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BERKELEY REP PRESENTS SANDRA TSING LOH’S THE MADWOMAN IN THE VOLVO
This special presentation begins performances on December 13, 2016

Berkeley, CA (October 6, 2016) – Berkeley Rep today announced that Sandra Tsing Loh’s autobiographical narrative, The Madwoman in the Volvo, will be staged as a special presentation in the Peet’s Theatre. The three-person show is directed by Berkeley Rep’s Associate Director Lisa Peterson, who directed the production’s previous runs at South Coast Repertory and Pasadena Playhouse. Performances of The Madwoman in the Volvo begin on Tuesday, December 13, 2016 and run until Sunday, January 15, 2017. Tickets will be available to the general public on Monday, October 10, 2016. Tickets start at $60 and include a beverage.

NPR personality and best-selling memoirist Sandra Tsing Loh takes the driver’s seat and slams the engine into overdrive in her hilarious, enlightening, and totally candid road trip through the triple M’s – middle-age, menopause, and motherhood. Joined onstage by noted actors Caroline Aaron and Shannon Holt, who portray everyone from her BFFs to her ex-husband, lover, therapist, daughters, and more, Loh recounts her tumultuous journey that starts with a spontaneous trip to Burning Man. The LA Times declares The Madwoman in the Volvo “is bracing in its witty sociological commentary and its refusal to accept clichéd notions of biology as destiny.”

“The Madwoman in the Volvo is a humorous, yet incredibly honest piece.” says Peterson. “Working with Sandra is always exciting, and we’re thrilled to share this wild and true story with the fabulous Berkeley Rep audience.”

The Madwoman in the Volvo features scenic design by Rachel Hauck, costume design by Candice Cain, lighting design by Geoff Korf, and sound design and composition by Lindsay Jones.

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SANDRA TSING LOH is a writer/performer whose solo theatre shows include Aliens in America and Bad Sex with Bud Kemp (both off Broadway at Second Stage Theatre), Sugar Plum Fairy (Geffen Playhouse, Seattle Repertory Theatre), I Worry (the Kennedy Center, Actors Theatre of Louisville) and, most recently, The Bitch Is Back (Broad Stage). Her bestselling New York Times Notable Book, Mother on Fire, was inspired by her hit solo show in 2005, during which time Variety named her one of America’s 50 most influential comedians. Her memoir, The Madwoman in the Volvo: My Year of Raging Hormones, was selected as one of the New York Times’ 100 Most Notable Books, and was inspired by her Best American Essay in the Atlantic, for which she is a contributing editor. The stage adaptation of Madwoman received development support from Sundance Theatre Lab and Ojai Playwrights Conference. Loh has been a regular commentator on NPR’s Morning Edition and on PRI’s This American Life and Marketplace; her weekly segment, The Loh Life, is heard on KPCC, and her syndicated radio minute, The Loh Down on
Science, is heard weekly by 4 million people. Loh is currently an adjunct professor at UC Irvine in drama and science communication.

CAROLINE AARON made her Broadway debut in Robert Altman’s Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean and later appeared in the film. She then went on to star on Broadway in The Iceman Cometh, Social Security, I Hate Hamlet, and most recently in Woody Allen’s Honey Motel. Aaron worked extensively with the late director Mike Nichols, first on Broadway and then in film with Working Girl, Primary Colors, and What Planet Are You From? Additionally she has been a staple in other iconic works; including Woody Allen’s films Crimes and Misdemeanors, Alice, Bullets over Broadway, Husbands and Wives, and Deconstructing Harry. She is also a familiar face in Nora Ephron’s work, having appeared in her films Sleepless in Seattle, This Is My Life, Lucky Numbers, and the play Love,Loss, and What I Wore. Theatre credits also include Lincoln Center’s award-winning play A Kid Like Jake, and the West Coast premiere of Wendy Wasserstein’s The Sisters Rosensweig. Other film credits include starring roles in Golden Globe-nominated Beyond the Sea, the cult favorite Edward Scissorhands, Bounce, Hello My Name Is Doris alongside Sally Fields, and the blockbuster hits 21 Jump Street and 22 Jump Street, among many others. Most recent television credits include recurring roles in the award-winning series Episodes and Transparent, and the CBS series Life in Pieces. Among her numerous honors are Helen Hayes and Drama-Logue awards (The Sisters Rosensweig) and a Blockbuster Award for Best Supporting Actress (Bounce). Aaron has also starred in The Madwoman in the Volvo productions at South Coast Repertory in Costa Mesa, CA and at the Pasadena Playhouse. She is also a published author and her original play Such a Pretty Face is due to be produced this fall.

SHANNON HOLT is thrilled to be making her Berkeley Rep debut. She recently performed in LA Theaterworks national tour of Judgment In Nuremberg. Her regional credits include South Coast Repertory, Pasadena Playhouse, Center Theatre Group/Mark Taper Forum, Trinity Repertory, Indiana Repertory, Laguna Playhouse, the Public Theater, and Actors’ Theatre Of Louisville. In Los Angeles, she has worked on many stages including Evidence Room, Rogue Machine Theatre, The Theatre @ Boston Court, The Actors’ Gang, Odyssey Theatre Ensemble, the Matrix Theatre Company, Los Angeles Theatre Center, East-West Players, and the Antaeus Theater Company, where she is a company member. She has received nominations and awards from LA Weekly, Stage Raw, LA Stage Alliance Ovations, and Backstage West. Her film and television credits include The Marc Pease Experience, Elsewhere, The Suite Life on Deck, Seinfeld, That 70’s Show, and ER, among others.

LISA PETERSON (Director) is a two-time Obie Award-winning writer and director. Previous projects at Berkeley Rep include It Can’t Happen Here (2016); An Iliad (2012), which Peterson co-wrote with Denis O’Hare and which won Obie and Lortel Awards for Best Solo Performance; Mother Courage (2006); The Fall (2001); and Antony and Cleopatra (1999). Peterson was recently named associate director at Berkeley Rep.

ABOUT BERKELEY REP
Berkeley Repertory Theatre has grown from a storefront stage to an international leader in innovative theatre. Known for its core values of imagination and excellence, as well as its educated and adventurous audience, the nonprofit has provided a welcoming home for emerging and established artists since 1968. In four decades, four million people have enjoyed nearly 400 shows at Berkeley Rep. These shows have gone on to win five Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, and many other honors. In recognition of its place on the national stage, Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. Its bustling facilities – which include the 400-seat Peet’s Theatre, the 600-seat Roda Theatre, the Berkeley Rep School of Theatre, the Osher Studio, and a spacious new campus in West Berkeley – are helping revitalize a renowned city. Learn more at berkeleyrep.org