THE BERKELEY REP MAGAZINE
2013–14 · SPECIAL PRESENTATION

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NO MAN’S LAND

BY HAROLD PINTER
DIRECTED BY SEAN MATHIAS
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AUGUST
- 3 First performance, 8pm
- 9 Summer Intensive Session 2 final performance, 7:30pm
- 10 Opening night dinner, Hotel Shattuck Plaza, 5pm
- 11 Opening night, 7pm
- 31 Final performance, 8pm

SEPTEMBER
- 4 Teen Council Meeting, 5pm
- 5 Unscripted Happy Hour, Harrison campus, 5:30pm
- 8 Middle School Sneak Peek
- 15 Sunday Sampler, 1pm
- 20 Teen Night, Vanya and Sonia and Masha and Spike, 6:30pm
- 20 First performance, Vanya and Sonia and Masha and Spike, 8pm
- 23 Fall classes start
- 25 Opening night dinner, Vanya and Sonia and Masha and Spike, 6pm
- 25 Opening night, Vanya and Sonia and Masha and Spike, 8pm

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PROLOGUE
A letter from the artistic director · 5
A letter from the managing director · 7

REPORT
Sneak peek: Vanya and Sonia and Masha and Spike · 9
Secrets of stage magic · 10
Intro to Berkeley Rep’s School of Theatre · 12
A nonprofit’s tale · 15

FEATURES
Pause: The legacy of silence · 18
Harold Pinter: A man of conviction · 20
From “Writing for the Theatre,” 1962 · 24

CONTRIBUTORS
Foundation, corporate, and in-kind sponsors · 35
Individual donors to the Annual Fund · 36
Michael Leibert Society · 38
Memorial and tribute gifts · 38

ABOUT BERKELEY REP
Staff and affiliations · 40
Board of trustees and sustaining advisors · 41

FYI
Everything you need to know about Berkeley Rep’s box office, gift shop, seating policies, and more · 42
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“What the hell is going on?”

In a Harold Pinter play, everything is true. And everything is false. Everything is real. Or perhaps not real. There are no traditional boundaries that define behavior, no clear lines of demarcation to tell us what we should believe. There are only actions, actions expressed through stark imagery and spoken language that seem to slip and slide between different realms of consciousness. The effect is startling and eerie, at once terrifying and hilarious. One minute we’re watching a horror movie and the next a vaudeville sketch. Like a mystery play where the major clues have been removed, it’s ultimately up to us to decide the narrative of the story.

In lesser hands, this technique would be an unmitigated disaster. But Harold Pinter was a brilliant artist. His spectacular skill as a writer was wedded to his obsessive explorations of power and territory. His characters are always on the hunt, circling around each other, sniffing for the smell of fear or submission. Even the most casual exchanges are fueled with an underlying need for control. The result is a series of theatrical games, sometimes menacing and sometimes ludicrous, where the rules may change as quickly as the results. But these little games exist in the context of the larger game, the game of life, where all results remain elusive, where “understanding” is fleeting, and where moments of dizzying clarity are subsumed by the shroud of unknowing.

Mastering the complexity of Pinter’s work requires an extraordinary creative team. It goes without saying that the cast assembled here, featuring Ian McKellen, Patrick Stewart, Billy Crudup, and Shuler Hensley, are among the world’s finest actors. Under the inspired direction of Sean Mathias and his superb designers, we have every expectation that this production of *No Man’s Land* will be strikingly memorable. The show travels from here to New York, where it will play in repertory with *Waiting for Godot*. A glorious match of plays that led the charge in re-defining modern drama and challenged the very notion of entertainment. I can think of no better way to re-examine these plays than with these players.

We couldn’t be more proud of being a part of it.

Sincerely,

Tony Taccone
UC Berkeley Extension

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Many of you are here tonight as first-time subscribers. You are joining a cadre of 14,000 Bay Area patrons (and a few from the far reaches of Texas, Southern California, Oregon, and New York!) who put Berkeley Rep on their calendars four, five, or seven nights a year. What you may find is that, like so many other subscribers, you become hooked and start adding more and more dates, and adding special non-subscription shows, pre-show docent presentations, post-show discussions, and Page to Stage interviews with playwrights and actors. Or, like virtually every other subscriber, you’ll take full advantage of our flexible exchange policy and change your dates when you are called out of town, find that you’re double-booked, or when your Berkeley Rep show is the same night as your parent/teacher conference.

I think you’ll find that our ace box office team is there to help you, whether it is finding the best seats available on your preferred night or answering your questions about whether this is the show you want to share with your mother-in-law. While our online ticket services are available 24 hours a day, and our website is chock full of information designed to help you get the most out of every production, being as we are in the theatre, we actually enjoy providing real-time, live, person-to-person service.

On behalf of all of us at Berkeley Rep, our artists, our staff, and our board, I welcome you. What we value most about our subscribers is that you have joined us on a journey this year, a journey that will take you from tonight’s enigmatic masterpiece by Pinter to the wacky world (how else to describe it!) of Christopher Durang in Vanya and Sonia and Masha and Spike, to the elegiac study by Mona Golabek in The Pianist of Willesden Lane, and the exquisitely soulful exploration of limitless love in Tristan & Yseult. And that is just the first half of the season. I hope you will find, as we do, that while each play stands on its own, when seen together as part of a continuum, they jostle against each other. Like a single piece of music, they harmonize, they repeat and refract themes. And, if we’ve done our job, at the end of your season, you’ll find that your heart has been touched and your mind has been challenged. As we like to say, “you’ll leave a little different.”

Welcome to Berkeley Rep.

Warm regards,

Susan Medak
Featuring the winner of the 2013 Tony Award for Best Play, an exquisite love story from the creators of *The Wild Bride*, the off-Broadway sensation *Tribes*, a West Coast premiere from Tony Kushner, and more. Packages start at just $25 per ticket.

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Berkeley Rep’s hilarious next show, Vanya and Sonia and Masha and Spike, has won a slew of awards: the Outer Critics Circle, New York Drama Critics Circle, Drama League, Drama Desk, and the crème de la crème, the 2013 Tony Award for Best Play. So it’s safe to say that Christopher Durang’s latest comedy is a sure-fire hit.

As the title suggests, Vanya and Sonia… gives a wink and nod to Chekhov—but you need not be familiar with the venerable Russian playwright’s work. If you have some quirky relatives or have ever been at an unforgettable family event filled with rivalry and racket, then you’re intimately familiar with crazy antics that inspired the playwright.

“I don’t have any siblings,” Durang told Playbill.com last June. “But both of my parents did. I want to choose this time to not say which side of the family argued over time. But they definitely inspired me in terms of siblings who argue.”

And boy, do Vanya and Sonia and Masha know how to argue—and argue absurdly. The New York Times calls the play “deliriously funny,” adding that “the theater erupts in booming gusts of laughter that practically shake the seats.”

“I knew I was going to write something comic,” Durang says of the lemon-bitter Sonia, whose verbal repartee with her brooding brother has audiences in stitches in mere three pages into the script. Masha had long since escaped the family’s farmhouse in search of screen stardom, and suddenly returns one day with a sizable ego, delusions, and one very buffed boy toy—that’s Spike. When the group is invited to a costume party up the street in the old Dorothy Parker house, the fireworks really begin.
Secrets of stage magic

BY JACOB MARX RICE

Much of what happens in the theatre could easily be mistaken for magic. Actors walk off stage left and reappear seconds later from stage right wearing completely different outfits. Phones ring even though there is nobody on the other end of the line. Chairs, tables, and even walls transform from one scene to the next. Like all good magic, the audience sees the effect but not how that effect is achieved. They may perhaps catch a glimpse of a shadowed silhouette flitting between scenes, spectral forms that have long since scattered by the time the lights come up on the actors. But these brief and baffling glimpses only hint at the extraordinary complexity needed to create a Berkeley Rep show like No Man’s Land.
Technicians
Everyone backstage may be magicians, but the light and sound technicians are as close to sorcerers as you’re likely to find. With the push of a button, these technicians can conjure a bright summer morning with birds chirping and the sun streaming through dappled leaves. Another flash of their fingers and we’re watching a sunset, or trapped inside on a rainy day, or surrounded by the soft sound of crickets in the deep blue of a late autumn night. All of these effects are created by the designers, but it is up to the technicians to make sure that they happen the same way every night.

“Our job is to execute the designer’s vision consistently for every show,” explains Angela Don, Berkeley Rep’s sound engineer. Production Electrician Kenneth Coté, who runs the light board for many Berkeley Rep shows, puts it even more simply, “We are the fingers of the designer.”

To make sure the performance runs smoothly, the technicians double-check every piece of equipment before every show. But even with all the checks in the world, things still go wrong. When that happens, it’s up to the technicians to fix them as quickly and invisibly as possible. Angela fondly recalls a crazy night during Berkeley Rep’s smash hit American Idiot when an overzealous actor accidentally kicked one of the guitars: “We had to quickly restring it backstage, in the dark, in time for the next person playing it to get back on stage.” Thankfully, they were up to the task. “We got it done in time, and nobody noticed,” Angela assures. Even when something goes wrong, Berkeley Rep’s technicians make it look and sound great.

Wardrobe
If clothes make the man, the wardrobe crew has to create a whole cast of characters every night. Achieving this creation eight times a week is no easy feat: “Nobody wears their clothes as much as an actor wears their costume. Nobody would wear the same designer T-shirt eight times a week. It just wouldn’t happen,” explains Wardrobe Supervisor Barbara Blair. “The clothes take a beating onstage, and our job is to make them look fresh, like it’s the first time they’ve been worn.”

This job becomes even more complicated when the actors switch costumes in the middle of the play. During these transitions, every second counts because the audience is waiting, blissfully unaware of the mad scramble going on backstage. “An actor walks off and we have sometimes as little as 15 seconds to change every piece of clothing and get them back onstage. We have to work in teams: somebody on the shoes, somebody on the skirt, somebody on the jacket, somebody on the wig. It’s like Nascar,” jokes Barbara. And like Nascar, the wardrobe crew has all sorts of tricks to make things go faster. “You might see someone wearing a multi-piece suit on stage that looks like a normal suit, but it’s actually a single piece of clothing,” reveals Barbara. “The shirt collar and front are sewn into the jacket and the tie velcros in at either side. The whole thing can come off in seconds and they can be back on stage wearing something completely new.” These tricky tools make the seemingly impossible happen right before your eyes.

Stage manager
With so many people working together to make the show possible, it’s important to have someone in charge. That responsibility falls to the stage manager, whose job is to make sure, in the words of Production Manager Tom Pearl, “that everyone from every department knows exactly when to do their jobs.” Needless to say, that’s a lot of work. “It’s a very delicate lie we preserve for two hours,” admits Michael Suenkel, Berkeley Rep’s production stage manager. “Every single element, from lights and sound to the set changes to when an actor steps on stage, it all has to go at the right time. Everything is thought through and everything is precise.”

To accomplish this precision, the stage manager watches from a special room at the back of the theatre. Following along with a script, he or she calls out what each department should be doing when they should be doing it. These cues are transmitted via headset to ensure perfect coordination. These headsets also allow the stage manager to alert people if something goes wrong. When a doorknob unexpectedly fell off in Mandy Patinkin’s hand during Berkeley Rep’s production of Compulsion, for example, Michael signaled the deck crew, who were able to hold the other side of the door while Mandy Patinkin screwed it back in. Everyone covered so smoothly that audience thought it was part of the show.

Deck crew
Hidden behind the set lurks the deck crew, the team responsible for the movement and placement of every prop, piece of furniture, even the walls and ceilings. Their specific tasks vary depending on the production: from restocking the liquor cabinet in No Man’s Land to, in Berkeley Rep’s recent hit Chinglish, rearranging entire rooms while riding a spinning platform and dodging motorized chairs. No matter what the show, if it’s on stage and not human, it’s the deck crew’s responsibility. According to Production Manager Tom Pearl, “They do everything from cleaning the stage and setting props and sets for the performance to actually running the show, moving all of the elements around, and operating any machinery.” And, as if that wasn’t enough of a challenge, they have to do it all in the dark. Making it work requires patience, practice, and precision.

The stage carpenter, who is in charge of the deck crew, starts by working with the stage manager to plan every change that has to happen backstage. Then the deck crew practices over and over again so that they’ll be fully prepared once the actors start rehearsing onstage. Once technical rehearsals start, things really get going. “It’s like trench warfare,” explains Stage Supervisor Julia Englehorn. “You are stuck in the trench with your buddies for 16 hours a day, oftentimes in extremely tiny spaces. You’ve got your buddy’s back, your buddy has your back, and whatever happens you’re going to do the show.” But while the preparation may be brutal, the final result is sleek, beautiful, and efficient. “It’s like a choreographed dance backstage during performances,” reports Amanda Warner, who has worked deck crew on several shows with Berkeley Rep. “Everyone is moving together. We know each other’s paths for each transition. It becomes perfect.” So perfect in fact, that the audience usually doesn’t even know it’s happening.
Intro to Berkeley Rep’s School of Theatre

BY BENJAMIN HANNA

The School of Theatre building is neatly tucked between Berkeley Rep’s box office and the Aurora Theatre, housed in the historic Golden Sheaf Bakery. Even today, after over 10 years, people knock on the door daily and say, “I didn’t know Berkeley Rep had a school — what do you do?” Some are new to the area, and some have been longtime supporters of Berkeley Rep.

And it’s a difficult question because there isn’t just one simple answer. An integral part of Berkeley Rep’s mission, the School opened in 2001 and its programming is as eclectic as its season, serving over 23,000 people throughout the Bay Area last year.

So how can you get in on the action? Here are just a few ways:

Take a class

Have a kid or grandkid who is constantly putting on plays in the living room? Ever thought of writing your own play? Why not have her explore her creativity in a Saturday morning class while you take a playwriting course in the same building? We offer over 100 classes throughout the year in acting, musical theatre, playwriting, and more in our state-of-the-art School of Theatre spaces on Addison Street and the new Arts Passage at Berkeley Central. Professional, working artists teach students of all ages and from all levels of experience. You might have even seen some of these artists on Berkeley Rep’s stages! berkeleyrep.org/classes

Bring an artist to your school

Do you remember your first introduction to the theatre? Invite one of our professionally trained teaching artists to lead a free or low-cost workshop in your school. The program reaches students in grades K–12 and covers many California content standards through creative activities. Last year alone, Berkeley Rep teaching artists visited over 130 Bay Area schools. Tell a teacher about this great resource to bring the arts into your community. berkeleyrep.org/outreach
Join the Teen Council

Know teens that love the theatre? Invite them to a Teen Council meeting or event. Teen Council provides a creative space for teens to explore every facet of the theatre with tremendous support from Berkeley Rep’s staff. The first Wednesday of every month teens meet to address trends in the theatre and plan upcoming events. During the school year, Berkeley Rep subscription productions have a Teen Night where students pay just $10 to see the show, eat a tasty meal, and interview some of the top theatre-makers in the country. [berkeleyrep.org/teencouncil](http://berkeleyrep.org/teencouncil)

Bring a busload

Want to introduce students in your community to their award-winning hometown theatre? Local teachers can attend a discounted Berkeley Rep matinee show with their entire class. These exclusive performances offer post-show discussions with the cast, and students are also provided complimentary study guides. [berkeleyrep.org/studentmatinees](http://berkeleyrep.org/studentmatinees)

Discuss with a docent

Want to know more about a play before you see it? Attend a free pre-show docent talk before Tuesday and Thursday evening performances of subscription productions and learn more about the artists and their theatrical process. Or, stay after any matinee and participate in a docent-led post-show discussion. Our docents also visit libraries and community spaces throughout the Bay Area, giving talks that share information about our productions.

Inspire the next generation

Know a bright young artist ready to jump into the professional theatre world? We have one of the most prestigious theatre fellowship programs in the country. Every year, 16 young theatre professionals are offered 11 months of hands-on training and mentorship by our professional staff. The fellowship program is a stepping-stone for placement at theatres across the country—many of Berkeley Rep’s staff members have come from the fellowship program. [berkeleyrep.org/fellowships](http://berkeleyrep.org/fellowships)
“First Republic shares our passion for innovation and world-class performance.”

ANDREA MILLER
Artistic Director and Founder
Gallim Dance
A nonprofit’s tale
Berkeley, international runs, and back again

BY BERYL BAKER

I think we should all breathe a sigh of relief I didn’t go with “The Next Generation of Donors” for the title. And I understand if you skipped to the actors’ biographies rather than read this first—it’s taking everything in my power not to mention a holodeck, a balrog, or the X-Mansion. But, I figured since what brings you here is the fact that you want to see masterful storytellers at work—and that you trust that this will not be the Christmas nativity play put on by your niece’s school that you try to avoid every year—it’d be a good time to give you the story of the Theatre you’re sitting in and why we’re able to bring No Man’s Land to you.

The story of Berkeley Rep might not be one you’re already familiar with—or perhaps you’ve been attending the Theatre since its inception. Back in 1968 a UC Berkeley theatre student named Michael Leibert began putting on shows in the University’s international student housing unit, appropriately named International House. Thanks to the support of his wife Flicka McGurin, he would then go on to open a small storefront theatre with roughly 150 seats on College Avenue, just a mile further south from campus.

It’s safe to say that 45 years later things have changed. We now have 200,000 people walking through our doors annually, including 14,000 subscribers), and 65 world premierses under our belt. We serve more than 23,000 students and host dozens of community groups, thanks to 1,000 volunteers and more than 330 artists, artisans, technicians, and administrators. As if that weren’t enough, we’ve started to export plays to other countries—our wildly successful and critically acclaimed production of Chinglish had a sold-out run in Hong Kong’s 1,200-seat Lyric Theatre last March. And that small storefront? It was a great starter home, but as of 2001 we’ve expanded into two theatre houses, one...
school building, and three black box studios all just two blocks away from the UC Berkeley campus where the company originated.

Numbers are fun, but the calculable successes are just a sign of a growing momentum behind Berkeley Rep's achievements. Yes, we have incredibly hardworking artisans, technicians, administrators, and incoming artists. But our success is intrinsic to the community that surrounds us. It's a symbiotic relationship, wherein each year the quality of the programming is absolutely dependent on the people who continue to support it. Our donors, subscribers, and other patrons keep telling us they have faith in what we're doing by coming back each year; that long list of world premiers wouldn't be so long if the people watching them stopped coming; and those world premiers certainly would not have been produced in the first place had it not been for our donors.

While ticket proceeds make up a 60% of our budget the remainder is all donations. In other words, almost half of our operating budget is based on the generosity of people like you. However, we don't want to just break even. Just because we're a nonprofit it does not mean we aren't invested in increasing funds or expanding the company to well into the future.

We want to increase the quality of our programming and provide even more opportunities for people of all ages and backgrounds to enjoy theatre, as much as possible each season. Our Annual Fund goes a long way in giving directly back to the community that gives to us.

When you donate, think of it as an investment in a better Bay Area. By giving to the Annual Fund you are automatically supporting outreach programs for youth—many of whom are from low-income households—in over 100 Bay Area schools; ticket discounts for students, educators and seniors; scholarships for local students to enroll in our School of Theatre's nationally acclaimed programming; and of course, world-class theatre productions. We are dependent on individuals who stand up, show their support, and give what they can to help us thrive. In the last decade alone government support of Berkeley Rep has shrunk by 93 percent. Yet, our programming aims higher each year to bring adventurous and inspirational work to our audiences. We've introduced you to work from around the country and the world featuring incredible performers, like Kneehigh Theatre's *The Wild Bride*, Hershey Felder's *George Gershwin Alone*, and the stunning Henry Woronicz in *An Iliad*. We've featured new works that foster artistic growth and showcase the talented actors and artisans who live in our own backyard. It's incredible, and we want to keep it going. This is where you come in.

This is your theatre. So, keep coming back after this show. It'll be worth it, we promise you. This is your space to think, to be challenged, and of course to be entertained with shows like the upcoming *Vanya and Sonia and Masha and Spike*—which won the Tony Award for Best New Play (read more on page 9)—and the world premiere of *The House that will Not Stand*, a passionate play that we commissioned from an Oakland native, or any of the five other plays that make up our exhilarating 2013–14 season.
Consider the Pregnant Pause

That delicious moment of anticipation. We savor it, waiting, waiting, waiting for the slap of a shiny, fresh thought.

Berkeley Rep
leave a little different

It’s ambitious, but we’re trying to change the world, one play at a time. To help, visit berkeleyrep.org/consider
(PAUSE)
THE LEGACY OF SILENCE
BY NORA SØRENA CASEY
As audience members, we have some basic expectations when we go to the theatre. Even for the most avant-garde productions, there is a belief that at least one person is going to get up on stage and say some words. We'll look, and we'll listen. So perhaps it's not surprising that the phenomenon of a person being on stage and not talking is often met with dismay.

The expectation that art centers on a definite action or event has built up over centuries of work from musicians, painters, sculptors, and storytellers of all kinds. So audiences were shocked in 1952 when composer John Cage presented his piece 4’33”, during which a man came on stage and did not play the piano for four minutes and 33 seconds. “In one short piece, Cage broke from the history of classical composition and proposed that the primary act of musical performance was not making music, but listening,” PBS concluded in an article from their American Masters series. Cage's compositions were in dialogue with the work of other artists, like the conceptual artist Marcel Duchamp and the abstract painter Robert Rauschenberg, who captured a 20th-century sensibility that—amidst world wars, the rise of fascism, and consumer culture—art had a responsibility to provoke questions and challenge expectations. These free-thinkers often elevated everyday objects to the level of art, leaving audiences to discover for themselves whether or not they found that elevation significant. In Duchamp’s presentation of a urinal in an art museum, Rauschenberg’s paintings without images, and Cage’s concert without sound, the lack of interpretive work on the part of the artist turned a greater responsibility over to the audience to find meaning.

The theatre was shaken by something similar in 1953. On Broadway Damn Yankees and Cat on a Hot Tin Roof were playing, but in a small theatre in Paris the curtain opened to a man in a bowler hat trying to put on a boot ... a couple of times ... without success. Whereas typically audiences were swept away by high-stakes plots and dramatic character journeys, Samuel Beckett’s play without a plot, Waiting for Godot, deliberately rejected these standards of theatre. “The play bored some people acutely,” wrote one reviewer of the original English production, but it was its inherently “boring” nature that allowed it to explore human existence in a new way on stage. One of the pivotal instruments of this dramatic overhaul was Beckett’s use of pauses and silences. The negative space of language played a different role once the storytelling was not concerned with relaying information. Character revelations in Godot happened as often through the breakdown of language as through dialogue, and the event of non-articulation was presented as a poignant dramatic force. But silence, so familiar in our own lives, was suddenly perplexing on stage.

For some, the interpretative space of this silence proved nothing more than a void; for others, it cut to the heart of human experience. Harold Pinter was one of the latter, as he expressed to a cast member after seeing a production of Beckett’s Endgame: “You know, it’s not what you were saying to each other, it’s what was happening in between that gave me tickles up my spine.” What Pinter saw “in between” the dialogue influenced how he employs and abandons language in his own work. In plays such as No Man’s Land, Pinter’s characters often vie for power wordlessly, and pauses have an ominous quality, expressing a conflict unvoiced and unresolved. The importance of storytelling through the breakdown in language is clear, as scripts are littered with dashes, ellipses, and stage directions calling for quiet (in CONTINUED ON PAGE 34
Harold Pinter’s plays often lead us into the unknown—blending comedy, terror, sound, and silence to explore (but never define) human existence. Yet the uncertainty in these works is not a product of the playwright’s confusion. Across the years, Pinter earned a formidable reputation for the strength of his convictions, and his fierce, restless spirit shaped all aspects of his life: “I don’t think Harold would accept anything, except the laws of cricket, without question,” said his second wife, Lady Antonia Fraser. His relentless inquiry and brazen attitude made Pinter a theatrical maverick.

Born in east London on October 10, 1930, Pinter was an only child with a large extended Jewish family. Ordinary boyhood pursuits like reading and playing sports were disrupted by the events of World War II: he was evacuated out of London on several occasions, and also lived there through some of the heaviest bombings of the blitz. Although Pinter was not religious, more personal conflict intermittently marked his life whenever he met with anti-Semitism, ranging from street fights as a boy, to bar fights as a young man, to heated arguments later in life. The support of a close-knit group of male friends also shaped his adolescence, and their youthful arguments and activities included Pinter’s first foray into theatre. Teenage performances as Romeo and Macbeth, lauded in the school and local newspaper, inspired Pinter to turn to the Royal Academy of Dramatic Art when his Latin wasn’t up to par for prestigious universities.

Pinter spent 1948 at the Royal Academy and hated it—by the end of the year he tended to skip class and drift through the streets of London reading, writing poetry, and watching cricket, and he did not return after the second term. That same year, at age 18, he was called up for military service. “I was aware of the suffering and of the horror of war, and by no means was I going to keep it going,” Pinter recalled. “I said no.” With no religious or moral affiliation to justify his claim as a conscientious objector, he was arrested and fined multiple times before the government changed its policy. While Pinter remained adamant in his rejection of military and educational institutions, he had yet to find a place in society where he belonged. His interest in writing poetry resulted in a few publications in 1950, but he failed to gain much traction as a poet. Pinter also aspired to act for the BBC, but his unsolicited inquiries got little response, and he spent several years primarily dirt poor and jobless. “I always have an image of Harold striding down the street in his navy-blue coat with a rage against the world,” recalled an old girlfriend of that time. “But it was also a rage for life, a rage to do something, a rage to achieve something.”

That something was on its way in 1951, when Pinter joined the classical acting legend Anew McMaster’s theatre company and set off on a tour of Ireland, beginning his career in the theatre in earnest. He spent most of his 20s acting with different repertory companies, taking on larger roles as he received the training he had failed to get at the Royal Academy. His acting career remained low-profile but steady;
Pinter's personal life picked up steam in 1956 when he met the actress Vivien Merchant during a production of *Jane Eyre* (she as Jane and he as Rochester) and after the end of their season together, the two were married.

Pinter formed another pivotal relationship during those tours—not face to face, but within the pages of a book. He picked up *Murphy*, the debut novel of Samuel Beckett, in an Irish library. Beckett's style transformed the theatrical landscape in 1953 with *Waiting for Godot* and deeply influenced Pinter, as did Yeats, Joyce, Eliot, and Kafka. After years of quietly writing poetry, Pinter made his playwriting debut in 1957 with a one-act called *The Room*, in which the presence of all these authors could be felt. Yet even in that initial work Pinter's distinct voice shone through: “The play makes one stir uneasily in one’s shoes and doubt, for a moment, the comforting solidarity of the earth,” wrote one reviewer. The distinct style of *The Room* received positive, if limited, attention, and the next year Pinter was approached by a young producer for another play. He delivered *The Birthday Party*, and its London premiere in 1957 is the stuff of theatre legend—people hated it. Pinter's style of dialogue catalyzed much of the uproar, with its interweaving of banalities, repetitions, pauses, and non-sequiturs, as in this early exchange:

MEG: What time did you go out this morning, Petey?
PETEY: Same time as usual.
MEG: Was it dark?
PETEY: No, it was light.
MEG: But sometimes you go out in the morning and it's dark.
PETEY: That's in the winter.
MEG: Oh, in winter.

Today, audiences might recognize the humor and elegance of such dialogue, which seems absurd, ordinary, and poetic all at once. But at the time it was greeted by a flurry of walk-outs and negative reviews, with one notable exception. Harold Hobson's write up in the *Sunday Times* (published the day after the play closed) heralded a different reception of this cryptic work. Hobson celebrated its originality and humor, and he trumpeted the universal resonance of the story, in which two ominous men appear to confront Meg and Petey's innocuous tenant. “There is something in your past—it does not matter what—that will catch up to you,” wrote Hobson. “One day there is the possibility that two men will appear. They will be looking for you and you cannot get away. And someone will be looking for them too. There is terror everywhere.”

Perhaps it’s not surprising that audiences were not as quick as Hobson to embrace Pinter’s unique style, later dubbed the “comedy of menace.” After all, *The Birthday Party* challenged how communication worked on the stage. As playwright Tom Stoppard said:

One thing plays [before Pinter] had in common: you were supposed to believe what people said up there.
If somebody comes in and says, ‘Tea or coffee?’ and the answer is ‘Tea,’ you are entitled to assume that somebody is offered a choice of two drinks, and the second person has stated a preference. With Mr. Pinter there are alternatives, such as the man preferred coffee but the other person wished him to have tea, or that he preferred the stuff you make from coffee beans under the impression that it was called tea.

By dismantling the conventions of dialogue, Pinter broke open the dramatic possibilities of language on stage. A bold conviction not to cater to audiences or to anyone else enabled him to push drama into this new terrain. He faced challenges each step of the way, yet forced others to look for answers from his work, not from the playwright, and to reconcile themselves to a scarcity of facts. “I remember asking Pinter about my character. Where does he come from? Where is he going to?” recalls actor Alan Ayckbourn. “And Harold just said, ‘Mind your own fucking business. Concentrate on what’s there.’” In spite of his uncompromised belief in his work, the commercial failure of The Birthday Party was rough on the Pinters, especially as they were tight on money and now had a young son. In the following years, Pinter was working as an actor and radio and television writer, as well as writing for the stage: the short play A Slight Ache was commissioned and broadcast on the radio by the BBC in 1958, and his one-act The Dumb Waiter made its debut in Germany in 1959.

The 1959 premiere of his next full-length play, The Caretaker, signaled a change in the winds of fortune. “The Caretaker, on the face of it, is everything I hate most in the theatre—squalor, repetition, lack of action, etc.—but somehow it seizes hold of you,” said the playwright Noël Coward, speaking for many. “Nothing happens except that somehow it does.” The elliptical meanings, pauses, and strong sense of foreboding that had been censured in The Birthday Party were greeted this time with national accolades. Pinter describes the major difference in his approach to this latest play with his typical sardonic attitude: “I cut out the dashes and used dots instead.” As the subsequent celebration of The Birthday Party suggests, it was not the work that had changed but rather the audience, who were now receptive to the dramatic undercurrent of hostility (so epitomized by the playwright that it birthed the term “Pinteresque”) mixed with terse dialogue, absurd moments, and biting humor.

His career was cemented in 1964 with The Homecoming, but Pinter continued to explore new terrain, both in his writing and in his role in the theatre. Plays written in his late 30s, such as Landscape and Silence, abandoned the brash sexuality of The Homecoming to explore isolation and memory. Even as Pinter’s thematic scope broadened, he once remarked that all of his plays were about “the weasel under the cocktail cabinet,” and No Man’s Land is no different. It is as darkly funny as it is a biting commentary about the distance between where we may have meant to go in our lives and where we find ourselves now. Early in the play, Spooner’s admonition that he speaks to
It was not the work that had changed but rather the audience, who were now receptive to the dramatic undercurrent of hostility mixed with terse dialogue, absurd moments, and biting humor.

Hirst “with this startling candor” not only demonstrates the character’s ticklish verbosity, but also Pinter’s ability to both undermine and sympathize at a line. The dry crackle of his wit punctuates the slower burn of loneliness and loss and might-have-beens.

Those years also saw Pinter’s introduction to the cinema after years of writing for radio and television. From 1963 onward, Pinter wrote over 20 films, including many adaptations that captured the essence of such lauded novels as *The French Lieutenant’s Woman* and *The Handmaid’s Tale* in crisp images for the screen. This ability to embrace a variety of writers’ works also manifested itself in his numerous directing credits, ranging from James Joyce’s *Exiles* to Coward’s *Blithe Spirit* to his own work, and Pinter served as the associate director of the National Theatre from 1973 to 1983. This was also a time of great change in his personal life: he and Vivien were divorced, and in 1980 he married Lady Antonia Fraser.

Pinter’s political beliefs soon began to pull him into the limelight. Later plays such as *One for the Road* in 1984 and *Mountain Language* in 1988 interwove a distinctly political element into his trademark style, an element that was made explicit in his public identity. “I understand you’re interested in me as a playwright. But I’m more interested in myself as a citizen,” Pinter said in an interview in 1988. “We still say we live in free countries, but we damn well better be able to speak freely. And it’s our responsibility to say precisely what we think.” He exercised this right often—for example, when visiting Istanbul in 1985 with Arthur Miller to protest human rights abuses or when fostering dialogues with leading writers about Margaret Thatcher’s government. Pinter was also a vehement critic of the United States’ foreign policy, which he found deeply destructive and hypocritical, and which he attacked vigorously in his acceptance speech for the Nobel Prize for Literature in 2005.

After a long battle with cancer, Pinter died in 2008 at age 78. His love of writing, his passion for the theatre, his abhorrence of war, and even his commitment to cricket (he ultimately managed a club) were all unaltering. Yet if the road looks straight, it is not because it was an easy path to follow, but because Pinter refused to swerve. He remained unapologetic in the face of criticism, with a determination that was guided by genius and aided by stubbornness.

Pinter was a drama school dropout, a conscientious objector, an innovative writer, a precise director, a strident political activist, a contentious celebrity, and ultimately one of the cornerstone voices of the theatre. Yet when we watch one of his plays, these labels can drop away, allowing each of us to have our own response to the unique sensibility—dark, uncertain, and evocative—which remains his strongest legacy. Beneath his distinct stylistic voice lies a universal yearning to understand human relationships and the world they create. It’s a world that, as Pinter saw it, is not a safe or comforting place, and his belief echoes the uncertainty, fear, and loneliness we sometimes encounter in our own lives. When confronting such a bleak portrait of reality, it can be tempting to look away, but it’s safe to say that’s not what Harold Pinter would do.
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NO MAN’S LAND
BY HAROLD PINTER
DIRECTED BY SEAN MATHIAS

AUGUST 3–31, 2013
RODA THEATRE · SPECIAL PRESENTATION

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CAST
(IN ORDER OF APPEARANCE)
Hirst  Patrick Stewart
Spooner  Ian McKellen
Foster  Billy Crudup
Briggs  Shuler Hensley

UNDERSTUDIES
Spooner/Hirst  Joel Leffert
Foster/Briggs  Colin Ryan

PRODUCTION STAFF
Scenic & Costume Design  Stephen Brimson Lewis
Lighting Design  Peter Kaczorowski
Original Music & Sound Design  Rob Milburn & Michael Bodeen
Projection Design  Zachary Borovay
Hair & Wig Designer  Tom Watson
Dialect Consultant  Elizabeth Smith
Casting  Ilene Starger & Zoe E. Rotter
Production Stage Manager  William Joseph Barnes
Assistant Stage Manager  Michelle Heller
Director  Sean Mathias

The actors and stage manager are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Ian McKellen is appearing with the permission of Actors’ Equity Association.

No Man’s Land was rehearsed at Berkeley Rep and the New 42nd Street Studios in New York.

2013–14 · SPECIAL PRESENTATION · THE BERKELEY REP MAGAZINE · 27
Billy Crudup

Billy Crudup has appeared on Broadway in the 2011 revival of Arcadia (Tony Award nomination), The Coast of Utopia (Outer Critics Circle nomination, Drama Desk nomination, Tony Award), The Pillowman (Tony nomination), The Elephant Man (Outer Critics Circle nomination, Tony nomination), The Three Sisters (Drama Desk nomination), Bus Stop, and the original production of Arcadia (Theatre World Award, Outer Critics Circle nomination, Clarence Derwent Award). His off-Broadway credits include The Met Children, The Resistible Rise of Arturo Ui, Measure for Measure, and Oedipus. His film credits are Rudderless, The Conviner, Too Big to Fail, Eat Pray Love, Watchmen, Public Enemies, Dedication, Mission Impossible III, Trust the Man, The Good Shepard, Stage Beauty, Big Fish, Almost Famous, Jesus’ Son (Best Actor Award, Paris Film Festival; Independent Spirit Award nomination), Sleepers, Everyone Says I Love You, Grind, World Traveler, Charlotte Gray, Princess Mononoke, The Hi-Lo Country, Waking the Dead, Inventing the Abbots, Without Limits (National Board of Review Award), and Moment Avenue. Billy is a graduate of the University of North Carolina at Chapel Hill (BA) and New York University (MFA).

Shuler Hensley

Following his acclaimed performance in The Whale (Obie and Lucille Lortel Awards; Outer Critics Circle, Drama League, and Drama Desk nominations), Shuler Hensley was seen in the Kennedy Center’s production of The Guardsman, directed by Gregory Mosher. He has previously appeared on Broadway as The Monster in Young Frankenstein (also the U.S. national tour), Kerchak in Tarzan, Jud Fry in Oklahoma! (also at the National Theatre and London’s West End; Tony, Drama Desk, Outer Critics Circle, and Olivier Awards), and Javert in Les Misérables. He has been seen off Broadway in Fiorello! (Encore! Great American Musicals in Concert), The Whale (Obie and Lucille Lortel Awards; Outer Critics Circle, Drama League, and Drama Desk nominations), Silence! The Musical, Sweet and Sad (Drama Desk Award for Outstanding Ensemble), That Hopey Changey Thing, and The Great American Trailer Park Musical.

Ian McKellen

Ian McKellen has been honored with more than 40 international awards for his performances on screen and stage. When last onstage in San Francisco in Shakespeare’s Richard III, he was adapting the play for the cinema, which was filmed entirely on location in London. He was born in 1939 and raised in the industrial north of England. He started acting professionally in 1961. He has regularly been leading man for the Royal Shakespeare Company and the National Theatre of Great Britain and on the West End stage in Shakespeare and a wide range of classic and new plays. For Sean Mathias, he was Max in The Three Sisters, and repertory productions of Antony and Cleopatra and The Tempest in 2005. In 1978, he won an Olivier Award for his performance in Peter Brook’s production of Antony and Cleopatra and was nominated for his role in The Merchant of Venice. He also appeared in the now legendary Peter Brook production of A Midsummer Night’s Dream. On Broadway and West End stages, Stewart has appeared in A Life in the Theatre, The Master Builder, The Ride Down Mt. Morgan, and The Tempest. For his acclaimed solo production of A Christmas Carol, Stewart played over 40 characters, garnering an Olivier, Drama Desk, and What’s on Stage Award. Perhaps best known as Captain Jean-Luc Picard of Star Trek: The Next Generation, both on television and film, and as Professor Charles Xavier from the X-Men films, Stewart has also enjoyed a successful film and television career, earning Golden Globe, Emmy, and SAG Award nominations. Screen appearances include King of Texas; Jeffrey; Dune; Excalibur; LA Story; Robin Hood: Men in Tights; Conspiracy Theory; Extras (for which he earned an Emmy nomination); The Lion in Winter; I, Claudius; and Tinker Tailor Soldier Spy. His vocal talents have been heard on The Simpsons, American Dad, and Family Guy, and as narrator of Seth MacFarlane’s hit comedy, Ted. Stewart recently completed production on the Israeli film Hunting Elephants and the film adaptation of Stephen Belber’s Match and will soon reprise his role as Professor Xavier in X-Men: Days of Future Past.

Patrick Stewart

Patrick Stewart most recently appeared on stage in Edward Bond’s Bingo at the Young Vic and Chichester Festival Theatre, and as Shylock in a 2011 RSC production of The Merchant of Venice, directed by Rupert Goold. His previous collaboration with Goold, in the title role of Macbeth, played Chichester, London, BAM, and then Broadway, earned an Evening Standard Award and Tony and Olivier nominations. Stewart is an Honorary Associate Artist with the rsc, having appeared in over 60 productions, including most recently a 2008 production of Hamlet playing Claudius opposite David Tennant (Olivier Award), and repertory productions of Antony and Cleopatra and The Tempest in 2005. In 1978, he won an Olivier Award for his performance in Peter Brook’s production of Antony and Cleopatra and was nominated for his role in The Merchant of Venice. He also appeared in the now legendary Peter Brook production of A Midsummer Night’s Dream. On Broadway and West End stages, Stewart has appeared in A Life in the Theatre, The Master Builder, The Ride Down Mt. Morgan, and The Tempest. For his acclaimed solo production of A Christmas Carol, Stewart played over 40 characters, garnering an Olivier, Drama Desk, and What’s on Stage Award. Perhaps best known as Captain Jean-Luc Picard of Star Trek: The Next Generation, both on television and film, and as Professor Charles Xavier from the X-Men films, Stewart has also enjoyed a successful film and television career, earning Golden Globe, Emmy, and SAG Award nominations. Screen appearances include King of Texas; Jeffrey; Dune; Excalibur; LA Story; Robin Hood: Men in Tights; Conspiracy Theory; Extras (for which he earned an Emmy nomination); The Lion in Winter; I, Claudius; and Tinker Tailor Soldier Spy. His vocal talents have been heard on The Simpsons, American Dad, and Family Guy, and as narrator of Seth MacFarlane’s hit comedy, Ted. Stewart recently completed production on the Israeli film Hunting Elephants and the film adaptation of Stephen Belber’s Match and will soon reprise his role as Professor Xavier in X-Men: Days of Future Past.
Sean Mathias has received global acclaim from Northern Ireland to New Zealand, from the West End to Broadway. He has earned an Edinburgh Fringe First Award, a Prix de la Jeunesse at the Cannes Film Festival, a London Critics' Circle Award, and an Evening Standard Award, as well as nominations for Olivier and Tony Awards. He was artistic director of the Theatre Royal Haymarket in 2009–10 where he staged *Waiting for Godot* starring Ian McKellen and Haymarket: the Trevor Nunn season at Theatre Royal Haymarket: *The Lion in Winter, The Tempest, and Flare Path*. He also designed *Waiting for Godot* (UK and international tour), *An Ideal Husband, Dirty Dancing* (Europe, Canada, U.S. and UK tours), *Ghosts*, Stephen Fry's *Cinderella, Becket, Design for Living* (Olivier Award), *Arsenic and Old Lace*, and costumes for *Acorn Antiques: The Musical!* On Broadway, Stephen received Drama Desk and Tony Award nominations for *Indiscretions* and won an Olivier Award for the National Theatre production (as *Les Parents Terribles*). His further National Theatre productions include *A Little Night Music*, *Rose, Marat/Sade, Private Lives, Inadmissible Evidence, Once in a While the Odd Thing Happens, Uncle Vanya, Mrs. Klein, and American Clock*. Stephen is an associate artist with the Royal Shakespeare Company and has designed *Antony and Cleopatra, Julius Caesar, All's Well That Ends Well, Merry Wives: The Musical, A Midsummer Night's Dream, Othello, Believe What You Will, The Taming of the Shrew, The Tamer Tamed, Timon of Athens, Macbeth, King John, and Much Ado About Nothing* (Evening Standard Award nomination). He has also designed for the Royal Opera House, Deutsche Staatsoper, Sydney Opera House, Vienna State Opera, and Monte Carlo Opera, and was production designer on *Bent* (Film Four International/ MGM) and *Macbeth* (ksc/Ch4/illuminations).

Harold Pinter was born in London in 1930. He lived with Antonia Fraser from 1975 until his death on Christmas Eve 2008. (They were married in 1980.) He wrote 29 plays (They were married in 1980.) He wrote 29 plays including *They Were Married in 1980.* He received global acclaim from 18 universities. His further National Theatre productions include *A Little Night Music, Rose, Marat/Sade, Private Lives, Inadmissible Evidence, Once in a While the Odd Thing Happens, Uncle Vanya, Mrs. Klein, and American Clock*. Stephen is an associate artist with the Royal Shakespeare Company and has designed *Antony and Cleopatra, Julius Caesar, All's Well That Ends Well, Merry Wives: The Musical, A Midsummer Night's Dream, Othello, Believe What You Will, The Taming of the Shrew, The Tamer Tamed, Timon of Athens, Macbeth, King John, and Much Ado About Nothing* (Evening Standard Award nomination). He has also designed for the Royal Opera House, Deutsche Staatsoper, Sydney Opera House, Vienna State Opera, and Monte Carlo Opera, and was production designer on *Bent* (Film Four International/ MGM) and *Macbeth* (ksc/Ch4/illuminations).
Tiffany’s; Nice Work If You Can Get It; Wit; The Road to Mecca; Venus in Fur; Anything Goes; A View from the Bridge; Waiting for Godot (with Nathan Lane and Bill Irwin); Grey Gardens; The Producers; Kiss Me, Kate; Contact; and Steel Pier. In opera, Peter comes to Berkeley directly from Seattle where he just re-mounted the Ring Cycle. He has lit productions for the Met, New York City Opera, San Francisco Opera, Los Angeles Music Center Opera, Houston Grand Opera, Santa Fe Opera House, and Opera Theatre of St. Louis. Abroad, he has designed at the Royal Opera House, Scottish Opera, Opera North, Maggio Musciale Fiorentino, L’Arena di Verona, Teatro La Fenice, Bonn, Lisbon. Peter is the recipient of Tony, Drama Desk, Outer Critics, and Henry Hewes Design awards.

Rob Milburn & Michael Bodeen ORIGINAL MUSIC & SOUND DESIGNERS

Rob and Michael’s Broadway credits include music composition and sound for Breakfast at Tiffany’s, The Miracle Worker, One Flew Over the Cuckoo’s Nest, and The Speed of Darkness; music for My Thing of Love; and sound for Who’s Afraid of Virginia Woolf? Superior Donuts, reasons to be pretty, A Year with Frog and Toad, Ma Rainey’s Black Bottom, Hollywood Arms, King Hedley II, Buried Child, The Song of Jacob Zulu, and The Grapes of Wrath. Their Off-Broadway credits include music and sound for Checkers, How I Learned to Drive, Inked Baby, After Ashley, Boy Gets Girl, Red, Space, The Notebooks of Leonardo da Vinci, Marvin’s Room; sound for Family Week, Brundibar, The Pain and the Itch, and If/Then; and music direction and sound for Eyes for Consuela and Ruined. They have created music and sound at many of America’s resident theatres (often with Chicago’s Steppenwolf Theatre), plus the Comedy Theatre in London’s West End, the Baricin Center, the National Theatre of Great Britain, the Cameri Theatre in Tel Aviv, the Subaru Acting Company in Japan, and festivals in Toronto, Dublin, Galway, Perth, and Sydney.

Zachary Borovay PROJECTION DESIGNER

Zachary’s work was last seen at Berkeley Rep Anna Deavere Smith’s Let Me Down Easy. His recent Broadway credits include Rock of Ages (also London, Australia, Toronto, Las Vegas, U.S. national tour, and Norwegian Cruise Lines), Ann (also Kennedy Center), Evita (also national tour), Elf: Lombardi (Drama Desk nomination), To Be Or Not To Be, A Cated Ass Affair (Drama Desk nomination), and Xanadu (also national tour and Japan). He also has designed for many regional theatre shows, including Chaplin at La Jolla Playhouse, Nerds at Philadelphia Theatre Company, The Radio City Christmas Spectacular, Peepshow at Planet Hollywood in Las Vegas, and Voyage de la Vie at Resorts World International in Sentosa, Singapore. Zachary is a formally trained musician (Berkeley College of Music ‘95) and is a trustee on the executive board of United Scenic Artists. Visit borovay.com.

Tom Watson HAIR & WIG DESIGNER

Tom is head of the wig and makeup department at the Metropolitan Opera. He has designed wigs for more than 55 Broadway productions. His current and recent Broadway designs include Annie; The Big Knife; The Assembled Parties; An Enemy of the People; Picnic; A Christmas Story; Harvey; Million Dollar Quartet; Rock of Ages; Wicked; How to Succeed in Business Without Really Trying; The Addams Family; Promises, Promises; South Pacific; Sondheim on Sondheim; A View from the Bridge; and Sunday in the Park with George.

William Joseph Barnes PRODUCTION STAGE MANAGER

Billy has been actively engaged as a production stage manager on Broadway for the past 20 years. He is pleased and proud to have the following shows to his credit: I’ll Eat You Last; The Anarchist; One Man, Two Guvnors; Hair (and national tour); A View from the Bridge; 9 to 5; Boeing-Boeing; A Chorus Line; Three Days of Rain; The Odd Couple; Glengarry Glen Ross; Laugh Whore; Assassins; Take Me Out; The Tale of the Allergist’s Wife; True West; Art; Proposals; Master Class; and Love! Valour! Compassion! He is grateful to Stuart Thompson, Sean Mathias, and Berkeley Rep for inviting him on this truly exciting theatrical adventure.

Michelle Heller ASSISTANT STAGE MANAGER

Michelle is excited to be doing her first show at Berkeley Rep. She just concluded La Hija de Rappaccini with Gotham Chamber Opera, which performed at the Brooklyn Botanic Garden. Her recent productions have included Breakfast at Tiffany’s and Annie on Broadway, Misery at Buck’s County Playhouse, as well as productions at Williamstown Theatre Festival and the Old Globe. Michelle is a proud graduate of the University of Maryland.

Elizabeth Smith DIALECT CONSULTANT


Her off-Broadway credits include The Comedy of Errors, Humble Boy, House and Garden, Hamlet, Fen, The Importance of Being Earnest, The Road to Mecca, and Cloud Nine. She has also worked at regional theatres such as the Long Wharf Theatre, Arena Stage, Hartford Stage, the Guthrie Theater, Williamstown Theatre Festival, and Glimmerglass Opera. Elizabeth is a former faculty member of the Juilliard School and Bard College.

Ilene Starger & Zoe E. Rotter CASTING

On Broadway, Ilene served as casting director for Sean Mathias’ productions of Marlene, The Elephant Man, Dance of Death, Breakfast at Tiffany’s (also West End), as well as The Diary of Anne Frank, Dirty Blonde, and Closer (Artios Award for Outstanding Achievement in Casting). Her film credits include School of Rock (Artios Award), Sleepy Hollow, A Simple Plan, Parent Trap, First Wives Club, Marvin’s Room, Robin Hood: Prince of Thieves, No Way Out, The Pink Panther, The Pink Panther 2, Music & Lyrics, Two Weeks’ Notice, and Night at the Museum (Artios Award). For television, she has cast Witness to the Mob, The Great Gatsby, Earthly Possessions, and Amy & Isabella. A member of AMPAS, she is also the former vice president of casting for Disney/Touchstone Pictures. Zoe’s theatrical casting credits include Breakfast at Tiffany’s (with Ilene Starger), Einstein on the Beach (world tour), Wild Swans (American Repertory Theatre/Young Vic), Seven Homeless Mammots Wander New England (Two River Theater Company) and the Selected Shorts series at Symphony Space. Her film credits include The Girl in the Book and BearCity, as well as the short films Landlocked, This Is Poetry, and Socks and Bonds.

Joel Leffert UNDERSTUDY SPOONER/HIRST

Joel was recently seen in The Talking Band’s Marcello Shale off Broadway at La MaMa Experimental Theatre Club; as Rothko in Red at Theatreworks in Colorado Springs; as Scrogne in A Christmas Carol at the Public Theatre in Lewiston, Maine; as Danforth in The Crucible at Bay Street Theatre in Sag Harbor; and as Claudius in Hamlet at Hip to Hip Theatre Company. On Broadway and at the National Theatre in London, he was in the world premiere of Tennessee Williams’ Not About Nightingales, directed by Trevor Nunn. His other off-Broadway appearances include Hard Times at Pearl Theatre Company, The Gardens of Frau Hess for Jewish Repertory Theatre, the title role in Richard III for Sala-
mander Rep, and Mark Lear in Vaclav Havel’s The Memorandum for The Actors Company Theatre. Joel’s TV and film credits include 666 Park Avenue, Law & Order, Six Degrees, Deconstructing Harry, Green Lights, The Killing Floor, and Falling Star.

Colin Ryan
UNDERSTUDY FOSTER/BRIGGS

Colin has been seen in New York productions of Twelfth Night, Waiting for Godot, This Lime Tree Bower, Bill & Lenny, Protest, Julius Caesar, Othello, and Brecht on Brecht. His regional credits include Henry V; A Streetcar Named Desire, Pride & Prejudice, A Christmas Carol, Disney’s Beauty & the Beast, The Malcontent, King John, Romeo & Juliet, The Ladies Man, The Three Musketeers, A Laughing Matter, She Stoops to Conquer, and The Complete Works ... (Abridged). Colin received an MFA from the Shakespeare Theatre’s Academy for Classical Acting.

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 ATL, Arena, Center Theatre Group, the Eureka Theatre, the Guthrie, the Huntington, Oregon Shakespeare Festival, 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 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

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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 attorney MJ Bogatin, and they have two children.

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 associated dramaturg at Baltimore Centerstage, she produced the First Look reading series and headed up its young audience initiative. Be-fore moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she headed up its young audience initiative. Be-fore 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.

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, teaches acting at Mills College, and leads workshops at Berkeley Rep’s School of Theatre and numerous other venues in the Bay Area.

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, UP, Pittsburgh Public Theater, The Public and Second Stage Theatres in New York, and Yale Rep. For the Magic, he stage managed Albert Takazaucas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

Rena Bransten
SEASON PRODUCER

Rena Bransten, a New Yorker by birth, came to the Bay Area in 1995 with her husband, a native San Franciscan. Having attended Smith College as an art history major, she became a partner in the Quay Ceramics Gallery and later opened the Rena Bransten Gallery. The gallery has been in operation for almost 40 years and is now being led by her daughter, Patricia Bransten. During her years in business, Rena also served as a board member for several nonprofit organizations including the San Francisco Museum of Modern Art, the Oakland Museum of California, Yerba Buena Center for the Arts, and Berkeley Rep. Rena enjoys attending Berkeley Rep with her children and grandchildren and meeting the people who have made it an exciting theatrical experience over the years.

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 Marin Master Conservancy, the Golden Gate Park’s Conservancy, and Gateway Public Schools, 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
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Marjorie is president of Berkeley Rep’s board of trustees and a former president of the Theatre’s board of trustees and serves on the boards of several other nonprofits in the Bay Area. She is retired from the San Francisco–based asset management firm Osterweis Capital Management. Mary was awarded her doctor of education by Rutgers University in 2005. She is a past voting member of the Girl Scouts of the USA.

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John and Helen have been Berkeley Rep subscribers for more than 30 years. They own and operate Meyer Sound Laboratories, Inc., a Berkeley–based company that designs and manufactures professional audio equipment and provides electro-acoustical architectural services. Meyer Sound employs over 350 people in its offices in Berkeley, Nashville, Canada, Germany, Mexico, Spain, Brazil, Portugal, China, Dubai, and Australia. Helen has served on Berkeley Rep’s board of trustees for the past 14 years and also serves on board for Mark Morris Dance Group. John is a fellow of the Audio Engineering Society and recently received the Silver Award for outstanding technical contributions to his field. He is also the recipient of an R&D 100 Award for measurement technology. The Meyers are delighted to play a part in outstanding theatre at Berkeley Rep.

Mary & Nicholas Graves
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Nick and Mary live in San Francisco and enjoy many days and evenings each year in Berkeley and at Berkeley Rep. Nick is a past president of the Theatre’s board of trustees and serves on the boards of several other nonprofits in the Bay Area. He is retired from the San Francisco–based asset management firm Osterweis Capital Management. Mary was awarded her doctor of education by Rutgers University in 2005. She is a past voting member of the Girl Scouts of the USA.
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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.

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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 Sightspeed. Roger serves on the board of CoolSystems, 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. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital.

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**(Pause): The legacy of silence**

CONTINUED FROM PAGE 19

fact, the extended “Pinter Pause” is now its own force in the theatre. They aren’t merely suggestions: Pinter famously told one of the actors in *The Homecoming*, “Michael, I wrote dot, dot, dot and you’re giving me dot, dot.” The idea of expressing the wrong type of silence may strike us as odd, but in fact, director Peter Hall (who also directed the famous letter scenes) once held an entire “dot-and-pause” rehearsal for *The Homecoming* to make sure the actors understood the different forms of quiet. Hall worked in the belief that, fraught with tension and loaded with meaning, silence ushers in its own unique mode of dramatic interaction.

Just as Pinter drew inspiration from Beckett to create his own distinct pauses and stillness, contemporary playwrights continue to build on this legacy of silence. Language ebbs and flows within every play, creating a myriad of different styles. For instance, Berkeley Rep’s recent production of *Dear Elizabeth*, adapted from series of letters, included a number of unvoiced moments inspired by the source material. “I was interested in the moments between the letters, moments of story, and silence,” said the playwright, Sarah Ruhl, whose other works such as *Eurydice* (in which a character silently builds a house out of string) often rely on nonverbal storytelling. “I think language is extraordinary and we manage to say some extraordinary things, but there are some things that are beyond words,” said Les Waters, who directed both *Dear Elizabeth* and *Eurydice* at Berkeley Rep. “I like the mystery of leaning forward into silence and trying to figure out what’s going on.”

But as the divisive reception of Annie Baker’s recent play *The Flick* at Playwrights Horizons in New York suggests, not everyone shares a desire to lean into that mystery. Baker’s three-hour play followed the lives of movie theatre employees, and she was inspired by these characters in exploring the absence of speech. “I’m just trying to accurately portray the people who live in the movie theater inside my head, and I guess there are a lot of moments of not-talking in that movie theater inside my head. All the walking and sweeping and mopping and dustpan-banging,” Baker said. “But I wouldn’t call that silence.” Without providing language to lead audiences through these moments, Baker and director Sam Gold let audiences discover for themselves what to make of these ordinary activities on stage. The play delved into the precedent of silence set by artists like Cage, Pinter, and Beckett to provoke even the most theatre-savvy to explore what it is that they are willing to listen for.

In our lives, we spend so much time sending and receiving information that it’s rare to embrace a moment of stillness. Yet just as there is a type of meaning that only language can illuminate, so too there is a type of understanding that only silence can reveal. When actors are talking, we can listen to them speak. But when language falls away, part of what we listen to is internal. Confronted with silence, we are forced to make active, interpretative choices about what we are witnessing. The characters are watching one another and we are watching them. This tension unites the entire theatre. At the same time, it leaves each audience member alone. In that solitude we might find confusion, fear, mystery — or all those things — but whatever we find, we discover in intimate honesty.

---

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Call 510 647-2949
Click berkeleyrep.org anytime
Fax: 510 647-2975

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

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

Group tickets
Bring 10–14 people and save $5 per ticket; bring 15 or more and save 20%. And we waive the service charge.

Entourage tickets
If you can bring at least 10 people, we’ll give you a code for 20% off tickets to up to five performance dates. Learn more at berkeleyrep.org/entourage.

Student matinee
Tickets are just $10 each. Learn more at berkeleyrep.org/studentmatinees.
For group, Entourage, and student matinee tickets, please call us at 510 647-2918.
Sorry, we can’t give refunds or offer retroactive discounts.

Theatre info
Emergency exits
Please note the nearest exit. In an emergency, walk—not run—to the nearest exit.

Accessibility
Both theatres offer wheelchair seating and special services for those with vision- or hearing-impairment. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office; please request these materials at least two days in advance of your performance date.

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.

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.

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

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

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

Season Highlights

Vienna Philharmonic Orchestra
Yo-Yo Ma & Emanuel Ax
Anne Sofie von Otter & Emanuel Ax
John Malkovich
World Premiere!
Mark Morris’s Acis and Galatea
Kronos Quartet: 40th Birthday Concert!
Martha Graham Dance Company
Nederlands Dans Theater
Shanghai Ballet
Alvin Ailey American Dance Theater
Mitsuko Uchida, piano
Takács Quartet
Jordi Savall
Keith Jarrett, Gary Peacock, & Jack DeJohnette
Chick Corea & Béla Fleck
Ballet Flamenco Eva Yerbabuena
Zakir Hussain & the Masters of Percussion
Imago Theatre: Frogz!
And many, many more!

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510.642.9988

Subscribe today and save up to 25% on single ticket prices.

Make sure your seat is secure for another thrilling season of the performing arts!
The art of performance draws our eyes to the stage

Our community’s commitment to arts and culture says a lot about where we live. Theater brings us together from the moment the lights go down and the curtains come up.

Berkeley Rep, we applaud this production.

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