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Calendar
Unless otherwise noted, all pre- and post-show events are for Compulsion.

September
12 Sunday Sampler at the School of Theatre, 1pm
13 First preview, 8pm
16 Opening-night dinner, 6pm, Roda Theatre
16 Opening night, 8pm
18 Tasting: Happy Girl Kitchen, 7pm
19 Teen Night, 5:30pm
19 Tasting: Kokomo Wines, 6pm
20 Fall classes begin
23 Compulsion producer night dinner, 6:30pm, Bistro Liaison
24 Tasting: Gather, 7pm
25 Backstage tour, 9:30am
30 Post-show discussion, 8pm

October
2 Tasting: Ale Industries, 7pm
3 Tasting: Dr. Kracker, 6pm
6 Teen Council meeting, 5pm
8 Tasting: Back to Earth Catering, 7pm
9 Tasting: Artesa Vineyards, 7pm
10 Tasting: Scream Sorbet, 6pm
13 Michael Leibert Society annual dinner, 6pm, Roda Theatre
15 Post-show discussion, 8pm
22 The Great Game: Afghanistan opening-day marathon
22 The Great Game: Afghanistan opening-night dinner, 6pm, Hotel Shattuck Plaza
24 The Great Game tasting: Numi Tea, 7pm
26 Post-show discussion, 8pm
29 The Great Game tasting: Numi Tea, 7pm
30 The Great Game tasting: Numi Tea, 7pm
31 Compulsion final performance

November
3 Teen Council meeting, 5pm
4 The Great Game producer night dinner, 6:30pm, Bistro Liaison
5 The Great Game tasting: Numi Tea, 7pm
6 The Great Game tasting: Numi Tea, 7pm
7 The Great Game final performance marathon
7 The Great Game tasting: Numi Tea, 7pm
25 Thanksgiving Holiday
26 The Composer Is Dead, first preview, 8pm

School of Theatre event
Donor appreciation event
SOME PEOPLE NEVER DIE. THEY LIVE ON IN OUR COLLECTIVE consciousness, representing any number of ideas, values, or emotions that we need periodically to access. The passing of time does not diminish their impact. They do not gently recede from our failing memory. Rather, they grow in size and stature. In death they become more alive. For these select few, death is merely a prelude to resurrection, a loving companion on their triumphant march toward immortality.

Anne Frank is one of these people. She died from typhus at the age of 16 within the confines of a Nazi concentration camp only one month before it was liberated by the Allies. This precocious young woman left few worldly possessions behind, but one was a diary so full of yearning and fear and intelligence and hope that it became a touchstone for all human suffering. The oppressed and the oppressor, the young and the old, the guilty and the innocent—anyone needing to find meaning in the face of tragedy could find what they were looking for nestled within the pages of this magical diary. The book, and the brief life of its brilliant author, became the stuff of sacred mythology. In a very short time, everyone, it seemed, could claim Anne Frank as his or her own.

But ownership does not come without disputes over territorial rights—and Anne Frank’s legacy includes a monstrous battle over who had the right to serve as creative guardian of her story. Inspired by the real-life story of Meyer Levin (the celebrated author of the novel Compulsion, a book that fictionalizes historical events), Rinne Groff’s new play embodies Mr. Levin in the character of Sid Silver and his 20-year obsession to become Anne’s chief artistic interpreter. Sid champions Anne as the voice of every Jew, and fights to the death to defend what he believes to be her (and his) honor. It is a complicated, bizarre, and unique love story, describing a torrid, self-destructive affair between a man and an icon. Everyone surrounding Sid is drawn into the bloody vortex of his fantastical relationship. And at stake is nothing less than a piece of Anne’s immortality.

Our excitement in producing Rinne’s fascinating play is amply increased by her ongoing collaboration with director Oskar Eustis, formerly of the Bay Area and now firmly ensconced at The Public Theater in New York. We happily welcome Rinne and Oskar to Berkeley Rep, along with their superb design team and scintillating cast: Matte Osian, Hannah Cabell, and Mandy Patinkin, who himself has achieved near-iconic status as one of our most gifted performers. Together they have applied the full measure of their creative talents to present an intriguing story that dares to re-imagine history. It promises to be a terrific start to this, our 42nd season. We sincerely hope you enjoy it, and we thank you for taking the journey.

Tony Taccone
WELCOME TO THE 2010/11 SEASON AT BERKELEY REP.

As always, we’ve endeavored to put together a season in which each play stands on its own but which, when seen as a whole, becomes a rich, complex medley of ideas, styles, emotions, personalities, and performances. I am always exhilarated by the unexpected moments of recognition, contradiction, and surprise that arise from the experience of seeing such a diverse range of work. I hope you have that same experience and find it as rewarding.

While our tickets are reasonably priced, I simply can’t resist the opportunity to remind you that the absolute best prices—there is no beating them—are reserved for people who purchase three plays or more. See all seven great plays and get the best value for your dollar.

Some of you like to arrive at the theatre with clean slates—no expectations, no prejudices—just your innate good taste and intelligence. Good for you! We are happy to stay out of your way. There are, however, many members of our audience who prefer to come to the theatre armed with research, fully informed and ready to do battle with the writers and directors who have laid each play at your feet. We have been thinking about you and we are ready for you. If you haven’t already discovered our website, berkeleyrep.org, I hope you’ll check it out. We have more information than ever to help you become well informed about each and every production. You can hear directors and actors discussing their approach to the scripts. You can access dramaturgical background prior to your visit. You can follow the links we offer to explore further themes and issues inspired by the production. Or if you prefer real time rather than virtual opportunities, join us any Tuesday or Thursday at 7pm, when our docents provide half-hour introductions to the current play. You can also call the box office to find out which performances will be followed by a moderated conversation.

As if that isn’t enough, in addition to all the online and in-person opportunities we offer to enrich your experience, I challenge you to do something really daring and make this the season you sign up for a class at our School of Theatre. While many of our programs are geared toward school-age children, and our outreach programs reach thousands of students in hundreds of classrooms each year, fully 50% of our classes here on Addison Street, in the Nevo Education Center, are geared toward adults. Maybe this is the year to exercise your creative muscles. Consider a beginning acting class and you’ll never watch a play the same way again. Or sign up for improvisation, stage combat, or playwriting, and you may discover a whole new you. Berkeley Rep’s classes attract adults of all ages and all levels of experience. Don’t be shy! Just try it.

Whether you are looking for background on a play, searching for classes, or just checking ticket availability, I urge you to stay in touch. Throughout the year we’ll keep adding programs, special events, exclusive offers, and unique opportunities, and we want you to enjoy all of it. For now though, we are glad to have you here for the opening production of our season.

Warmly,

Susan Medak
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Questions? Contact Margo Chilless at 510 647-2909 or mchilless@berkeleyrep.org

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Donato Cabrera conductor (Nov 8)  
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Casting a backward glance

BY CHAD JONES

ASK AMY POTOZKIN’S PARENTS and they’ll tell you: she was always theatrical.

Now celebrating her 20th anniversary with Berkeley Rep, Amy has put her theatrical talents to good use as the Theatre’s casting director and artistic associate. Growing up in the Bronx, her father would take her to puppet shows and plays, leading Amy in later years to quote from Donald Margulies’ play *The Loman Family Picnic*: “My family didn’t go to synagogue. We went to Broadway.”
With parents who believed in the importance of exposing children to the arts, Amy fondly remembers the drama workshops offered at the summer camp where both of her parents worked. “I think I fell in love with theatre as an audience member,” she recalls. “It was that feeling of being transported completely.”

When she headed upstate to Binghamton University, Amy figured she should study something more “serious” than theatre. “I didn’t realize theatre had a social consciousness because it was so pleasurable to me,” she explains. “But when I decided to study social work, my mother said, ‘Why? You love theatre!’ That was a turning point in my life.”

Fully committing herself to living the life of an actor, Amy waited tables in Manhattan and managed to rack up some impressive credits with the Oregon Shakespeare Festival, the New Jersey Shakespeare Festival, and several off-Broadway theatres. As she headed to graduate school at Brandeis University, Amy was sure about theatre—but she wasn’t quite as confident about acting.

The revelation came during a year-long internship in the literary department at Playwrights Horizons. “Being part of the artistic team—I loved it!” Amy enthuses. “The straitjacket had come off.”

While there, Amy was often consulted by the casting department and was considered a natural when it came to coming up with ideas for matching actors with suitable roles. “I realized that casting was what I was best at and what was most fun for me,” she remembers.

Heading west in September of 1990, Amy began working at Berkeley Rep as assistant to the artistic staff. Within the year she had added “casting director” to her title, for a production of Shaw’s _Major Barbara_. Since then, Amy has met thousands of actors at countless auditions for hundreds of shows. She hesitates to name favorite productions, but when pressed she will select a few highlights, including _American Idiot_, _Mad Forest_, and _Passing Strange_.

Artistic Director Tony Taccone calls Amy one of his “favorite people in the universe.” “She brings an extraordinary level of passion, intelligence, and good will to every project, and her instincts

CONTINUED ON PAGE 37
Teens on the national stage

Berkeley Rep’s Teen Council helps shape the future of American theatre

BY KASHARA ROBINSON AND RACHEL VIOLA

This summer, six members of Berkeley Rep’s Teen Council—Matia Emsellem, Taylor Greenthal, Christina Novakov-Ritchey, Keisa Reynolds, Ariele Scharff, and Gareth Tidball—were part of the first delegation of teenagers to participate in the annual Theatre Communications Group (TCG) Conference in Chicago. Joined by peers from the Goodman Theatre and Steppenwolf Theatre Company, the girls spent four days participating in activities, discussions, and forums helmed by some of the country’s top theatre professionals. TCG also graciously paired each of the teens with a “conference mentor,” a previous attendee who could act as a touchstone for each teen during her Chicago experience.

Among the highlights of the conference were a special performance at the Chicago Shakespeare Theatre and a sneak peek of the final dress rehearsal of a new play at the Goodman. There was also dinner and a special prep session at the Goodman with the local teens to prepare for the culmination of their conference experience: a session entitled “Fostering the Next Generation of American Theatre Audiences” moderated by educators from Berkeley Rep, the Goodman, and Steppenwolf. The teens had the opportunity to share their thoughts with industry leaders on building committed relationships with young audiences for theatre today and tomorrow.

Several of the Teen Council members reflect on their experience at the TCG Conference this summer.

Christina Novakov-Ritchey
2010 graduate of Miramonte High School in Oakland
Now attending the University of California, Davis

The chief reason we, as teenagers, went to the TCG Conference was to let people know that we exist, that we have a voice, and that arts education is vital to keeping theatre alive and relevant. We managed to get people thinking about our role in theatre, and many people came to our side in defense of arts education.

As we went to more and more sessions and continued to talk to people, a theme was becoming very apparent in our answers: the best way to attract young people to theatre is to offer them an opportunity to see shows that speak to their emotions on a very fundamental level. Our recurring example of this was Berkeley Rep’s production of *Girlfriend* last season, which moved us all so much that we couldn’t get it out of our heads for months. People kept bringing up marketing strategies such as big fonts and bright colors as ways to get teenagers to buy tickets, but we couldn’t help
This fall, 120 late Impressionist paintings will be on view in San Francisco. The de Young will be the only museum in North America to host this celebrated collection from the Musée d’Orsay in Paris. This exhibition is organized by the Fine Arts Museums of San Francisco with gratitude for the exceptional loan from the collection of the Musée d’Orsay. Presenting Partner: Bank of America. Grand Patron: Jeannik Méquet Littlefield. The Major Patrons of the exhibition are: The Bernard Osher Foundation, the Koret Foundation, the San Francisco Auxiliary of the Fine Arts Museums, and Diane B. Wilsey. The exhibition Patrons are: Athena and Timothy Blackburn, Ray and Dagmar Dolby Family Fund, John A. and Cynthia Fry Gunn, William G. Irwin Charity Foundation, J. Burgess and Elizabeth B. Jamieson, Mr. and Mrs. Steven MacGregor Read, Susan and James R. Swartz, and Douglas A. Tilden.

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but disagree and say that it’s the programming that matters. If you produce a show that is honest and easily relatable, and if you make it accessible to a younger audience that has fewer financial resources than the average patron, you will create a lifelong theatregoer. Attending this conference certainly has raised more questions than it has answered, but it has left us all feeling much more confident about the importance of our voice in theatre, as well as opening up doors for us to continue discussing the issue of arts education.

Keisa Reynolds  
2010 graduate of El Cerrito High School  
Now attending Columbia College in Chicago

Being at the conference was overwhelming at first, but as each day passed, I became more and more at ease with what I was surrounded by—diversity, passion, creativity, and determination for change. The balance between small and larger, well-known theatres greatly impressed me, because I felt like I truly got a good glimpse of the differences and similarities in theatre companies. And I really loved how everyone seemed to treat the next person as equal no matter his or her “status.” To me, it was evident that just about everyone at the conference had the same goal: putting ideas into action. Most relevant to me was, of course, the new generation breakout session, but so were the breakout sessions on “Breaking Down Barriers” and “Race in the 21st Century.” Leaving the conference, and the city of Chicago, I came away with the belief that I truly do have a place in theatre, and that the future of it might get brighter and brighter as the suggested improvements actually begin to happen.

Ariele Scharff  
Senior at Berkeley High School

I think the most important lesson I learned from the TCG conference was just how expansive the theatre industry is. Hearing from theatres with both small and large budgets was particularly interesting; the creative solutions to budget cuts were incredibly impressive. The most important thing I took away from the conference was the realization of how much hope there really is for the future of theatre. After [Berkeley Rep School of Theatre Director] Rachel Fink detailed the challenges that theatre faces, it was hard to spot the silver lining. However, on our very last night in Chicago, our group stumbled upon the end of a choral performance in Millennium Park. A rapt audience of at least 500 sat on the cement seats, lounged on the grass, and spilled out into the aisles to hear the final strains of music. For me, this scene perfectly epitomized the tangible hope for the future of theatre, and inspired me to work harder to make that goal a realization.

Gareth Tidball  
Junior at Oakland Technical High School

Being a part of the TCG Conference really helped me see theatre as more than just “putting on a play.” I was impressed with how many people from all over the nation had journeyed to Chicago with the common goal to talk about theatre. I had no idea prior to the trip about how many aspects there were beyond one performance or one company. Most of all, I was moved to feel welcome, especially as one of the first young people to ever attend the TCG conference. Hopefully, I won’t be the last.
What I really want to do is produce!

Becoming a producer at Berkeley Rep

BY AMANDA MARGULIES

“I AM ALWAYS THRILLED WHEN PEOPLE approach me to ask how they can become more involved with Berkeley Rep,” declares Managing Director Susan Medak in her characteristically convivial way. “As a nonprofit institution, Berkeley Rep depends on support and engagement at every level to ensure that we can bring dynamic artistic and educational programs to the entire community. Opportunities exist for anyone to contribute in a variety of meaningful ways that are vital to the continued operation of the Theatre. Take, for example, the ushers and docents—all of them are volunteers, whose service to the Theatre is essential.”

For those with the resources to make a significant financial investment, however, one of the most exciting ways to become involved is to take part in Berkeley Rep’s producer program. Though a member of the Donor Circle for several years, Julie Weinstein made her first foray into producing at Berkeley Rep last season. “I had been attending shows for a long time as an audience member, and my kids are students at the School of Theatre,” she explains. “Today, with the economy being as it is, I think it’s really important for the community to step up.” Julie became a producer for both American Idiot and Aurélia’s Oratorio. This season she decided to deepen her commitment and is an executive producer of Compulsion and Lemony Snicket’s The Composer is Dead.

Although the opportunities to attend exclusive donor events and mingle with like-minded theatre enthusiasts are welcome benefits, Julie is unwavering in her assertion that the best part of being a producer is the opportunity to learn about the entire process, from first rehearsal to opening night. With the knowledge she has accrued in the past year alone, she already feels she can appreciate every show—not just the ones she produces—on a more substantial level.

Merrill and Patricia Shanks have committed to serve as associate producers for Rita Moreno’s season-ending solo show. This will be the Shanks’ fifth consecutive year as associate producers and their 19th season as subscribers. Like Julie, they became producers as a means of stepping up their financial support of Berkeley Rep in a way they describe as “meaningful.” Pat and Merrill also echo Julie’s impression that the program has allowed them to learn more about a show’s development and provided them behind-the-scenes insights.

Pat recounts a favorite moment during an early rehearsal for Tiny Kushner—an anecdote that would make even the most inexperienced theatre-goer shiver with delight. “In rushes Tony Kushner with script changes he had just written,” Pat remembers. “He hands the pages to Tony Taccone and the two actors, who begin to work through this

You still have time to sign up as a producer for the 2010/11 season. Opportunities start at the $6,000 level. Contact Laura Fichtenberg at 510 647-2907 or lfichtenberg@berkeleyrep.org. Don’t wait—choose your show today!
relatively new text. It was fascinating to see the work being developed right before my eyes.”

Pat and Merrill also appreciate the producer dinners where they can participate in a conversation with the artists, and they recall a particularly exciting event offered to producers of *Crime and Punishment* in 2009. “We went to see an older film version of *Crime and Punishment* at the Pacific Film Archive. After the film, the actors and the director, former Berkeley Rep Artistic Director Sharon Ott, engaged in a fascinating discussion in which they compared the Berkeley Rep production to the film.”

Indeed, there are opportunities at every level to become involved in a Berkeley Rep production, but there’s no denying the incredible benefits of being a producer. In addition to meeting new and seasoned artists, gaining unique access to the inner workings of a show, and supporting theatre of the highest caliber, you will sustain the rich artistic life of your very own community. Says Susan Medak, “People who produce plays at Berkeley Rep really get a front-row seat in seeing how a show is made and the business of theatre. And the experience is addictive because your appreciation of the work grows exponentially. You want to come back for more.”

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THE ARABIAN NIGHTS RETURNS One of the most popular shows in Berkeley Rep history is coming back for a special, limited engagement during the holidays. When Mary Zimmerman’s The Arabian Nights was part of Berkeley Rep’s 2008–09 season, audiences and critics alike couldn’t praise the show enough.

It’s “a spectacular retelling of the old ‘1,001 nights’ tales staged so wonderfully well that you feel better off just to have been in the theater that night. This rare and breathtaking piece of theater made it into my all-time Top 10 list maybe 15 minutes after it started, and it just kept climbing the chart as its 2½-hour production flew along,” crowed the Contra Costa Times. And the San Francisco Chronicle called Arabian Nights one of the year’s best shows: “Zimmerman and her cast transport the audience through hilarious and poignant tales of greed, sex and revenge, each tale opening into another and another, to a lingering, redemptive and provocative end.”

The Arabian Nights returns for only 24 performances, December 11 through 30 on the Thrust Stage. Tickets are on sale exclusively to subscribers. If any tickets remain, they’ll be released to the general public this fall.

ONLINE TICKETING MADE SIMPLER You asked us for an online ticketing system that was easier to use, and we listened. This summer we introduced a stream-
lined ticketing process on our website that gives you, the user, more control over your Berkeley Rep account. With interactive calendars, seating charts, and all the show information at your fingertips, choosing a show and selecting a seat has never been easier. You can see which seats are available and pick the exact seat you want. You can also manage your account with ease — update your address, phone number, email preferences, and more. In the near future, we also hope to open an online version of our Berkeley Rep gift shop. The world of berkeleyrep.org continues to improve thanks to your input!

GEARING UP FOR THE GREAT GAME: AFGHANISTAN Next up at Berkeley Rep, The Great Game: Afghanistan is an unprecedented theatrical event. This cycle of short plays by 12 top playwrights explores Afghanistan over the last 150 years. Presented in three parts, you can see Part 1: Invasions and Independence (1842–1929) on Wednesdays, Part 2: Communism, the Mujahideen and the Taliban (1980–1996) on Thursdays, or Part 3: Enduring Freedom (1996–2009) on Fridays. Or you can experience all three parts in impassioned marathons on Saturdays and Sundays beginning at 11:30am. To further enhance this unique experience, our lobby café is offering boxed dinners from ETC Catering between Parts 2 and 3 on Saturdays and Sundays. Enjoy a roast turkey sandwich on ciabatta roll with basil aioli and olive tapenade, penne pasta salad with roasted vegetables and sundried tomato pesto, and a chocolate truffle brownie for dessert. Or choose the vegan selection of roasted summer vegetables on rosemary foccacia, couscous, and a chocolate truffle for dessert. Meals are $12 each. Reservations are not required.

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Compelled to tell
The many voices behind the Anne Frank legacy

BY RACHEL VIOLA
The widely held understanding about Anne Frank’s *The Diary of a Young Girl* is reasonably straightforward: it’s a young girl’s diary, lightly edited by her father for publication in the years following her tragic death in a German concentration camp. The book is read in schools all over the world, though many adults may have clearer recollections of the play or movie, both seemingly faithful adaptations of the diary. But the discrepancy between what is considered common knowledge and the greater truth of the story surrounding Anne’s book and its adaptations has been hotly contested.

The Frank family—Otto, Edith, daughters Margot and little Anne—relocated from their home in Frankfurt, Germany in 1933, around the same time as Adolf Hitler was appointed chancellor. Sensing trouble brewing, the Franks moved to Amsterdam, where Otto had business associates who helped him establish a spice company called Opetka Works. The Franks made their new home in the River Quarter, a developing community of other well-to-do German-Jewish immigrant families.

Life was comfortable for the Frank family in Amsterdam until the Germans invaded on May 10, 1940. The Dutch government was completely unprepared for the attack and capitulated after only five days of fighting. Hoping to impress Dutch Aryans, the Germans were slow to impose their typically harsh restrictions on Dutch Jews. But by 1941, severe anti-Semitic laws descended. Curfews were imposed, and Jews were removed from their jobs and banned from almost all public places. In January of 1942, Adolf Eichmann and other high-ranking Nazi officials devised “The Final Solution” to exterminate all European Jews, now easily identified in Nazi-occupied lands by the mandatory yellow star affixed to their garments.

That same month, the Frank family applied for “voluntary emigration.” Denied this request, Otto began to plan an alternative escape for his family, one so close and obvious it wouldn’t be expected: a hiding place above the Opetka offices at 263 Prisengracht in the center of Amsterdam. Despite their secret preparations, the Franks tried to maintain a semblance of normalcy. On June 12, 1942, they celebrated Anne’s 13th birthday with a party and a large pile of gifts. Among these presents was a little red-and-white-checkered, cloth-bound diary.

Anne made her first diary entry on June 20, 1942—the same day, Eichmann and the Foreign Affairs Ministry in Berlin initiated a program to send 40,000 Dutch Jews to Auschwitz. The date of the first scheduled deportation was July 5; coincidentally the same day that teenaged Margot Frank received a “call-up” notice to report to Westerbork, a transitory Dutch labor camp. The Frank family sprang into action and moved into the secret annex early the next morning, letting neighbors believe they had escaped to Switzerland.

They were joined a week later by the Van Pels family: Hermann, a partner at Opetka, his wife, Auguste, and their son, Peter. That November, a dentist named Fritz Pfeffer joined life in the annex. Using pseudonyms
in her diary, Anne recorded these arrivals, referring to the Van Pelses as the “Van Daans,” and Pfeffer as “Alfred Dussel.” She also changed the names of some of the annex group’s Dutch friends who helped them while in hiding, although Miep Gies, who would famously rescue Anne’s writing, was called by her real name.

Much of what is understood about life in the secret annex is from Anne’s diary. However, a significant factor in the diary’s history is less well known. Among the many items smuggled into the annex was a contraband radio, which allowed the occupants regular access to war reports. One such broadcast from the Dutch government exiled in London was vital to Anne’s record-keeping. Gerrit Bolkestein, minister of education, art, and science, issued a statement on March 29, 1944, calling for Dutch citizens to save “ordinary documents”—letters, diaries—in hopes of building a national archive. (This vision would ultimately be realized as the contemporary Netherlands Institute for War Documentation.)

Anne, who by this time had filled not only her diary, but also several other notebooks with chronicles of life in the annex, took Minister Bolkestein’s speech as a personal directive. Having composed several entries in which she expressed her desire to write professionally and “live on after her death,” the idea of preserving her work in a national archive must have been deeply appealing. Titling her work, Het Achterhuis, or “The House Behind,” Anne dedicated herself to a rigorous re-writing process: refining, re-ordering, clarifying, cutting and expanding diary entries from multiple volumes.

On August 1, 1944, Anne wrote her last “current” diary entry. On August 4, Dutch Nazi police acted on an informant’s tip and raided the secret annex. After four days in Amsterdam’s Gestapo prison, the Franks, the Van Pelses, and Pfeffer were sent to the dreaded Westerbork camp. September saw the last Dutch shipment of Jews to Auschwitz, and with it, all the former occupants of the annex. They arrived on September 6, and Hermann Van Pels died several weeks later. By October, Anne and Margot had been transferred together to Bergen-Belsen in Germany, where they both would perish in March of 1945. Edith Frank died in Auschwitz just after the new year; Auguste and Peter Pels and Fritz Pfeffer were killed in different camps nearby.

Only Otto Frank would survive and make his way back to Amsterdam to learn the fate of his family and friends. Miep Gies, who had hidden the diary in hope of Anne’s return, took Otto in. The story goes that, hearing of Anne’s death, Miep pressed the diary into Otto’s hands. He locked himself in his former office just floors below the annex and did not emerge for several hours. After several readings, Otto was firmly convinced his daughter had intended to publish Het Achterhuis, so he set about editing and translating.

Much debate has ensued about the various versions of the diary. Accusations run from sentimental to extreme. Relatives of annex occupants have disliked Anne’s depictions of their loved ones; other readers have criticized Otto’s removal of more overtly sexual, religious, or intimate family observations. Neo-Nazi critique of the diary gained ground as early as 1957, when a Swedish newspaper article implying that the diary, much like reportage of the war itself, was forged. Similar theories emerged sporadically throughout the 1960s and ’70s, finally

**Inspired by Anne Frank: some strange and interesting facts**

An episode of *60 Minutes* once reported a segment about the diary’s use as propaganda in North Korea: schoolchildren were assigned the book, and asked to imagine George W. Bush as Hitler, and the American people as Nazis, seeking to destroy North Koreans.

In 1998, indie band Neutral Milk Hotel released a seminal album, *In the Aeroplane over the Sea*, announcing that most of the songs had been inspired, at least in part, by Anne’s life and death.

Last year the *New York Times* reported that provocative playwright David Mamet was in negotiations with Disney to write and direct a new film version of *The Diary of Anne Frank*.

In Japan, menstruating women refer to their “Anne Frank Day,” and a popular variety of rose bears her name.

In 2007, newspapers announced that Anne’s beloved chestnut tree, planted outside 263 Prinsengracht, was diseased and needed to be cut down. This sparked international protest, as the tree’s presence had brought Anne such great comfort while living in the secret annex. Arrangements were made for saplings to be taken and replanted in the U.S. in tribute; the tree was felled by a storm this summer.

**The Revised Critical Edition of the Diary of Anne Frank.**

Released in English in 2003, *The Revised Critical Edition* replaced five controversial pages removed by Otto (discovered after his death in 1981), provided analysis of Anne’s handwriting in defense of her true authorship, and encapsulated the three major versions of the book. The original first draft of Anne’s diary is referred to as the “a” version by scholars. “B” version
Bess Group Theatre and her success producing to Cheryl Crawford, well known for her affiliation with the producers were scrambling for theatrical rights. Within weeks, top New York containing the edited work she completed in the months following Bolkestein’s radio broadcast; the “c” version is Otto Frank’s, drawn from both “a” and “b” source materials, as well as some of Anne’s collected short stories. It was the “c” version that was first published in Dutch in 1947, then in French in 1950, and it remains the version taught in schools. It was this book which made its way into the hands of Meyer Levin.

Meyer Levin was born in Chicago in 1905 to Lithuanian-Jewish immigrants. As a cub reporter during the Leopold and Loeb murder trial of 1924, Levin made a name for himself as a writer, and would go on to author several respected novels. In 1944 and 1945, he served as a military journalist with the US Army’s Fourth Armored Division and was among the first Americans to encounter the scope of destruction and cruelty wrought by the concentration camps. Levin’s personal struggle to establish an American Jewish identity had previously been the crux of much of his writing; viewing the carnage of Nazi hatred was an overwhelming and pivotal experience.

In the following years, Levin dedicated himself to a massive autobiographical work entitled In Search. A full section of the book discussed the implications of the Holocaust on Jewish identity throughout the diaspora, and Levin, feeling unable to articulate the degree of devastation in Europe, called for a voice with greater insight, able to offer the world better explanation of the horrors than he could. He hoped that “some day, a teller would arise.” It was at this point in 1950, that Levin read The Diary of a Young Girl, and found the voice he’d been looking for.

Levin wasted no time contacting Otto Frank. Sending a copy of In Search as proof of his gravity as a well-known, published Jewish writer, Levin offered his services as the Diary’s book agent for an English-language translation. He made it clear that he sought no financial compensation, but in exchange asked for rights to adapt the book for the stage. Otto Frank accepted his proposal, striking a gentleman’s agreement between them. Levin’s personal efforts to secure a publisher were fruitless, though Otto Frank had better luck. The Valentine Mitchell company accepted the manuscript for British publication, and on April 9, 1951, a contract was signed with Doubleday in New York.

Otto Frank was gracious in reassuring Levin that his services would not be overlooked. Doubleday enlisted Eleanor Roosevelt to write an introduction to the Diary and persuaded Levin to write a crucial review for the New York Times Book Review, published on June 15, 1952. The book was a smash success, in no small part due to Levin’s article, selling out its first edition in only 10 days, with second and third printings of 10,000 copies each ordered. Within weeks, top New York producers were scrambling for theatrical rights.

In the summer of 1952, Doubleday awarded these rights to Cheryl Crawford, well known for her affiliation with the Group Theatre and her success producing Brigadoon, Porgy and Bess, and Clifford Odets’ Golden Boy on Broadway. Crawford’s impulse was to commission an adaptation co-authored by Odets and Lillian Hellman, although Maxwell Anderson, Elia Kazan, and Thornton Wilder were also suggested. Made aware of Otto Frank’s promise to Meyer Levin, Crawford gave Levin two months to draft his version.

Levin’s adaptation of Anne’s book was incredibly faithful, utilizing her own language, retaining her spirituality, and grounding the play in somber tones of war. Although her first response to Levin’s script was positive, Crawford passed on his adaptation. On Yom Kippur 1952, Otto Frank arrived in New York and retained a lawyer, who assured him that Levin had no legal entitlement to theatrical rights but should be granted the opportunity to shop his version to a list of producers approved by Doubleday. No willing party emerged, and Levin issued claims that a community of Stalin-supporting, anti-Semitic theatre professionals were censoring and discriminating against his work because it was “too Jewish.”

A quick word about Levin's wild claims: by the time the US entered World War II, the country had a flourishing Jewish-identity movement, with many actively trying to assimilate. The dozens of publications and theatre performances conducted in Yiddish and Hebrew had dwindled in a first-born generation’s desire to suppress an old-world identity and move toward a more American culture. Scholars of Anne Frank’s diary have suggested that this social milieu was responsible for the initial difficulty of finding a publisher, and that the witch hunts of the McCarthy era and the House Un-American Committee (HUAC) hearings reinforced old fears of anti-Semitism.

For Levin, whose other work centered on these particular themes, and whose convictions about a faithful (in his mind, meaning Jewish) adaptation of The Diary of a Young Girl were so strong, any blow to his ambition was devastating. Levin was incensed by Otto Frank’s own insistence that the play be accessible to a universal audience, as well as by Doubleday’s addition of HUAC-blacklisted playwright Lillian Hellman to their production team. Levin found Hellman a symbol for his greatest fears: in his mind, she embodied the worst sort of anti-Semitic, Communist values. Levin would ultimately accuse her of leading a left-wing conspiracy to purge the diary of all Holocaust references.

Antagonized by Levin’s continuing public accusations and suffering financial duress, Cheryl Crawford withdrew from the project in 1953, and well-known Broadway producer Kermit Bloomgarden took the reins. Hellman, as his valued artistic advisor, recommended a succession of writers (among them novelist Carson McCullers) before Bloomgarden commissioned the husband-and-wife screenwriting team of Frances Goodrich and Albert Hackett. The Hacketts would ultimately write 32 screenplays together and contribute to the Christmas classic It’s a Wonderful Life. When they began their adaptation of Anne’s diary, they had already won a Writer’s Guild Award and been nominated for several Academy Awards.

The research conducted by the Hacketts was extensive. They visited Otto Frank and the secret annex in Amsterdam, consulted a rabbi in Los Angeles, and read dozens of book about Jewish culture and history. In September 1954, they showed a draft to Hellman, who made some structural suggestions about the play, prompting a complaint of plagiarism from Meyer Levin. By that winter, Levin had found a lawyer willing to represent him in a suit against Otto Frank and Cheryl Crawford, so he sued for breach of contract—an unfounded lawsuit, considering there had never been a signed contract.

It ultimately took eight laborious drafts to arrive at a play that satisfied Doubleday, Frank, and Bloomgarden, whose instruction had been to create a lighthearted comedy that could
Madeleine Oldham: OK, I'm starting with a doozie. Meyer Levin adapted Compulsion, his own book about the Leopold and Loeb murder, into a film. Leopold objected to the way the story was told, and lawsuits ensued. Levin took issue with the Hackett stage adaptation of The Diary of Anne Frank, protesting what he saw as a violation of history, and lawsuits ensued. You have written a play that adapts historical events into a fictionalized account, and given it the same title as Levin's book. Do you anticipate litigation? Can you talk a little bit about how you navigated your way through all of that?

Rinne Groff: When I first became attracted to this material and decided to find a play in it all (which is a process that began almost 15 years ago!), I thought that I could fictionalize the story to such an extent that I wouldn't draw specifically on any particular characters, but instead would attempt to get at the story more obliquely. This wasn't because I feared litigation, but rather because I trembled at the prospect of representing real historical figures on the stage, something I consider to be a daunting task. However, the more time I spent with the material, the more it became clear to me that Anne Frank is a figure in the world unlike any other, and it would have been disingenuous of me to disguise her or rework her character in an attempt to de-literalize her. And once I decided that it was Anne who would be at the center of the drama, I felt the audience was entitled to know the real story of how her diary came to be on the Broadway stage—or as much of the “real story” as one lone playwright can muster in a single play.

So my mission was to tell the truth, but, of course, it would always be my version of the truth because that’s the nature of the beast. I knew that in order to write the play, I would necessarily engage in strategies which would fictionalize the story, but I still wanted to stick to the facts as best I could. Serendipitously, the central figure of my drama, Meyer Levin, whom I reconceived as Sid Silver, had in his own writing provided guidance about how to attempt what I was attempting.

As you note in your question, Meyer Levin told the ripped-from-the-headlines story of Leopold and Loeb in his book Compulsion. This is a quotation from his introduction to that novel:
I have followed an actual case, are these, then, actual persons? Here I would avoid the modern novelist’s conventional disclaimer, which no one fully believes in any case. I follow known events. Some scenes are, however, total interpolations, and some of my personages have no correspondence to persons in the case in question. This will be recognized as the method of the historical novel.

I wasn’t writing a novel. I was writing a play, but the fact that the figure on whom my main character was based had engaged in a similar literary process to mine gave me a sort of blessing to proceed. And, inasmuch as a writer might always fear being sued when she dares to go near “based on a true story” territory, I again calmed myself with words that Meyer Levin himself had written, words which seem to have been designed expressly to address my anxiety:

During the past years, I have been concerned with two issues reflecting the relationship between law and literature. One was the Compulsion case, resulting in a decision by Judge Abraham Brussell of Chicago, bringing the law closer to the literary situation in which the borderline between fiction and non-fiction has been eliminated. Creative writers may now use the material of public life with less fear of harassment. The second involvement is over my dramatization of The Diary of Anne Frank. This raises the question whether public cultural interest may not in some instances present a cause itself.

Your Meyer Levin character, Sid Silver, displays some pretty extreme behavior. How did you approach making his psychology accessible to an audience?

I love Sid Silver, tricky and difficult as he may be. He is motivated by love, and love for Anne Frank no less, a sentiment that seems almost universal, save perhaps for a few evil or misguided jerks. So even though I don’t by any stretch admire all of Sid’s behavior, I don’t worry too much about making him accessible. I worry more about making him complete and true and compelling. (Compulsion, compelling; compulsion is compelling, no?)

How did you arrive at the decision to make Anne Frank a puppet?

I knew that Anne Frank had to be in the play, but I also knew that any attempt at her literal representation had the potential to feel cheesy. I toyed around with various Brechtian devices to “problematize” her portrayal, but nothing felt right. Then, in my research I came across an article about Meyer Levin’s work with marionettes, including a photograph from his marionette production of The Hairy Ape. It was such a striking...
“When drawing on any historical figure in my writing, I feel a tremendous burden to do justice to the complexity of character and to be as accurate as I can be even though there are, of course, things about these people that I will never know no matter how much research I do.”

image: a policeman marionette beating his baton on a hapless Hairy Ape marionette. To see that violence represented by figures as delicate and seemingly fragile as marionettes was incredibly moving to me. And the idea came in an instant: Anne should be a marionette. As the notion of representing Anne in this way progressed, it became more resonant on more levels. A marionette, because its facial “expressions” never change, is animated as much by an audience’s projections onto its being as by the movements of the puppeteers who control it. That felt like an apt metaphor for the way that many people, myself included, project their own visions onto Anne Frank as an ideal. Finally, the notion of “strings being pulled” definitely informs Sid Silver’s vision of the world. (Meyer Levin’s original working title for his autobiographical novel about his struggles with Anne Frank’s diary was The Manipulators.) The marionette image-system works in this way as well.

What are some of the differences between writing characters based on real people versus creating purely fictional ones?

When drawing on any historical figure in my writing, I feel a tremendous burden to do justice to the complexity of character and to be as accurate as I can be even though there are, of course, things about these people that I will never know no matter how much research I do. When writing about writers, I feel the burden even more acutely: How dare I put words in these people’s mouths when they themselves were so skilled at crafting words to be spoken and written? The trickiest part for me isn’t the characters though, it’s the story. When dealing with history, a writer can’t rework an event to suit her desire for drama. It’s rather a process of teasing the narrative out of the drama that already exists. I gave myself some poetic license in telling this story by giving some of the characters new names, or changing basic biographical details about some of the figures in order to reinvent them, or smooching a bunch of characters into a single figure so that there was no one-to-one correspondence with someone from history, but still I’m a stickler at heart. Finding a way to serve the dramatic needs of the story without deviating knowingly from historical fact is very important to me. When I fudge a detail or switch up the sequence of events in a small way, I take it very seriously.

What drew you to this material?

My mom is Dutch, and my parents met in Amsterdam. It’s where my Oma (my grandmother) died, and where a lot of my parents’ friends and my mom’s family still live (although none of her immediate family was there during the Second World War). I used to visit Amsterdam a lot as a kid, and I went to the Anne Frank House from the time I was quite young. I read Anne’s diary many times, in all the different editions as they were released into the world. The first professional play I ever auditioned for in Tampa, Florida was The Diary of Anne Frank. (I wasn’t cast.) So the knowledge of and attraction to Anne was always there for me. And when I first learned about Meyer Levin’s story and his relationship to Anne and her diary (which happened when I came across a book review of Lawrence Graver’s An Obsession with Anne Frank), I instantly knew I wanted to do something theatrical with this material.

What was the hardest thing about writing this play?

At the moment, I feel like the hardest thing thus far is answering these questions.

You made a choice to overtly acknowledge the doubling in the play. Was this just for fun, or was there something more behind it?

Sid Silver’s personality has many facets, but one aspect is surely the narcissist. For me, one way in which the doubling works is that it plays on the idea that it’s Sid’s world and everyone else just lives in it. From his perspective, he is singular, and everyone else is, for better or worse, at some level interchangeable.

Your writing often illuminates corners of history that run tangentially to common knowledge or that have been overlooked in some way. Have you always had a nose for this kind of research?

I love to do research, and most of the plays which I am attracted to writing require a lot of it. I think part of it is an anxiety-reducing technique. When I am embarking on a new project, I convince myself that even if the play doesn’t work out, I will at least have learned a lot about a very cool subject.

Any upcoming projects that you can tell us about?

On the same day that Compulsion begins previews in Berkeley, Saved, a musical I co-wrote with John Dempsey and Michael Friedman, will have its second production (a thoroughly and excitingly revised version!) in Kansas City, Missouri. I’m also working on a jukebox musical for the 2011/12 season with director Leigh Silverman, and I hope sometime this fall to have the first draft of a new play called Spiced Vodka.
still reference “the war and all its misery and pain and wasted hope.” The Diary of Anne Frank opened on Broadway October 5, 1955, and won both the Pulitzer Prize and the New York Drama Critics Circle Award that year. In December 1956, Meyer Levin filed another lawsuit, this time against Frank and Bloomgarden. Financial settlements were reached, but Levin would continue to torment Frank for the rest of his life, accusing him of betraying his daughter and the message she wished the world to understand.

The Diary of a Young Girl has sold more than 20 million copies in more than 50 languages. The play has been performed all over the world, and Twentieth Century Fox’s 1959 film instigated an international casting competition and won multiple accolades. A result often attributed to the popularity of the Broadway play, Anne Frank’s story inspired countless adaptations, documentaries, and re-imaginings and catapulted her to celebrity status, making her vulnerable to deep admiration and virulent attack.

Beyond claims of forgery by those who deny the Holocaust, Anne’s diary and its dramatic interpretations have instigated controversy in reaches far beyond Meyer Levin. Her writing has been disparaged by concentration camp survivors and students of literature alike for neglecting to mention the horrors of war. The Hacketts’ play has been derided as safe and sentimental, refusing to acknowledge religion and thereby satisfying a Nazi desire for Jewish invisibility. On the other end of the spectrum, her musings of self-reflection have been compared to the writings of St. Augustine, her character to that of Antigone or Joan of Arc, her style of prose similar to that of a young Jane Austen.

The urgency of Meyer Levin’s desire to preserve Anne’s own voice was equaled by the need of Otto Frank, Kermit Bloomgarden, and the Hacketts to maintain the story’s humor in the face of bleak circumstances — to provide a source of hope in the worst of circumstances. They battled over something Anne Frank was fully capable of on her own: inspiring millions of readers and viewers. Nelson Mandela has spoken of reading her book during his own prison sentence, and the diary is among the texts most widely read by incarcerated Americans.

Anne Frank and her diary remain deeply familiar, disproving scholars’ fears that the impact of her voice might fade with the passage of time. In fact, the opposite seems true: as evidenced by award-winning documentaries, puppet shows, musicals, and an anime series, as well as dozens of philanthropic organizations and novels that imagine Anne as an adult. Some are wildly controversial and some have been published as recently as June 2010. Despite decades of controversy, Anne’s story continues to affect and provoke, and the diary still speaks articulately and with humor about human cruelty and the power to overcome.
The Great Game: Afghanistan

WRITTEN BY
RICHARD BEAN · LEE BLESSING · DAVID EDGAR
DAVID GREIG · AMIT GUPTA · RON HUTCHINSON
STEPHEN JEFFREYS · ABI MORGAN · BEN OCKRENT
SIMON STEPHENS · COLIN TEEVAN · JOY WILKINSON

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WRITTEN BY
RINNE GROFF

DIRECTED BY
OSKAR EUSTIS

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CAST
(IN ORDER OF APPEARANCE)
Mr. Silver    Mandy Patinkin
Miss Mermin, Mrs. Silver  Hannah Cabell
Mr. Thomas, Mr. Harris, Mr. Ferris, Mr. Matzliach  Matte Osian
Puppeteers  Emily DeCola
            Daniel Fay
            Eric Wright

PRODUCTION STAFF
Scenic Design  Eugene Lee
Costume Design  Susan Hilferty
Lighting Design  Michael Chybowski
Sound Design  Darron L West
Video and Projection Design  Jeff Sugg
Puppet Design and Puppetry Supervision  Matt Acheson
Stage Manager  Michael Suenkel
Assistant Stage Manager  Karen Szpaller

The Actors and Stage Managers employed in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Compulsion was commissioned by Berkeley Repertory Theatre and The Public Theater.

Production support for Compulsion was provided by the Yale Center for New Theatre, established in 2008 to support the development of new plays and musicals through a generous grant from The Robinia Foundation.

The commissioning and development of this production have been supported in part by The Moos Foundation Development Fund.

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Bill Irwin. Photo by Santos Irwin.

“Bill Irwin and Scapin? It’s a match made in funny-bone heaven.”

The Seattle Times
Hannah Cabell
MISS MERMIN, MRS. SILVER
Hannah was last seen at Berkeley Rep in the world premiere of Sarah Ruhl’s In the Next Room (or the vibrator play) (Bay Area Critics’ Circle Award nomination). Her New York credits include Gentleman Caller at Clubbed Thumb, Jane Eyre at The Acting Company, Mark Smith and The Zero Hour at 13P, Millicient Sowchworthy at the Summer Play Festival, and Pumpgirl at Manhattan Theatre Club, as well as the Broadway revival of A Man for All Seasons at the Roundabout Theatre Company. Her regional credits include Compulsion at Yale Repertory Theatre, Mary’s Wedding and Sedition at Westport County Playhouse, Lewis Black’s Slight Hitch at New York Stage and Film, and Sarah Ruhl’s adaptation of The Three Sisters at Cincinnati Playhouse in the Park. On TV she can be seen in in Law and Order: Criminal Intent, and she received her MFA from New York University’s Tisch School of the Arts.

Matte Osian
MR. THOMAS, MR. HARRIS, MR. FERRIS, MR. MATZLIACH
Matte returns to Berkeley Rep where he was a part of the West Coast premiere of Mad Forest. On Broadway he appeared in Twelfth Night at Lincoln Center and Twelve Angry Men for the Roundabout Theatre Company. His off-Broadway credits include The Adjustment with the Jewish Repertory Theater; the New York premiere of Portia Coughlan at the Times Square Theatre; Portraits at Union Square Theatre; The Resistible Rise of Arturo Ui with Al Pacino, for the National Actors Theatre; Silence, Cunning, Exile for The Public Theater; and Souls of Naples (with John Turturro) for Theatre for a New Audience, which toured to Naples, Italy. Matte’s film credits include Conspiracy Theory, Enchanted, The Loop (upcoming), and Richard II. His TV appearances include Hack, Law & Order, Law & Order: Criminal Intent, Mad About You, Third Watch, and Ugly Betty. Matte is a member of The Actors’ Studio.

Mandy Patinkin
SID SILVER
Mandy won the Tony Award for his Broadway debut in Evita and was again nominated for Sunday in the Park with George and The Wild Party. He also performed on Broadway in Falsettos, The Secret Garden, The Shadow Box, Trelawny of the Wells, and his solo concerts Celebrating Sondheim, Dress Casual, and Mamaloshen. For The Public Theater/New York Shakespeare Festival, Mandy appeared in Dress Casual; Hamlet; Henry IV, Part 1; The Knife; Leave It to Beaver Is Dead, Rebel Women; and The Winter’s Tale. His other theatre credits include Enemy of the People, Savages, The Split, The Tempest, and most recently Compulsion at Yale Rep and Paradise Found at the Menier Chocolate Factory in London. On screen, he has been seen in Alien Nation, The Choking Man, Daniel, Dick Tracy, The Doctor, The House on Carroll Street, Impromptu, Lulu on the Bridge, Maxie, Men with Guns, The Music of Chance, Pinero, The Princess Bride, Ragtime, Squanto: Indian Warrior, True Colors, and Yentl, as well as The Adventures of Elmo in Grouchland. His television series include Chicago Hope (Emmy Award), Criminal Minds, and Showtime’s Dead Like Me. Mandy’s solo albums include Mandy Patinkin, Mandy Patinkin Dress Casual, and on the Nonesuch label, Experiment, Kidulits, Mamaloshen, Mandy Patinkin Sings Sondheim, and Oscar and Steve. Mandy continues to tour his solo concerts as well as An Evening with Patti LuPone and Mandy Patinkin, and this fall will debut a new concert with the opera star Nathan Gunn.

Emily DeCola
PUPPETEER
Emily works with puppetry and masks as a designer, director, and performer. As a puppeteer, she has appeared off Broadway in Hamlet at The Public and regionally in Compulsion at Yale Rep and Mabou Mines’ Peter and Wendy and Prelude to a Death in Venice. On television she has been seen in Nickelodeon’s Lazy Town. She is a founding member, with Eric Wright, of The Puppet Kitchen, a full-service puppet studio in New York’s East Village. Emily is thrilled that puppets are finally hip.

Daniel Patrick Fay
PUPPETEER
Daniel is a New York-born and -based artist, puppet designer, and puppeteer. He received his BFA from Brooklyn’s Pratt Institute in 2006, where he studied painting and object-based performance under Theodora Skipitares. A 2009 fellowship allowed Daniel to study regional puppetry in Bali and Java, Indonesia. He recently ended a tour of his directorial debut, The Land of Shadow, an experimental puppet installation that he also wrote and designed. Daniel has worked with The Puppet Kitchen in New York and this year performed in Labapalooza at St. Ann’s Warehouse in Brooklyn. Daniel has performed in many of New York City’s experimental theatre venues. He is pursuing an MFA in interdisciplinary studies at the Vermont College of Fine Arts.

Eric Wright
PUPPETEER
Eric’s puppetry performances include Dan Hurlin’s Disfamer and Hiroshima Maiden, both at St. Ann’s Warehouse; Yale Rep’s Compulsion; The Culture Project’s The Cat Who Went to Heaven; Basil Twist’s La Bella Dormente nel Bosco and Petrushka, both at Lincoln Center; Anthony Minghella’s Madama Butterfly at the Metropolitan Opera; Mabou Mines’ Peter and Wendy; and Sinking Ship’s Powerhouse. He works with Emily DeCola and Michael Schupbach as co-founders of The Puppet Kitchen, a puppet studio in the East Village. Visit puppetkitchen.com.

Rinne Groff
PLAYWRIGHT
Rinne is the author of several plays including The Five Hysterical Girls Theorem, produced at Target Margin Theater; Inky, produced at Women’s Project; Jimmy Carter Was a Democrat, produced at PS 122; The Moliere Impromptu, produced at Trinity Repertory Company; Orange Lemon Egg Canary, produced at Actors Theatre of Louisville’s Humana Festival of New Plays; The Ruby Sunrise, produced at The Public; and What Then, produced at Clubbed Thumb. She also wrote the book and co-wrote the lyrics for In the Bubble at American Musical Theatre Project and wrote the lyrics and co-wrote the book for Saved at Playwrights Horizons. Rinne has received fellowships from the Australian National Playwrights Conference, Chautauqua Theater Company, the Guggen-
Oskar Eustis

Director

Oska has been the artistic director of The Public Theater since 2005. From 1981 through 1986, he was resident director and dramaturg at the Eureka Theatre in San Francisco, and artistic director until 1989. Then he moved to LA’s Mark Taper Forum as associate artistic director, where he remained until 1994, before serving as artistic director at Trinity Rep for 11 years. At The Public, Eustis staged the 2008 Shakespeare in the Park production of Hamlet, featuring Michael Stuhlbarg and Sam Waterston, and the New York premiere of The Ruby Sunrise by Rinne Groff. At Trinity Rep, he directed the world premiere of The Ruby Sunrise, as well as Tony Kushner’s Angels in America (earning the Elliot Norton Award for Outstanding Director for Part I), Kushner’s Homebody/Kabul (Elliot Norton Award for Outstanding Production), and the world premiere of The Long Christmas Ride Home by Paula Vogel (Elliot Norton Award for Outstanding Production). He has directed premieres for Philip Kan Gotanda, David Henry Hwang, Emily Mann, Eduardo Machado, Ellen Mclaughlin, and Suzan-Lori Parks, among many others. Along with Tony Taccone, he commissioned Angels in America at the Eureka and directed its world premiere at the Mark Taper Forum. Eustis was a professor of Theatre, Speech, and Dance at Brown University, where he founded and chaired the Trinity Rep/Brown University Consortium for professional theatre training. He received an honorary doctorate from Brown in 2001; an Elliot Norton Award for Sustained Achievement in 2005; and a Tony Award with The Public for producing the revival of Hair in 2009. He currently serves as Professor of Dramatic Writing and Arts and Public Policy at NYU.

Eugene Lee

Scenic Designer

Eugene was represented in San Francisco and currently on Broadway by the musical Wicked. His recent work includes Coming Home at Berkeley Rep and Long Wharf Theatre, Hughie and Kropp’s Last Tape at the Goodman Theater, The Long Red Road at the Goodman, and Not Wanted on That Voyage at Northwestern University. His current projects include The Crucible at Trinity Rep, Oklahoma! at Arena Stage, the world premiere of Athol Fugard’s The Train Driver at Long Wharf, and Vengeance is the Lord’s at the Huntington Theatre Company. Eugene has been the production designer of NBC’s Saturday Night Live since 1974. He has received the Tony Award, the American Theatre Wing’s Design Award, the Outer Critics’ Circle Award, the Drama Desk Award, the Lucille Lortel Award, the Elliott Norton Prize for Sustained Achievement, and the Pell Award, and was recently inducted into the Theatre Hall of Fame. His film work includes Francis Ford Coppola’s Hammott, John Huston’s Mr. North, and Louis Malle’s Vanya on 42nd Street. He holds BFA degrees from the Art Institute of Chicago and Carnegie Mellon University, an MFA from Yale, and three honorary doctorates. Eugene lives with his wife, Brooke, and their dog, George, in Providence, where they raised their two sons.

Susan Hilferty

Costume Designer

Susan has designed over 200 productions from Broadway to Japan. For Berkeley Rep, she designed Born in the USA, The Convict’s Return, Dream of a Common Language, The Illusion, The Road to Mecca, The Tooth of Crime, Twelfth Night, and The Woman Warrior. Her designs for Wicked earned her the 2004 Tony, Outer Critics Circle, and Drama Desk Awards as well as an Olivier nomination. Her directorial collaborators include Jo Anne Akalaitis, Laurie Anderson, Christopher Ashley, Walter Bobbie, Robert Falls, Frank Galati, Garry Hynes, Tony Kushner, Mark Lamos, James Lapine, Emily Mann, Joe Mantello, Michael Mayer, Des McAnuff, Marion McClinton, Richard Nelson, Carey Perloff, Carole Rothman, Bartlett Sher, Robert Woodruff, Doug Wright, and the late Garland Wright. She has worked with South African playwright Athol Fugard as set/costume designer and often co-director since 1980. Susan designs for opera, film, and dance and chairs the graduate design program at NYU.

Michael Chybowski

Lighting Designer

Michael is delighted to be returning to Berkeley Rep, where he lit Tracy's Tiger and Much Ado About Nothing. Some of his recent work includes the New York premiere of Rebecca Gilman’s The Heart is a Lonely Hunter at New York Theatre Workshop, Isaac Mizrahi’s directorial debut at Opera Theatre of St. Louis, A Little Night Music, the premiere of Mark Morris’ Socrates at Brooklyn Academy of Music, and the premiere of the new musical Tracy’s Tiger at Oregon Shakespeare Festival. Among his New York credits are The Lieutenant of Inishmore at the Lyceum Theatre, as well as work at most of the major off-Broadway theatres. His regional credits include the Guthrie Theatre, the Goodman, La Jolla Playhouse, Long Wharf Theatre, McCarter Theatre Center, osf, Seattle Repertory Theatre, and Steppenwolf Theatre Company. At American Repertory Theatre he served as resident designer for three years. His work in opera includes Four Saints in Three Acts for English National Opera, the US premiere of Orazi et Curiazi for Minnesota Opera, and Parsifal.
which opened the newly renovated Seattle Opera House. Michael is the head of lighting for Brandeis University’s theatre training program and in 1999 received an Obie Award for Sustained Excellence.

Darron L. West  
**SOUND DESIGNER**

Darron’s work has been heard in more than 400 Broadway, off-Broadway, national, and international productions. At Berkeley Rep, he created the sound design for *To the Lighthouse* and *Finn In The Underworld*. He is the recipient of the Audelco, Entertainment Design Magazine Eddy, Henry Hewes, Lortel, Obie, and Princess Grace Awards. His directing credits include *Big Love* at Austin’s Rude Mechanicals (Austin Critics Table Award for Best Director), *Kid Simple* at the 2004 Humana Festival of New Plays, and the national tour of *siti’s War of the Worlds Radio Play and Radio Macbeth*. He is a founding member of Anne Bogart’s *siti* Company.

Jeff Sugg  
**VIDEO AND PROJECTION DESIGNER**

Jeff is a New York-based artist, designer, and technical advisor. He is a co-founding member of the performance group Accinosco with Cynthia Hopkins and Jim Findlay and co-designed their critically acclaimed *Accidental Trilogy* (2007 Bessie Award). Some of his other theatre designs include *33 Variations* (projections for Broadway, Arena Stage, and La Jolla Playhouse; 2009 Henry Hewes Award), *Ansel Adams: America* by Chris and Dave Brubeck (projections for premiere and national tour), *As You Like It* (projections for the Shakespeare Theatre), *The Book of Grace* (projections for The Public), *El Conquistador!* (lights for NYTW), *The Slug Bearers of Kayrol Island* (co-designer, set, and projections for Vineyard Theatre; 2008 Henry Hewes, Obie, and Lucille Lortel Awards), and *The Truth: A Tragedy* (production design for Soho Rep). He has also worked with many renowned companies and artists including Laurie Anderson, Lee Breuer, Richard Foreman, and The Wooster Group. In the music world, he has designed lights for Natalie Cole and Natalie Merchant.

Matt Acheson  
**PUPPET DESIGNER/PUPPETRY SUPERVISOR**

Matt has had the pleasure of performing, building, and touring extensively with Basil Twist’s productions of *La Bella Dormente Nel Bosco*, *Master Peter’s Puppet Show*, *Petrushka*, and *Symphonie Fantastique*. He also worked on Lee Breuer’s *A Prelude to Death in Venice*, Dan Hurlin’s productions of *Disfarmer* and *Hiroshima Maiden*, the Mabou Mines production of *Peter and Wendy*, and Paula Vogel’s *A Long Christmas Ride Home*. He also served as the puppetry rehearsal director for the Metropolitan Opera’s *Madama Butterfly*. Matt has worked with choreographer Nami Yamaamoto on *A Howling Flower* and directs the St. Ann’s Warehouse Puppet Lab with Tom Lee. Matt’s film credits include the national and international Audience Choice Award-winning
Kushner including Yale Repertory Theatre is dedicated to the Drama, the nation’s leading graduate theatre components of the program at Yale School of that devotes major resources to the commissioning of new works. Established in 2008, the Yale Center for New Drama has produced more than 100 premieres—including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and eight Tony Awards. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and eight Tony Awards.

The Public Theater

Oskar Eustis, Artistic Director

Andrew D. Hamingson, Executive Director

The Public was founded by Joseph Papp in 1954 and is now one of the nation’s preeminent cultural institutions, producing new plays, musicals, and revivals of classics. The Public’s mandate to create a theater for all New Yorkers reaches more than 250,000 people each year at its downtown headquarters, Joe’s Pub, and Shakespeare in the Park. The Public has won 42 Tony Awards, 151 Obie Awards, 41 Drama Desk Awards, and four Pulitzer Prizes and transferred 54 shows to Broadway, including the Tony Award-winning revival of Harold Pinter’s Death of a Salesman musical Bloody Bloody Andrew Jackson, and the 2010 Shakespeare in the Park production of The Merchant of Venice. Visit publictheater.org.

Yale Repertory Theatre

James Bundy, Artistic Director

Victoria Nolan, Managing Director

Yale Repertory Theatre is dedicated to the production of new plays and bold interpretations of classics and has produced well over 100 premieres—including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and eight Tony Awards. Eleven Yale Rep productions have advanced to Broadway.

Tony Taccone

Artistic Director

Tony is artistic director of Berkeley Rep, where he has staged more than 35 shows—including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, and Harriet Moses. Tony made his Broadway debut with Bridge and Tunnel, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. In 2009, he returned to Broadway to direct Carrie Fisher’s Wishful Drinking, which set box-office records at Berkeley Rep before enjoying a six-city national tour. Along with Oskar Eustis, he commissioned Tony Kushner’s legendary Angels in America and directed its world premiere at the Mark Taper Forum. Tony has collaborated with Kushner on seven projects including Brundibar and the premiere of Tiny Kushner. Two of his recent shows transferred to London: Continental Divide played the Barbican in 2004, and Tony Kushner will play the Tricycle Theatre this fall. His many regional credits include Actors Theatre of Louisville, Arena Stage, the Eureka, the Guthrie, the Huntington, The Public, Seattle Rep, and Yale Rep. In 2011, two scripts penned by Taccone will have their premieres.

Susan Medak

Managing Director

Susan has served as Berkeley Rep’s managing director since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT), the management association that represents 75 of the nation’s largest nonprofit theatres. Susan has often served on program panels for the National Endowment for the Arts and chaired two panels for the Massachusetts Arts Council as well. She served two terms on the board of Theatre Communications Group, including three years as the organization’s treasurer. Closer to home, Susan chairs the Downtown Berkeley Business Improvement District. She is the president of the Downtown Berkeley Association and founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. 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 and son.

Les Waters

Associate Artistic Director

Obie Award–winner Les Waters has served as associate artistic director of Berkeley Rep since 2003. In the last five years, his shows have ranked among the year’s best in The New Yorker, New York Times, Time Out New York, Time Magazine, and USA Today. Les has a history of collaborating with prominent playwrights like Caryl Churchill, Charles Mee, and Wallace Shawn, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. Last fall, he made his Broadway debut with In the Next Room (or the vibrator play), which began in Berkeley. His other productions at Berkeley Rep include the world premieres of Concerning Strange Devices from the Distant West, Fêtes de la Nuit, Finn in the Underworld, Girlfriend, and To the Light-house; the American premiere of Tragedy: a tragedy; the West Coast premiere of Eurydice; and extended runs of The Glass Menagerie, The Lieutenant of Inishmore, The Pillowman, and Yellowman. Les has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at UCSD and is an associate artist of The Civilians, a theatre group in New York.

Karen Racanelli

General Manager

Karen joined Berkeley Rep in November 1993 as education director. Under her supervision, Berkeley Rep’s Programs for Education provided live theatre for more than 20,000 students annually. In November 1995, she became general manager, and since then has overserved 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 as executive director for a small San Francisco–based theatre company and was sponsorship manager for the San Francisco Fair. She also worked for Theatre Bay Area as director of theatre services. As an independent producer, Karen produced plays and events for Climate Theater, Intersection for the Arts, Life on the Water, Overtone Theatre Company, and San Jose Stage Company. 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.

Madeleine Oldham

Dramaturg/Literary Manager

Madeleine is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Baltimore’s 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 Seattle’s Intiman Theatre. Madeleine recently completed four years of service on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT Seattle, Austin Scriptworks, Crowded Fire Theatre Company, Geva Theatre Center, the Kennedy Center, the Neo-Futurists, and Portland Center Stage.

Amy Potozkin

Casting Director

Amy is in her 20th season with Berkeley Rep. She has also had the pleasure of casting for ACT Seattle, Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, the Bay Area Playwrights Festival, Dallas Theatre Company, Marin Theatre Company, The Marsh, San Jose Rep, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy has cast roles for the films Conceiving Ada, starring Tilda Swinton, and Josh Kornbluth’s Haiku Tunnel and his upcoming Love and Taxes. Amy received her MFA from Brandeis University, where she was also an artist-in-residence. She is a coach to hundreds of actors and teaches classes and workshops at Berkeley Rep’s School of Theatre and various 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 17th year as production stage manager. Some of his favorite shows include 36 Views, Endgame, Eurydice, Hydropathia, and Mad Forest. He has also worked with the Barbican in London, the Hun
UCSF won two Nobel Prizes for groundbreaking cancer research.

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-Jessica

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Karen Szpaller
ASSISTANT STAGE MANAGER
Karen is in her eighth season at Berkeley Rep and is thrilled to be back again after stage managing Concerning Strange Devices from the Distant West last season. Her favorite past Berkeley Rep productions include Brundibar / Comedy on the Bridge, Euridyce, Fêtes de la Nuit, The Glass Menagerie, and The Lieutenant of Inishmore. Favorites elsewhere include the national tour of Spamalot in San Francisco; Blackbird, Brief Encounter, and Curse of the Starving Class at A.C.T.; Salomé at Aurora Theatre Company; Ragtime and She Loves Me at Foothill Music Theatre; Striking 12 at TheatreWorks; and Urinetown: The Musical at San Jose Stage. Karen is the production coordinator at TheatreWorks in Menlo Park.

Marjorie Randolph
SEASON PRODUCER
Marjorie is president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She currently lives in Los Angeles, where she heads up worldwide human resources for Walt Disney Studios, although she still considers Berkeley her home. During her tenure at Berkeley Rep, she has produced 10 plays. She is 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.

Shirley D. & Philip D. Schild
EXECUTIVE PRODUCERS
Phil and Shirley moved to the Bay Area after retiring in 1985. As a professor of medicine (gastroenterology) at UC San Francisco and UC Davis, Phil volunteered his services at hospitals and clinics in San Francisco and the East Bay for 20 years. Shirley still volunteers as an art librarian at the Oakland Museum of California. Their first cultural experience in the Bay Area was a performance at Berkeley Rep, and they have been ardent supporters ever since. They are also enthusiastic supporters of Cal Performances, Oakland East Bay Symphony, and the Oakland Museum of California. They are especially pleased to be involved with Berkeley Rep productions as they have attended almost every performance since 1985 and have introduced family and friends to the Theatre.

The Strauch Kulhanjian Family
EXECUTIVE PRODUCERS
Roger Strauch is a former president of Berkeley Rep’s board of trustees and is a current member. He is chairman of The Roda Group (rodagroup.com), a venture-development company based in Berkeley, best known for launching Ask.com, PolyServe, and Sightspeed.
Roger serves on the boards of Cardstore.com, GameReady, and Ravenflow, all located in the East Bay, and his firm is the lead investor in Solazyme, a renewable-energy company based in South San Francisco. Roger is a member of the engineering dean's college advisory boards of Cornell University and UC Berkeley. At Cal, he is also an executive member of the board of trustees for the Mathematical Sciences Research Institute (msri) and a co-founder of the William Saroyan Program in Armenian Studies. 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 teenage children.

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Michael and Jean Strunsky have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide. He is on the board of the Michael Feinstein Foundation and is an officer of the Jewish Home of San Francisco. He served on the boards of Goodspeed Opera House and the San Francisco Symphony, where he is still a member of the facility committee. Mike is a sustaining advisor to Berkeley Rep. Jean and Mike co-manage the Ira and Leonore Gershwin Philanthropic Fund and a Trust for the Music Division of the Library of Congress. They are members of the Library's James Madison Council. Mike helped facilitate the Gershwin Room in Washington, DC, the Ira Gershwin Gallery at the Disney Concert Hall in LA, and the Gershwin Prize for Popular Song. Jean is an active Berkeley Rep Trustee. She also serves on Theatre Communications Group's National Council and on the board of jvs, where she co-chairs the Employee of the Year Awards to select winners for the annual Strictly Business Lunch.

Julie M. Weinstein
EXECUTIVE PRODUCER

Julie believes in supporting the arts and arts-education efforts on a local level. Having been a Berkeley Rep subscriber and supporter for more than a decade, she has been impressed with the quality and variety of thought-provoking works as well as the learning opportunities offered by the Berkeley Rep School of Theatre, where both her children have enjoyed attending classes. Julie is also an artist and an active supporter and former children's docent at the San Francisco Museum of Modern Art.

Sally Smith & Don Burns
PRODUCERS

Sally manages training programs in lie detection and interviewing skills for financial institutions, the military, the US State Department, law enforcement, and members of the judiciary. She is senior vice president for the Clement Advisory Group. At Berkeley Rep, Sally serves on the board of trustees and as a docent. She and
Mandy Patinkin have been friends since they were 19. Don was educated at Georgetown University and the Yale Law School. He clerked on the California Supreme Court and practiced corporate and financial law for three decades. He served as secretary of the California Business and Transportation Agency and president of the California Council for Environmental and Economic Balance. He is currently special assistant to the Attorney General of California.

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Since 1979, the Koret Foundation has been committed to creating new philanthropic visions for the Bay Area and for Israel. Investing in strategic, local solutions, Koret helps to inspire a multiplier effect—encouraging collaborative funding and developing model initiatives. In the San Francisco Bay Area, Koret adds to the region’s vitality by promoting educational opportunity, contributing to a diverse cultural landscape, and bolstering organizations that are innovative in their approaches to meeting community needs.

The Mosse Artistic Development Fund
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For over 20 years, The Mosse Foundation has been promoting an open and tolerant society through grants to organizations that advance literacy and the arts in their communities. Named after Dr. Hilde Mosse, a child psychiatrist whose family—owners of the Berliner Tageblatt-Imperial, Germany’s leading progressive newspaper—fled the country shortly after Hitler assumed power. Dr. Mosse played a key role in founding the La Farge Clinic in Harlem, which specialized in the treatment of African Americans with psychiatric illness. The Mosse Foundation honors Dr. Mosse’s legacy by supporting people and organizations that are brave and creative in their energetic and tenacious efforts to promote artistic innovation and nourishment, as well those focused on lifting fellow human beings who are unfairly disadvantaged by forces of nature or culture. The Mosse Foundation is overseen by Hilde’s nephews, Berkeley Rep Board Member Roger Strauch and his brother Hans, principal architect of HDS. Through a grant made to Berkeley Rep, the Mosse Artistic Development Fund was established to support the development of new plays. The Mosse Foundation is proud to support the world-premiere production of Rinne Groff’s Compulsion.

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Voted America’s No. 1 transit system in 2005, the Bay Area Rapid Transit District (BART) is a 104-mile, automated, rapid-transit system that serves more than 100 million passengers annually. BART is the backbone of the Bay Area transit network. BART trains travel up to 80 mph and connect the heart of San Francisco and Oakland’s financial districts with the Bay Area’s biggest airports along with 26 cities located throughout Alameda, Contra Costa, San Francisco, and San Mateo Counties. BART’s mission is to provide safe, reliable, affordable service that runs almost entirely on electricity made from hydro and other renewable energy sources. Since opening in September 1972, BART has safely carried more than 1.5 billion passengers more than 18 billion passenger miles.

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Amy Potozkin
CONTINUED FROM PAGE 8

with regard to casting and play selection have played a seminal role in our success. Moreover, her ability to work with every kind of artist, and to support those artists through thick and thin has helped us to create a safe, dynamic working environment. Plus, she laughs at my jokes.”

Amy happily reveals one of the secrets of her success: she loves actors. “I have tremendous appreciation for them and compassion for the life of an actor. I know first hand the joys and disappointments of that life,” Amy admits. “I love great acting because it is the living, breathing performance that creates such powerful alchemy with the audience. Great acting deepens our understanding of who we are because while we are experiencing a great performance, we have no choice but to connect with parts of ourselves.”

Actors return the affection. Danny Scheie, who has been seen at Berkeley Rep in shows such as Fêtes de la Nuit and You, Nero, describes Amy as an “outstanding casting director.” “She can work as an agent for you, as a director, as a colleague, as an actor, and as a great friend,” Danny continues. “She’ll always give you as much as she can. I’m not that easy to cast, but Amy sees my talent beyond my type. She’s creative about how to use my creativity.”

Amy and her husband of five years live in Kensington, and she says working at Berkeley Rep has been a privilege. “I’ve worked alongside colleagues who have grown so much over the years. It’s so gratifying to see how they’ve become seasoned as artistic leaders—and that galvanizes the quality of the work we are doing.”

She also says there’s a reason that Berkeley Rep keeps making bold artistic leaps: “The Berkeley Rep audience is particularly intelligent and sophisticated and expects a lot from us. This is a huge blessing. Plus the staff here is so skilled. With the quality of artists and staff we’ve been able to attract, the bar has just gotten higher and higher through the years. The staff and the audience make it possible for us to take the risks we take which allows us to constantly evolve as a company.”
We acknowledge the following Annual Fund donors whose contributions from July 2009 through July 2010 helped to make possible the Theatre's artistic and community outreach programs. Supporters noted with ★ made gifts in-kind. Funders whose names are noted with ▲ have used a matching gift to double or triple their initial contribution.

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