, as we remember—we are constructing vision, meaning, memory, in the moment. It's an event.

As the show gets on its feet in the rehearsal room, I continually encourage the “front foot” choice as opposed to the “back foot” choice—a metaphor drawn from cricket, as it happens. The “front foot” choice is to be engaged, surprised, frightened, amused, hungry, devastated, etc.—to be fully “present” in the scene. The “back foot” choice is to be cynical, detached, bored, knowing the future of the scene. Often the “feeling” of the front-foot choice can be simply evoked by literally getting the actors to shift their balance when standing more onto their toes than their heels. The subsequent engaged behavior follows the physiology. This dovetails into preserving the “eventness of the event” in practical terms. Thus while, as I've said, we value knowing the future, an actor/character cannot gain spurious status in a scene by making a character choose to know how it turns out, how someone else will behave, how someone will reply. The actor has, after all, read the scene, the play.

There may well be occasions where a “back foot” choice can ultimately be made, but I ask that the first basic choice be “front foot.” I ask for actors to delay the “event,” to be “innocent of the future,” to preserve the sense of a “fork in the road.” This is where we begin with one intention or a hardly defined intention, and in the course of articulating it we discover a different direction that the thought; the sentence takes. The audience's desire to complete our thought, our sentence is surprised by the turn taken. This is an antithesis. I will encourage the actor to balance the antithesis with his or her inflection, but to delay the “event,” to make the fork in the road a delay in the turn of the past.

Thus the Chorus, speaking to us the audience, is encouraging us to imagine an event in the past—Henry’s triumphant return—and arrive in Blackheath. The return of Essex from Ireland (his much-lauded departure for that campaign had happened that spring, still fresh in the collective memory). This is a stunningly modern device from 1599. It’s as if he’s saying, “Imagine that your favorite modern-day superhero is coming home after a successful mission. Imagine you are the audience invited to see his triumphant return. Can you imagine that? Well, imagine the Yankees winning the World Series next year. Imagine the audience’s mirror neurons by looking back at a recent thrilling event—say the 2009 World Series victory—this year, then imagine how happy you are going to be. Well, in 1413 the Yorkists won thousands of thousands of battles. They were much happier— and with even greater reason—than you are going to be in 2013–14.” Note that the chorus doesn't stir the audience's mirror neurons by looking back at a recent thrilling event—say the 2009 World Series victory—he encourages an even more “front foot” choice: he yearns, they yearn, then comes the “fork in the road” —the release. Still now when I unpack the conceptual baggage this passage contains it gives me real goose bumps: the active thrill of anticipating a yearned-for future to evoke the thrill of the past.
A conversation with director Mark Wing-Davey

BY JULIE MCCORMICK
Julie McCormick: What kind of world is *Pericles* going to be taking place in?

Mark Wing-Davey: Well, I think it will take place in an odd mix of the industrial and the gorgeous. I'm interested in recontextualizing, and I suppose that's a kind of hallmark of the shows I do, with lesser and greater degrees of success.

Partly one of the things that I'm interested in theatrically is... I use the phrase, “the thingness of the thing.” It's a phrase that grew out of my relationship with Doug Stein [one of the set designers for *Pericles*], whom I've had a long relationship with, and it's partly about some kind of physical essence of something.

One of the reasons why it's always interesting, for instance, to see someone have their hair cut onstage, or make an omelette or something, is that it very much is happening onstage while you're watching it. It's not fakery. On the other hand, there's a kind of tension between theatrical illusion and the way the imagination works, and it seems to me that what *Pericles* as a production will have is that odd combination of sudden bursts of realism mixed with a rather larger kind of storytelling idea.

So it's about finding the right balance between both magic and realism.

Sure. It seems to me that one of the things that is fun for an audience is to kind of be fooled by how something is done, and then to see how it's done, but at the same time, to have been stimulated imaginatively. And trying to get the alchemy of that right is exciting, it's a challenge.

Most recently I did a piece in Brooklyn that I'd done for the fourth time, *Passion Play*, Sarah Ruhl's piece. It was a pretty low-budget production, but I was able to have the artisans building the show sit in on rehearsals, which were happening in the same place that the performances were going to take place. A lot of people thought that in terms of the work we produced, it was probably more successful than the rather more expensive productions that had preceded it. Part of that was because the flights of fantasy and the kind of poor theatre that had happened in the rehearsals were able to be translated fairly quickly and easily into the performances. That was one of the things that I mentioned to Tony Taccone about working on this particular production. One of the great things about Berkeley Rep, as it were, is not only that they're very welcoming, but it so happens that the shops are right by the rehearsal space. What we're doing in the design is creating a kind of structure where we still have some freedom within the room for things to be discovered and ways of doing things to be worked out by the particular actors who are in this group.

For instance, I'm thinking that the band — there will probably be two or three musicians onstage — and the score will be through-composed. So in other words, there will be a sense of this being a combination of a theatre piece and a music piece, and nearly all the actors will be able to play instruments. It's hard for me to describe, because to a certain extent, what I tend to do with this kind of work is assemble the ingredients without knowing right from the outset what the piece is going to be like.

On sort of a different note, what is attractive to you about *Pericles*? Why this particular Shakespeare?

Well, partly what was attractive to me was that I worked on a version of it in Italy with Jim Calder [the artistic director of Continuum Company and head of movement in Graduate Acting at Tisch], who is going to come out and do some work on this, and I was surprised at how I kind of responded to the... I guess the picaresque story of the man who goes through these trials and tribulations, and then how confidently Shakespeare deals with these quite melodramatic moments within the
piece. I found it sort of charming as a director, and I quite liked
the sort of paganism of it all. And also, I very much enjoyed
the fact that we were doing this with very few actors. This
will be a full production, but I don't think it will be full-blown, if I
can make that distinction. It feels like this is a kind of jewel of
a piece. It isn't one of Shakespeare's great plays, I don't think,
but at the same time, it was one of his more popular plays. I
think part of it is because it has that kind of episodic line to it. I
like the challenge of following Pericles on the longer arc of his
journey but at the same time having this sort of comic-book
feel, almost, to the episodes. And the other thing, frankly, is
that I found a way of doing Gower, the narrator, with Anita
Carey — who's going to play it here — when I was in Florence,
and that was also a hook into it that I thought was interesting. 
Anita Carey is a British actress from the North of England, who
happens to be my partner in life. But she also is from the North
of England. Gower's stuff is written in a different meter to the
rest of the play, and so what will happen is that Gower, the
storyteller, will be from the North of England. So I found the
idea of this old-fashioned way of expressing things leading into
this story as a device to be quite thrilling.

I understand that this is not the full text of Pericles that is
going to be performed.

No, it's a quite savagely cut text of Pericles. Partly in order
to make it work for a smaller cast, but partly to celebrate the fun
of transformation and the skill of the actor. For instance, one of
the characters, Cleon, is completely cut, and the queen then be-
comes a marvelous role. So it's been conflated in many respects.

As with many of Shakespeare's plays, there's some debate
over whether or not this is all his text. Did that guide your
red pen at all?

Not particularly, no. I made the cuts that I thought would
work. It doesn't matter to me whoever might have done the
other stuff. With quite a few of Shakespeare's plays there's that
sense of other people having a hand in it... people were less
possessive about the text in Shakespeare's time. So no, I don't
feel like I'm chopping out this stuff because it wasn't quite as
good: I was mostly driven by story. And also, to a certain sense,
intelligibility. I want people to understand it, and to understand
what people are saying. So that was all. I didn't feel that I was
cutting stuff that was non-Shakespearean. I don't feel like
Shakespeare is sacrosanct as such. When I did Troilus, I got
someone in to rewrite some of the jokes. Because I feel like it
needs to exist in the present, in some sense. If the joke can be
rewritten in some way that doesn't strike you immediately as
being overly modern and so the humor strikes you first, then maybe you haven’t noticed that it has kept Shakespeare’s form, but actually the little nuts and bolts of it have shifted. So I feel the same about Pericles. Not that I want it to be rewritten, but I certainly feel in terms of cutting it and making an event out of it... it needs to be an event that exists in 2013. We’re not going to be looking through a telescope. That would be the wrong way round.

Earlier you were talking about how the design creates a structure that still allows for play and discovery during rehearsals. It sounds like you go in with a lot of pieces which only are completely assembled once everyone’s in the rehearsal room. Can you talk a little bit more about how that works?

Yeah. Well with this piece, there’ll be the kind of technical stuff that one will go through, like scansion, the everyday stuff you might be doing with any Shakespeare production. But because it’s going to be a little company of actors, then I’ll be exploring their own specific skills. You know, if there are instruments they can play, if they can dance—that might then be woven into the rehearsal period. What one does is try to offer up something which is almost complete, so that the audience moment by moment begins to complete narratives or complete images or complete scenarios themselves. So that, if you like, is what keeps them on the edges of their seats and engaged in what’s going on.

In the work itself, you try to encourage the actors to explore the combination of the emotional life of the characters or personages, but at the same time, not to immediately leap into the received performance, which is really a copy of another performance. So the struggle is how to help the actors make those individual characterizations accurate to life, but not to feel like this is simply some convention they’re following. Those are some of the struggles you have in rehearsal.

It’s simply an odd mix. You have a physical set of objects. And what you’re doing is asking, “Wouldn’t it be good if you have great big plank here and a little tiny wooden block and we could unbalance that plank? What could we make out of that?” So part of the work in rehearsal is trying hundreds of ideas and discarding the majority of them, eventually having something which has a coherent narrative, a coherent aesthetic, and is still kind of surprising minute by minute.

In your teaching work you are interested in bringing elements of biopsychology into the classroom, and even collaborating with neuroscientists. Can you talk a little about neuroscience's relationship with theatre?

I am very interested in neuroscience and with its potential practical applications in rehearsal. There’s still a long way to go. Just before I came out to rehearse this show, I did an event at nyu for the Emotional Brain Institute, with a neuroscientist and two actors, talking about the generation and repetition of emotions in the actor, how similar emotions may be generated in an audience, and how investigations into the emotional brain may throw light on these processes. For me at this stage, the bio-psychological stuff is simply expanding the language, the narrative we might use for understanding human behavior—thus we might say to an actor: “Don't worry about having to work at generating feeling. Try sometimes beginning with the physiology of it—you brain, your emotions may well catch up.” One wants to give comfort or encourage in what is a more fact-based way.

There are practical neuro-psychological techniques that I tend to avoid — the bogus task, for instance, where you trick actors by giving them something to do which seems the object of the enquiry, but in reality the purpose is different. Being an actor, I have a lot of respect for them as artisans, let alone artists; I don't like to trick them into stuff. That said, I might sometimes occupy an actor's short-term working memory with a mundane activity (say, remembering a phone number) if I'm after a more “instinctive” emotional release in a scene. Of course there are many things acting teachers, directors have done in the past, which might have a scientific rationale behind them, but which they discovered or practiced well before the scientific explanation came along. There are many things that Stanislavski, for instance, came upon, particularly in his later Theory of External Actions, which current neuro-biological thinking goes some way to support.

How does this play out for you in rehearsals?

For me, I go right away back to the idea of completion. That’s why, with an actor, I might well say, “Look, that’s great—you’ve wept and cried and raged all over the place in the rehearsal. Maybe now it might be worth experimenting with pulling it back. So that you don’t entirely do all the work for the audience. The audience will do some work for you.”

Really what I’m ultimately interested in is the experience of the audience. That acting and plays and stuff are really for them, so that this production is made to be seen. And to satisfy their desires for completion and what they think they’re going to get in the theatre and what they don’t have. So those things you play with all the time. You play with convention and expectation and that stuff and hopefully end up with something that is quite exhilarating.
RE-ENVISIONING SHAKESPEARE

PERICLES AND A TRADITION OF CHANGE

BY NORA SØRENA CASEY
He has captured our imaginations with a murdered king, a fairy queen, an exit pursued by a bear. He has whisked us to storm-tossed islands and the battle of Agincourt; we have transported him to stages across the globe and the centuries. The works of William Shakespeare transcend these barriers in time, place, and society; at their core they seem to belong to everyone. In his language, imagery, and feeling, there’s no substitute for Shakespeare, and artists rarely try to find one. What they seek, instead, is to create in each performance the vibrancy and awe that marked these plays since they first took Queen Elizabeth’s breath away.

When confronted with a leather-bound Complete Works of Shakespeare, it can be easy to entertain an idea of these plays as signed, sealed, and delivered. Many of us are first introduced to Shakespeare in an English classroom where plays are presented as static text to be analyzed with reverence. We may watch productions of this classical literature in respectful silence, but Shakespeare’s audiences didn’t. When his plays were first performed, theatre was not considered a “serious” art; the groundlings (poor audience members who stood during performances) were known to heckle and cheer, while eating and drinking, and actors could respond in kind. Many performances included improvisation, especially on the part of the fools or clowns, who might replace a written joke with something specific to the moment. There’s a strong tradition of marrying an appreciation of Shakespeare with irreverence, and when, for example, director Mark Wing-Davey had some of the jokes rewritten for his 1995 production of Troilus and Cressida, he was following in the footsteps of the original Shakespearean actors.

From their inception, Shakespeare’s plays have brought audiences into a dialogue with the political and social issues of their time. The Bard drew on his society to fuel the fires of art, and today’s artists are responsible for igniting similar reactions in people who have a very different set of references and cultural norms. Re-envisioning Shakespeare is necessary for contemporary directors — they must reframe elements of each play so that it continues to speak to modern audiences. For example, portraits of the Jewish character Shylock in The Merchant of Venice transformed along with attitudes towards Judaism: Shylock was originally a comic role, a villain in the mid-18th century, and only in the 19th century became a sympathetic figure. For audiences to continue to respond to The Merchant of Venice, the play’s world had to change alongside their own. While shifts in political sentiments can provide directors with clear interpretative choices, even straightforward locations, events, or objects may benefit from reconceptualization. As it’s no longer believed that pelicans eat their parents’ blood, Lear’s insulting term “pelican daughters” requires a new approach. To us, a severed head may benefit from re-contextualization. As it’s no longer believed that pelicans eat their parents’ blood, Lear’s insulting term “pelican daughters” requires a new approach. To us, a severed head may benefit from re-contextualization. As it’s no longer believed that pelicans eat their parents’ blood, Lear’s insulting term “pelican daughters” requires a new approach. To us, a severed head may benefit from re-contextualization. As it’s no longer believed that pelicans eat their parents’ blood, Lear’s insulting term “pelican daughters” requires a new approach. To us, a severed head may benefit from re-contextualization. As it’s no longer believed that pelicans eat their parents’ blood, Lear’s insulting term “pelican daughters” requires a new approach. To us, a severed head may benefit from re-contextualization. As it’s no longer believed that pelicans eat their parents’ blood, Lear’s insulting term “pelican daughters” requires a new approach. To us, a severed head may benefit from re-contextualization. As it’s no longer believed that pelicans eat their parents’ blood, Lear’s insulting term “pelican daughters” requires a new approach. To us, a severed head may benefit from re-contextualization. As it’s no longer believed that pelicans eat their parents’ blood, Lear’s insulting term “pelican daughters” requires a new approach. To us, a severed head may benefit from re-contextualization.
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Directed by
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Jessica Ivry

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THE DAUGHTER of Antiochus

THALIARD, a murderer

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FISHERMAN 2

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THAÏSA, daughter to Simonides

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COMPOSITION 1

\[ \text{O - DAY EX - SAY O - DI AYE} \]

\[ \text{O - DAY EX - SAY O - DI AYE} \]

\[ \text{O - DAY EX - SAY O - DI AYE} \]

\[ \text{O - DAY EX - SAY O - DI AYE} \]
David Barlow  
**PERICLES/ENSEMBLE**

David is making his Berkeley Rep debut. He has appeared off Broadway in Andorra, Oooonoko, and Saved at Theater for a New Audience; Horizon at New York Theatre Workshop; Mycenaeans at Brooklyn Academy of Music; Perfect Harmony at Theatre Row; Romola and Nijinski at Primary Stages; Scenes from an Execution, Serious Money, and Victory at Atlantic Stage 2; Smashing at the Play Company; and his original show LA Party at Under the Radar Festival and elsewhere around the country. David has also appeared in The Crucible and The Tempest at Hartford Stage; The Hour of Feeling at Actors Theater of Louisville; The Importance of Being Earnest at Olney Theatre Center; King Lear at Kansas City Repertory Theatre; Oleanna at Bristol Riverside Theater; On the Jump at Arena Stage; This Is Our Youth at Philadelphia Theatre Company; and Venus in Fur at Portland Center Stage. He has also performed in Babel at the Avignon International Theatre Festival, and To Whom It May Concern at the Belgrade International Theatre Festival. David’s television credits include Third Watch and Without a Trace, and he has an MFA from Graduate Acting at Tisch School of the Arts. Visit davidbarlow.org.

Anita Carey  
**GOWER/ENSEMBLE**

Anita is proud to be making her Berkeley Rep debut with Pericles. She is known for her many television performances and most recently for her portrayal of Vivienne March in the BBC series Doctors, for which she won Best Dramatic Performance at the Soap Awards in 2009. Her favorite theatre credits include The Daughter-in-Law at the New Vic Theatre; Gong Donkeys at the Bush Theatre; Heart of a Dog at the Royal Lyceum Edinburgh; The Importance of Being Earnest at the Watermill Theatre; Other Worlds and Star Gazy Pie and Sauerkraut at the Royal Court Theatre; Richard III for Northern Broadside; Shirley Valentine at the Swan, Worcester; and Who’s Afraid of Virginia Woolf? at Nottingham Playhouse. Anita is delighted to be working with Mark Wing-Davey again, a collaboration which began in 1974 and also produced their two daughters Zanna and Isabella.

James Carpenter  
**ENSEMBLE**

James last appeared at Berkeley Rep as Chebutykin in Three Sisters and has performed in over 30 productions at the Theatre during his 12-year tenure as an associate artist. His other Bay Area credits include American Conservatory Theater, Aurora Theatre Company, Cutting Ball Theater, Magic Theatre, Marin Theatre Company, San Jose Repertory Theatre, Shakespeare Santa Cruz, and TheatreWorks. He is currently in his 12th season as an associate artist with California Shakespeare Theater. His other regional credits include work at Arizona Theatre Company, the Huntington Theatre Company, Intiman Theatre, the Old Globe, Oregon Shakespeare Festival, and Yale Repertory Theatre. He is the 2007 recipient of the Bay Area Theatre Critics Circle’s Barbara Bladen Porter award for excellence in the arts, and in 2010 was named a Lunt-Fontanne Fellow. James’ film and TV credits include Nash Bridges, the films Metro and The Rainmaker, and the independent projects Presque Isle, Singing, and The Sunflower Boy.

Jessica Kitchens  
**ENSEMBLE**

Jessica makes her Berkeley Rep debut this spring with Pericles. She was last seen at Cal Shakes in Blithe Spirit and Hamlet. She has performed with such companies as ACT (A Christmas Carol and Once in a Lifetime), Idaho Repertory Theatre (Noises Off and The Taming of the Shrew), the Magic (Mauritus and Monkey Room), Shotgun Players (Blood Wedding, Cabaret, and Love is a Dream House in Lorin), and Traveling Jewish Theatre (The Floating Light Bulb), as well as with FoolsFury, Golden Thread Productions, and Woman’s Will. Jessica is a graduate of ACT’s MFA program and a recipient of the Maureen McKibben Alumni Fellowship Award and the 2011 Shenson Performing Arts Fellowship from the Shenson Foundation.

Rami Margron  
**ENSEMBLE**

Rami is pleased to be making her Berkeley Rep debut. She has performed locally with Cal Shakes, City Circus, Crowded Fire Theater, Intersection for the Arts, The Magic, Mugwumpin, Pacific Repertory Theatre, the Pear Avenue Theatre, San Francisco Shakespeare Festival, Shotgun, Town Hall Theatre Company, Willows Theatre Company, Woman’s Will, Word for Word, and a handful of dance companies. She studied acting at the Bennett Theatre Lab in San Francisco, clown and buffoon in Paris, and over 20 styles of dance and movement in Brazil, Cuba, Haiti, Indonesia, and the U.S. She is a company member of both Crowded Fire and Rara Tou Limen Haitian dance company.

James Patrick Nelson  
**ENSEMBLE**

James appeared off Broadway in Ivanov, A Midsummer Night’s Dream, and Three Sisters at Classic Stage Company, and Rutherford and Son at the Mint Theater Company. His regional productions include The Duchess of Malfi, Galileo, and The Norman Conquests, among others. James toured the country with the American Shakespeare Center in All’s Well That Ends Well, A Christmas Carol, Knight of the Burning Pestle, and Romeo and Juliet, and with the National Players in Much Ado About Nothing and The Tempest. He recently appeared in the popular internet television series “In Between Men.” He’s been involved in readings and workshops with the Actors Studio, Actors Theatre of Louisville, Boston Playwrights’ Theatre, New Repertory Theatre, Primary Stages, Shakespeare & Company, and many others. James is a recipient of the Young Arts Scholarship from the National Foundation for Advancement in the Arts and has a BFA from Boston University and the London Academy of Music and Dramatic Art.
Annapurna Sriram  
MARINA/ENSEMBLE

A native of Nashville, Tennessee, Annapurna received her BFA in acting from Rutgers University and spent a year studying at Shakespeare’s Globe in London. Her favorite past roles include Hero in Much Ado About Nothing at Two River Theater Company, Mary Bailey in It’s a Wonderful Life: A Live Radio Play at Mile Square Theatre, Nightingale in Conference of the Birds at Folger Shakespeare Library, and Titania in A Midsummer Night’s Dream at Rutgers University and the Sam Wanamaker Festival at Shakespeare’s Globe.

Evan Zes  
ENSEMBLE

Evan was last seen at Berkeley Rep in The Arabian Nights. He has performed internationally at the Barbican in London and the Moscow Art Theatre in Russia. In New York he has been seen in American Dreams with the Acting Company; Around the World in 80 Days (Acclaim Award); Freedom of the City, Man and Superman, and White Woman Street at Irish Repertory Theatre; The Cherry Orchard with Resonance Ensemble; Eyes of Others at New Ohio Theatre; and Time to Burn at Manhattan Ensemble Theater. Evan’s regional credits include shows at American Repertory Theater, Arena, Baltimore Centerstage, Cincinnati Playhouse in the Park, the Goodman Theatre, Kansas City Rep, La Jolla Playhouse, Lookingglass Theatre Company, the Old Globe, Pioneer Theatre Company, Shakespeare on the Sound, Shakespeare Theatre Company in DC, and Westport Country Playhouse, among others. His film and television credits include All My Children, Last Night at Angelo’s, and The Street. Evan has an MFA from ART/Moscow Art Theatre at Harvard University.

Jessica Ivry  
MUSICIAN

Jessica is a freelance cellist and instructor of music at the College of Marin. She plays in Real Vocal String Quartet (rsvq.com), which recently toured overseas through the U.S. State Department program American Music Abroad. Jessica performed in Berkeley Rep’s production of Figaro and at Post Street Theatre in 25th Annual Putnam County Spelling Bee. For A Traveling Jewish Theatre, she scored and performed in The Bright River (a hip-hop interpretation of Dante’s Inferno) and Arthur Miller’s Death of a Salesman. She has performed with Bauhaus, Beth Custer, Feist, David J, Sharon Jones & the Dap-Kings, Kitka, Amy X Neuburg, and Vienna Teng, and she recorded on the Grammy-nominated Blueprint of a Lady for vocalist Nnenna Freelon. Jessica studied at Skidmore College and the San Francisco Conservatory of Music.

Jeff Holland  
MUSICIAN

Jeff Holland is a multiethnic percussionist who specializes in creating new sounds from anything you can shake, rattle, scrape, or roll. His Found Sound Treasure Hunts have yielded many of the creative instruments you'll hear in this production. Besides his team-building business, drum4work, Jeff has traveled extensively as a teaching, performing, and recording artist with many CD, DVD, and program credits. He has composed and arranged productions for Ashanti, Carolina Ballet Theater, Imani, Layali Layla, Our World Festival, and Upstate Samba School, as well as worked with musicians from almost every possible genre through the past few decades. Classically trained, culturally specific, and an in-the-moment-sound-effect scientist are a few descriptive phrases of Jeff’s work with Fine Arts Center and the Governor’s School for the Arts. His founding work in the Smart-Arts programs of arts integration combine the expressive elements of music, dance, visual art, and theatre. Jeff’s musical journey around the world continually inspires and “motivates people with the rhythms of life!”
Mark Wing-Davey
DIRECTOR
Mark first came to prominence in the United States in 1992 with his celebrated production of Caryl Churchill’s Mad Forest at nytw. Since then he has worked extensively in New York for Labyrinth Theater Company, Lincoln Center, Manhattan Theatre Club, NYTW, Playwrights Horizons, and The Public Theater/New York Shakespeare Festival, staging Troilus and Cressida and Henry 5 in Central Park. He directed Sarah Ruhl’s Passion Play at the Goodman, at Yale Rep, and most recently for Epic Theater Ensemble in a site-specific production at the Irondale Center in Brooklyn. Pericles is his fifth show at Berkeley Rep: after Mad Forest made its West Coast premiere here, he also staged The Beaux’ Stratagem, The Life of Galileo, and the world premiere of Naomi Iizuka’s 36 Views. He directed an acclaimed Angels in America at act as well. His other credits include productions of new and classic plays at ART, Cincinnati Playhouse in the Park, LIP, the Mark Taper Forum, McCarter Theatre Center, Milwaukee Repertory Theater, Pittsburgh Public Theater, PlayMakers Repertory Company, Seattle Repertory Theatre, and Yale Rep, as well as shows at the Edinburgh Festival, London’s National and Royal Court Theatres, and musicals in the West End and Australia. He is an Arts Professor at New York University’s Tisch School of the Arts and Chair of its Graduate Acting Program.

Marc Gwinn
COMPOSER/MUSIC DIRECTOR
This is Marc’s fifth collaboration with Mark Wing-Davey; previous projects include 1:23, The Listener, The Love Song of J. Robert Oppenheimer, and Women of Troy. He appeared as an actor in The King & I on Broadway. His composition and sound design work includes productions at Arena, Cincinnati Playhouse in the Park, NYSF, P.S. 122, Roundabout Theatre Company, the Taper, and over 35 productions at New York University where he taught theatrical sound design. His Shakespeare productions include As You Like It, Hamlet (NYSF), Julius Caesar, A Midsummer Night’s Dream, Richard III, Romeo and Juliet, The Tempest, and Twelfth Night. Marc was nominated for a Drama Desk Award for Coyote on a Fence and an LA Ovation Award and an Audelco Award for Intimate Apparel.

Peter Ksander
SCENIC DESIGNER
Peter created set and/or lighting designs for 1:23 and Behind the Eye at Cincinnati Playhouse in the Park; Botanica with Jim Findlay at 3LD; The Brothers Size at The Public and the Old Globe; Drum of the Waves of Horikawa at the Theatre of a Two-Headed Calf; A House in Bali at Cal Performances/BAM; Laude in Urbis at Compania di Colombari in Orvieto, Italy; Making of Americans at Walker Art Center; Man in a Case at Hartford Stage; On the Levee at Lincoln Center Theater; Othello at Theatre for a New Audience; Roadkill Confidential at Clubbed Thumb; Saint Joan of the Stockyards at Stillpoint/Performing Arts Center at Purchase College; and most recently for Berkeley Rep: The White Snake, The White Snake, The White Snake. He is a graduate of Yale School of Drama’s scenic design program.
mance Space 122; and This Place is a Desert at the Institute of Contemporary Art, Under the Radar Festival. In 2008 he won an Obie award for the scenic design of Untitled Mars (his title may change) at P.S. 122. Peter holds an MFA from the California Institute of the Arts and is an associate professor at Reed College.

Douglas Stein
SCENIC DESIGNER

Douglas designed Berkeley Rep’s productions of 36 Views (Lucille Lortel Award) and The Life of Galileo, both directed by Mark Wing-Davey. His Broadway credits include Dirty Blonde, Falsettos, Freak, Fool Moon, The Government Inspector, Largely New York, The Molière Comedies, Our Town, The Regard of Flight, and Timon of Athens. His off-Broadway credits include The Brothers Size, Brown Butterfly, County of Kings, The Devils, Falsettoland, and March of the Falsettos, and he received Obie Awards for the off-Broadway productions of texts for nothing with Bill Irwin, Saved, and Through the Leaves. Douglas’ regional credits include Baal at Trinity Repertory Company; The Darker Face of the Earth, Fantasio, The Seagull, and The Skin of Our Teeth at the Guthrie; and Endgame at ART—as well as Mark Wing-Davey’s productions of Behind the Eye at Cincinnati Playhouse in the Park, and Blood Wedding at LJP. He also designed Philip Glass and Susan Marshall’s adaptation of Cocteau’s Les Enfants Terribles at BAM. Douglas received a Bessie Award in 2004 for his Body of Work with Susan Marshall.

Meg Neville
COSTUME DESIGNER

Meg is a costume designer based in the Bay Area. Her Berkeley Rep credits include Closer, Dinner with Friends, Eurydice, The Life of Galileo, Ghost Light, Ghosts, In the Wake, Suddenly Last Summer, Tragedy: a tragedy, and Yellowjackets. As an associate artist at Cal Shakes she has designed numerous productions, including Happy Days, An Ideal Husband, John Steinbeck’s The Pastures of Heaven, King Lear, Macbeth, Mrs. Warren’s Profession, The Tempest, Twelfth Night (Bay Area Critics Circle Award), and The Winter’s Tale, among others. Her other Bay Area credits include work at ACT, Joe Goode Performance Group, the Magic, San Francisco Opera Center, and San Jose Rep. Meg’s regional and New York credits include the Yale Rep and Second Stage productions of Eurydice, First Lady at Yale Rep, Orfeo & Eurydice with Chicago Opera Theater at BMI, Sueño at Hartford Stage, Three Tall Women at Center Stage, and The Time of Your Life at the Atlantic Theater Company, as well as works at NYSF, Portland Stage, and South Coast Rep. She designed The Taming of the Shrew, currently running at OSh, and is working on upcoming productions of Krispy Kritters in the Scarlet Night at Cutting Ball Theater and Lady Windemere’s Fan at Cal Shakes. Meg has an MFA in theatre design from Yale School of Drama and is the recipient of the Richard Senio Award for Excellence in Costume Design and the Leo Lerman Award for Costume Design. She lives in San Francisco with her husband and three children.

Bradley King
LIGHTING DESIGNER

Bradley is a lighting designer based in New York City whose designs have been seen across the United States and United Kingdom. He was the associate designer for An Iliad at Berkeley Rep and LJP. Recently in New York he designed Assassins and Sweet Charity at NYU’s New Studio on Broadway, Children at the Actors Company Theatre, Dukus at Target Margin, Lawnpeople at the Cherry Lane Theatre, Natasha, Pierre & the Great Comet of 1812 at Ars Nova, Ninth and Joanie at Labyrinth, and Tongue of a Bird and Strindberg-Strindberg with NYU’s graduate acting program, as well as over 100 works with Second Avenue Dance Company. Bradley’s regional credits include A Christmas Carol at Virginia Stage Company, To Kill a Mockingbird at Penobscot Theatre Company, and The Marriage of Figaro at Virginia Opera. His upcoming projects include Carmen for Opera Omaha. He received an MFA from NYU. Visit bradleykingld.com.

Jake Rodriguez
SOUND DESIGNER

Jake is contributing to his seventh new play at Berkeley Rep, following Emotional Creature, Fêtes de la Nuit, Girlfriend, Passing Strange, The People’s Temple, and Troublemaker, or The Freakin Kick-A Adventures of Bradley Boatright. His other recent credits include Annapurna and Oedipus el Rey at the Magic, Care of Trees at Shotgun, Clementine in the Lower 9
at TheatreWorks, *The Companion Piece* at Z Space, *Eurydice at Milwaukee Rep, Maple and Vine and Scorched* at ACT, *Salomé at Aurora,* and *The Taming of the Shrew at Cal Shakes.* Jake is the recipient of a 2003 San Francisco Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

**Jim Calder**  
**MOVEMENT CONSULTANT**  
Jim is the director of La Pietra Summer Theatre Festival in Florence, Italy and is the artistic director of Continuum Company, a collaborative open-source creation company. Jim has directed works in New York City at Classic Stage, the Lincoln Center Institute, and the Pearl Theatre Company. He was movement assistant for the New York City premiere of *Passion Play* by Sarah Ruhl, directed by Mark Wing-Davey. He was the lead actor and creative consultant in PBS's TV show *Noddy & Friends.* Jim is head of movement at Tisch's Graduate Acting Program.

**Dave Maier**  
**FIGHT DIRECTOR**  
Dave has composed violence for several Berkeley Rep productions, most recently *Troublemaker, or The Freakin Kick-A Adventures of Bradley Boatright,* as well as *Culture Clash's Zorro in Hell, The Lieutenant of Inishmore,* and *The Pillowman,* each of which won San Francisco Bay Area Theatre Critics Circle Awards for fight direction. He is the resident fight director at Cal Shakes and a company member of Shotgun Players. Dave's work has been seen at ACT, Impact Theatre, the Magic, San Jose Rep, SF Playhouse, and Shakespeare Santa Cruz, among others. His recent performance credits include *The Bad Guy,* *Billie Heartland/Old Glory,* and *The Elaborate Entrance of Chad Deity* at Aurora, Sheriff Fawsett in *God's Plot* at Shotgun Players, and Swordsman in *Cyrano de Bergerac.*

**Amy Potozkin**  
**CASTING DIRECTOR**  
Amy is in her 23rd season with Berkeley Rep. She has also had the pleasure of casting projects for ACT (Seattle), Arizona Theatre Company, Aurora, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, the Marsh, San Jose Rep, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for the film *Conceiving Ada,* starring Tilda Swinton; *HaiKu Tunnel* and the upcoming *Love and Taxes* 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, teaching acting at Mills College, and leads workshops at Berkeley Rep’s School of Theatre and numerous other venues in the Bay Area.

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

**Tony Taccone**  
**ARTISTIC DIRECTOR**  
Tony is the artistic director of Berkeley Rep. During his tenure, the Tony Award–winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 15 years, Berkeley Rep has presented more than 60 world, American, and West Coast premieres and sent 18 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 has collaborated with Kushner on seven projects. His regional credits include Actors Theatre of Louisville, Arena, Center Theatre Group, the Eureka, the Guthrie, the Huntington, osr, The Public, and Seattle Rep. In 2012, Tony was selected to receive the Margo Jones Award for “demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre.” As a playwright, Tony recently debuted *Ghost Light* and *Rita Moreno: Life Without Makeup.*

**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 the 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 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, supervising the box office, company management, and IT. 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, and Park Day School, and is currently on the board of the Julia Morgan Center. Karen is married to arts attorney MJ Bogatin, and they have two children.

**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 19th 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, the Juste Pour Rire Festival in Montreal, Lp, Pittsburgh Public Theater, The Public and Second Stage Theatres in New York, and Yale Rep. For the Magic, he stage managed Albert Takazauka’s *Breaking the Code* and Sam Shepard’s *The Late Henry Moss.*
Madeleine Oldham
Director, The Ground Floor/Resident Dramaturg

Madeleine is the director of Berkeley Rep's Ground Floor and the Theatre's resident dramaturg. As literary manager and associate dramaturg at Baltimore Centerstage, 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. Madeleine served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire, the Eugene O'Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

Martha Ehmann Conte
Season Producer

Martha is thrilled to support this season of groundbreaking regional theatre at Berkeley Rep. A season ticket-holder for many years, Martha recently joined Berkeley Rep's board of trustees and is really enjoying the behind-the-scenes view it affords her. Otherwise, Martha devotes half of her time to caring for her four incredible children, ages 4 to 15, and the other half to friends, family, and civic engagement, including board and advisory work with Gateway Public Schools, the Golden Gate Parks Conservancy, and PRBO Conservation Science, as well as political advocacy. Before having her second child, Martha worked in brand-strategy consulting. She is a graduate of Princeton University.

Marjorie Randolph
Season Producer

Marjorie is president of Berkeley Rep's board of trustees and a longtime supporter of the Theatre. She recently moved back to Berkeley after retiring as head of worldwide human resources for Walt Disney Studios. During her tenure at Berkeley Rep, she has produced 29 plays. A member of the California Bar and a former president of California Women Lawyers, she serves on the National Advisory Panel of the Institute for Research on Women and Gender at Stanford University.

Jack & Betty Schafer
Season Producers

Betty and Jack are proud to support Berkeley Rep. Jack, one of the Theatre's board members, also sits on the boards of the Jewish Community Endowment, San Francisco Opera, and the Straus Historical Society. He is co-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 transitions 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 JVS and represents the Jewish Community Foundation on a national allocation committee.
The Strauch Kulhanjian Family
SEASON PRODUCERS

Roger Strauch is a former president of Berkeley Rep's board of trustees and a current member. He is chairman of The Roda Group (rodagroup.com), a venture-development company based in Berkeley and best known for launching Ask.com, PolyServe, and Sight-speed. Roger serves on the board of Game Ready, and his firm is the largest investor in Solazyme, a renewable oil and bio-products company based in South San Francisco (NASDAQ:SZYM, solazyme.com). Roger is a member of the engineering dean's college advisory boards of Cornell University and UC Berkeley. He is vice-chairman of the board of trustees for the Mathematical Sciences Research Institute (msri) and a co-founder of the William Saroyan Program in Armenian Studies at Cal. He is also an executive member of the Piedmont Council of the Boy Scouts of America. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children's Hospital. They have three teenaged children.

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The Bernard Osher Foundation, which supports higher education and the arts, was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides scholarship funding to selected colleges and universities across the nation. It also benefits programs in integrative medicine at Harvard University, ucsf, and the Karolinska Institute in Stockholm. In addition, the Foundation supports a national network of educational programs for seasoned adults, the Osher Lifelong Learning Institutes, which now operate on the campuses of 115 institutions of higher education. Finally, an array of performing arts organizations, museums, and selected educational programs in the San Francisco Bay Area and the State of Maine receive Foundation grants. The Honorable Barbro Osher, Consul General of Sweden in California, chairs the Foundation’s Board of Directors.

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For more information on becoming a member, visit our website at berkeleyrep.org or contact Daria Hepps at 510 647-2904 or dhepps@berkeleyrep.org.

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

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Dominic Orlando
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IN REPERTORY
JUNE 2 – SEPTEMBER 29

IN SAN DIEGO’S BALBOA PARK

THE MERCHANT OF VENICE
By William Shakespeare
Directed by Adrian Noble

ROSCREANTZ AND GUILDENSTERN ARE DEAD
By Tom Stoppard
Directed by Adrian Noble

IF YOU PRICK US, DO WE NOT BLEED?
By William Shakespeare
Directed by Adrian Noble

WE’RE ACTORS—WE’RE THE OPPOSITE OF PEOPLE!
By Tom Stoppard
Directed by Adrian Noble

THE COURSE OF TRUE LOVE NEVER DID RUN SMOOTH.
By William Shakespeare
Directed by Ian Talbot

“We're actors—we're the opposite of people!”

THE MERCHANT OF VENICE

“If you prick us, do we not bleed?”

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

Connect with us online!
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We're mobile!
Download our free iPhone or Google Play app — or visit our mobile site — to buy tickets, read the buzz, watch video, and plan your visit.

Ticket exchange
Only subscribers may exchange their tickets for another performance of the same show. Exchanges can be made online until midnight (or 7pm by phone) the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

Educators
Bring Berkeley Rep to your school! Call the School of Theatre at 510 647-2972 about free and low-cost workshops for elementary, middle, and high schools. Call Sarah Nowicki at 510 647-2918 for $10 student-matinee tickets. Call the box office at 510 647-2949 about discounted subscriptions for preschool and K–12 educators.

Theatre store
Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre.

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

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

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

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

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

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

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Request information
To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email info@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Gmail, Yahoo, or other online email accounts, please authorize patronreply@berkeleyrep.org.
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