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Editor
Karen McKeivtt
Art Director
Cheshire Isaacs

Writers
Lynn Eve Kornaromi
Karen McKeivtt
Rachel Steinberg
Cari Turley
Kate Vangeloff

Contact Berkeley Rep
Box Office: 510 647-2949
Groups (10+): 510 647-2918
Admin: 510 647-2900
School of Theatre: 510 647-2972
Click berkeleyrep.org
Email info@berkeleyrep.org

CALENDAR

Unless otherwise noted, all events are for Ruined.
Docent presentations take place one hour before each Tuesday and Thursday performance.

FEBRUARY
20 The Last Cargo Cult final performance, 7pm
25 Teen Night, 6:30pm •
25 First preview, 8pm
27 The Agony and the Ecstasy of Steve Jobs final performance, 7pm

MARCH
2 Teen Council meeting, 5pm •
2 Opening night dinner, Revival Bar + Kitchen, 6pm •
3 Opening night, 8pm
4 Tasting: Semifreddi’s, 7pm
5 Tasting: Almare Gelato, 7pm
6 Tasting: Artesa Vineyards & Winery, 6pm
8 Pre-show conversation, 6pm
10 Producer Night dinner, Bistro Liaison, 6:30pm •
11 Unscripted happy hour, Hotel Shattuck Plaza, 5:30pm •
17 Post-show discussion, 8pm
18 Tasting: Raymond Vineyards, 7pm
19 Tasting: Semifreddi’s, 7pm
20 Sunday Sampler, 7pm •
20 Tasting: Ale Industries, 6pm
22 Post-show discussion, 8pm
25 Tasting: Artesa Vineyards & Winery, 7pm
25 Tasting: Bison Brewing Company, 7pm
27 Tasting: Artesa Vineyards & Winery, 6pm

APRIL
1 Tasting: Clarine’s Florentines, 7pm
1 Post-show discussion, 8pm
1 Teen One-Acts Festival, 8pm •
2 Tasting: Artesa Vineyards & Winery, 7pm
2 Teen One-Acts Festival, 8pm •
3 Tasting: Semifreddi’s, 7pm
4 Spring classes begin •
4 Page to Stage, 7pm
4 Page to Stage donor reception, 8:15pm •
5 Post-show discussion, 8pm
6 Teen Council meeting, 5pm •
6 Post-show discussion, 8pm
8 The Three Sisters first preview, 8pm
8 The Three Sisters 30-Below, 8pm
8 Teen One-Acts Festival, 8pm •
9 Teen One-Acts Festival, 8pm •
10 Final performance, 7pm

• School of Theatre event
• Donor appreciation event
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Many people cringe when they hear the word “political” associated with theatre. Taken together, the two words conjure up images of preachy, didactic plays, plays that describe some form of injustice in wildly melodramatic terms with no real discourse. Nothing engenders boredom quite like a bad political play. And some audience members become furious if they feel they have been unjustly implicated, accused of endorsing the horrific events being portrayed on stage after they have spent their money to support the production.

But the playwrights who most skillfully traffic in politics and history are all united around a singular purpose: they seek to create great art, art that is wildly imaginative, that creates a wide spectrum of complications through plot and character development, that entertains us in a way that is surprising and insightful, moving and transcendent. Kushner and Hellman and Brecht and Hansberry (to name a few), all of them are dramatists first, activists second. The most compelling arguments in their plays are often the least progressive, voiced by characters with whom the playwrights themselves often violently disagree. But the dramas work precisely because these characters are so compelling, so entertaining, so authentic, and because the truth of what they say cannot be denied.

We now have another name to add to the list of great writers who are unafraid to write about cataclysmic historical events. With *Ruined*, Lynn Nottage has proven that she is capable of taking a subject that is shocking and upsetting (the rape of thousands of women as an assertion of personal and military power) and creating a story that allows us to freely enter into that world. Because of her ability to invent an array of astonishing characters in a situation where we understand the forces moving around them, and to imbue them with a life force that is powerful and ultimately triumphant, *Ruined* holds us in a way that we did not expect. By the end we are released, liberated from our preconceived ideas, and connected to people we don’t know. For any play, political or otherwise, such a result is spectacular.

To bring Lynn’s work to the stage we have elicited the talents of director Liesl Tommy, whose star is fast rising in the American theatre. She has assembled a great cast that has already performed at the La Jolla Playhouse and the Huntington Theatre. Berkeley is the last stop on their tour. We hope and trust that this will be the culmination of their journey.

Tony Taccone
The de Young presents the first exhibition to examine the impact of Spain’s culture, history and art on one of the greatest 20th-century designers, Cristóbal Balenciaga. With Hamish Bowles, Vogue’s European Editor at Large, serving as guest curator, this exhibition will showcase over 100 pieces of Balenciaga clothing and accessories.

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de Young
LYNN NOTTAGE’S POWERFUL, Pulitzer Prize–winning play *Ruined* takes an unflinching look at the lives and spirits of women in the war-torn Congo. It’s a bleak yet absolutely beautiful play, and I’m honored that we’re able to bring it to you this season. Prior to arriving here in Berkeley, this production played to standing ovations and critical accolades at La Jolla Playhouse in Southern California and Huntington Theatre Company in Boston, our two collaborators on this project.

It’s serendipitous that *Ruined* follows Mike Daisey’s plays, specifically *The Agony and the Ecstasy of Steve Jobs*, because there’s a surprising, if subtle, connection between them. In *The Agony and the Ecstasy*, Mike Daisey uncovers the human cost of the iPhones we love so dearly. *Ruined* centers on a war, at the core of which is the mining of minerals—specifically, the mineral coltan, an essential component of our tech gadgets. Both of these plays remind us of our connection to people halfway around the globe—a connection made, ironically enough, by the very devices we use to stay connected with loved ones.

Connection and collaboration are at the very heart of Berkeley Rep, from our artists and administrators working together at our new Harrison campus to our partnerships with theatre companies from across the country and around the world. And connection and collaboration are at the heart of our relationship with you, our audiences. Through plays like *Ruined* the Theatre endeavors to be a place where people who are actively engaged with their community can engage with each other and with substantial, global ideas. We invite you to take full advantage of the many opportunities we provide for you to make connections of your own through plays like *Ruined* and many more to come. Visit our website to find out more about the many events, the background information, the calls to action, and the opportunities for learning. *Ruined* is a moving evening in the theatre. But it can also be a taking off point for further knowledge and discovery.

Warmly,

Susan Medak

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Anna Deavere Smith returns to Berkeley Rep

BY CARI TURLEY

IN 1994, ANNA DEAVERE SMITH’S solo show Fires in the Mirror was the first Berkeley Rep production to sell out before it opened. The SF Weekly recalls “driving by the Rep at 7am and seeing folks camped out like Deadheads in hopes of landing seats”—no great surprise, given that the show was an Obie Award–winner and runner-up for the Pulitzer Prize. A few years later, Smith returned for a sold-out run of Twilight: Los Angeles, 1992 (also an Obie–winner and Tony Award nominee). With that record, it’s easy to see why we’re thrilled to welcome her back to Berkeley Rep with Let Me Down Easy as part of Arena Stage’s national tour of Second Stage’s production.

Hailed by Newsweek as “the most exciting individual in American theatre,” Anna Deavere Smith applies her unique performance style in her newest work to examine the depths of human strength. In a stylistic departure from Fires in the Mirror and Twilight—shows which focused on a single historical event—Let Me Down Easy takes a more free-form look at the human body in general. Smith takes us on a journey in three parts, beginning with an exploration of the physical limits of our species by slipping into the characters of athletes at the peak of their abilities. The second part turns more topical, considering the state of health care and its repercussions on our bodies and minds. Finally, Smith brings the journey to its natural conclusion with a frank and touching discussion of terminal illnesses and death.

CONTINUED ON PAGE 37
Mindy Uhrlaub (left) and actor Thandie Newton with Congolese women at the opening of V-Day's City of Joy clinic in February 2011

PHOTO BY PAULA ALLEN FOR V-DAY

Philanthropy and art collide in the Congo

BY KATE VANGELOFF

NOT EVERYONE CAN immediately see the connection between social justice and the arts. But for Mindy Uhrlaub, the connection is clear. A new member of the Berkeley Rep family and a champion of Ruined, Mindy is passionate about working for peace in the Congo. This passion led her to get involved with the social justice organization Human Rights Watch over the last two years and seek out new avenues of awareness through her support for Berkeley Rep’s production of Ruined. In a phone interview, Mindy discussed her connection with the Congo and her new relationship with Berkeley Rep.

Why do you feel so strongly about helping in the Congo?

My family has a history of philanthropy. My grandmother instilled in me the value of charitable giving, and it has always been a part of my life. My connection with the Congo specifically is almost what I would describe as viral. I began reading several books about the Congo including King Leopold’s Ghost by Adam Hochschild, Heart of Darkness by Joseph Conrad, A Thousand Sisters by Lisa Shannon, and the work of Nicholas Kristof, and I became obsessed.

Your interest in the Congo started through your involvement with Human Rights Watch. What does the organization do, and how are you involved?

Human Rights Watch does several things. It has researchers on the ground in the Congo reporting the atrocities that are taking place daily. It documents and exposes the reality of the situation
to the public and press, and speaks for the people who can’t speak for themselves. Specifically, I support the work of Anneke Van Woudenberg, the senior researcher in the Congo for Human Rights Watch. Anneke is working in the field, meeting with military leaders, and doing everything possible to discern the causes and effects of violence in the Congo. I believe she has the power to ultimately affect change in this region.

You are taking a trip to the Congo in February. What will you be doing?

Yes, I am traveling to the Congo with Eve Ensler and her organization V-Day, a global activist movement to stop violence against women. She is opening a clinic in Bukavu called City of Joy, which will provide communal support as well as self-defense and leadership training for Congolese women who are survivors of sexual violence. It is both humbling and terrifying to be invited as a delegate to the opening of such an amazing place. Afterwards I will join Ida Sawyer, Anneke’s research partner in the DRC, on a trip to Goma to meet the people of the Congo and other NGOs that are working in the field.

How familiar are you with the story of Ruined?

Susan Medak put Ruined in my hands six months ago. I read the script and immediately made the connection between the story and Anneke’s work, and I became very interested in the project. The script was easy for me to read because I have a background in film, and I felt a strong connection to the material.

Why do you feel this is an important show to support, and why do you feel it is relevant to Berkeley Rep’s audiences?

Nicholas Kristof says that when people write numbers in their stories, people just see the numbers, and it washes over them. Ruined gives a name and a face to the unimaginable numbers of women who have been raped in the Congo. My hope is that a play like Ruined can affect the same change as an organization like Human Rights Watch.
Under one roof

Artists and administrators thrive at Harrison Street

BY KAREN MCEVITT

At Berkeley Rep’s newly acquired Harrison Street campus in West Berkeley, the synergy crackles between artisans and administrators. In fact, you’re holding evidence of it in your hands right now. For the image that graces this program’s cover, Art Director Cheshire Isaacs brought fabric pieces to the costume department. Draper Kitty Muntzel experimented with ripping the fabric a few different ways, and within a few hours Cheshire photographed the results using E.T. Hazzard from the scene shop as a hand model.

Before moving to the new campus, Cheshire, Kitty, and E.T. worked in three different buildings in two different cities. Cheshire notes, “Before, I couldn’t walk over to the shops and say, ’I have this idea’ and have the whole thing come together in four hours.”

Now, the costume shop is a short jaunt down a flight of stairs from the marketing department, and the scene shop is across a patio and through a door.

Lisa Lázár, Berkeley Rep’s scenic artist, gladly conducts detailed tours of the scene shop for her new neighbors, pointing out everything from the improved organization of the wood and metal areas to the state-of-the-art ventilation systems and even the occasional set piece from previous productions. The mural from Yellowjackets decorates one wall. A window frame from Lieutenant of Inishmore, complete with bloodstains, hangs askew on another wall alongside a blue door from Crime & Punishment.

“I’m happy to see the administrative staff come through the shop and watch,” Lisa says. “I’m excited about the cross-pollination.”

But the most profound cross-pollination now happens between the set, costume, and prop artisans, who are together under one roof for the first time in decades.

“Having all of the shops that create the physical elements of our shows in one place allows them to share resources and ideas in a way they haven’t been able to before,” explains Tom Pearl, the Theatre’s production manager.

“We’re called on to be creative, to draw on our collective knowledge,” Lisa remarks. “We have to imagine pitfalls and solve problems in advance.” Before the move, much of this problem-solving happened via conference calls—not exactly the best conductors of synergy.

Designing a shop space of roughly 25,600 square feet is actually quite like building a huge set for a complex show. You have to define how the space is divided, how goods and materials enter and exit, how pieces fit into the space, and how people move around those pieces. Do it well and you create synergy. The majority of this planning fell to Ryan O’Steen, associate technical director. “It’s always exciting to start over. You can change things so they work better than before,” he says.

One of the most exciting improvements is that the technicians now have
the space to lay out an entire set on the shop floor. At over 40 by 60 feet, it’s larger than the Roda Theatre’s stage. When it comes time to paint the scenery, the artists can do the backdrop all at once instead of in sections. To gain a larger perspective, they can run up stairs to a window in the dye and craft room (where they rub shoulders with the costume and prop crews) and look down upon their work.

All of the technicians and artists are thrilled that the prop shop is now under the same roof, instead of across town, and the costumers quickly point out one of their favorite improvements. In their previous space, Kitty and her colleagues had to climb a ladder to what they called the “tree house” to retrieve bolts of fabric. “Now, the bolts are on firm ground a few feet from our sewing machines,” she says. Still, they may want to keep an eye out for the odd Nerf football falling from the marketing department on the second floor.
Before Wendi left her hometown of Baltimore, MD to begin an 11-month stint as the development fellow at Berkeley Rep, she had a lot of questions. Sarah, the Theatre’s development associate and a former fellow, told her exactly what to expect. When Wendi finally arrived in Berkeley, she discovered a small cactus waiting on her desk, a gift from Sarah’s home state of Arizona.

Sarah is one of many former fellows on Berkeley Rep’s staff who serve as official or unofficial mentors to the current class. The Theatre has employed past fellows in stage management, development, the scene shop, education, administration, and production. There are even past fellows working for past fellows.

With so many alumni of the program still around and providing a friendly environment for new participants, mentorship at Berkeley Rep has a particularly strong flavor of empathy and understanding. When Rachel, the current literary fellow, wasn’t sure where she was going to spend Thanksgiving, her predecessor — also named Rachel — offered a room in her Napa apartment. One former fellow joined a group of fellows at Revival Bar + Kitchen after a show and subsequently picked up the bill. When a past fellow heard about a job painting sets for a children’s theatre, he recommended Margot, this year’s scenic arts fellow.

Though current fellows arrive in Berkeley from all over the country with hulking suitcases, they are quite different from other 20-somethings moving into nearby dorms. Instead of writing papers and taking exams, Berkeley Rep’s fellows are asked to learn first-hand from staff and visiting experts in all of the Theatre’s departments, from company management, development, education, graphics, marketing, and box office, to costumes, lighting, props, scenic art and construction, sound, and stage management. The Theatre also offers the Bret C. Harte Directing fellowship and the Peter Sloss Literary/Dramaturgy fellowship.

A few months into the program, fellows also begin to recognize, leverage, and learn from one another’s skills. Amy, this year’s costume fellow, has acted as stylist, accompanying another fellow to a thrift store to find the perfect interview outfit. Because of her expertise using power tools in the prop shop, Jamaica is often the resident handy-woman and is known to help her peers...
with crafting projects. The fellows’ experience at Berkeley Rep quickly becomes about appreciating the very talented, ambitious company they keep throughout their tenure.

As spring approaches, the mentored become the mentors when the fellows help a group of talented teens produce two one-act plays. Led by Candice, the education fellow, the Teen One-Acts Festival in April will see fellows using their newly honed skills to guide teen playwrights, producers, directors, actors, and designers through the entire process of selecting and producing a play. These Bay Area teens will also be applying to college programs, many in theatre. Should the teens return to Berkeley Rep after college to begin fellowships, it wouldn’t be surprising for them to find a familiar face ready to buy them drinks, give them tours, or perhaps even gift them cactuses of their own.

Interested in joining the ranks? Applications for 2011-12 fellowships are being accepted through April 1. Click berkeleyrep.org/fellowships for more information.

Education fellow Candice Renee McDowell (left) talks with members of the Berkeley Rep Teen Council.
SASHA MATCH AND RANDY SLOAN are longtime Berkeley Rep subscribers and supporters, and they also run Match Vineyards. On April 23, they will be pouring their Butterdragon Hill Cabernet Sauvignon at Berkeley Rep’s only fundraising event, Onstage. They spoke to us about their theatregoing experiences and how making great wine has a lot in common with creating great theatre.

You’ve been attending Berkeley Rep since 1984. Have you always been interested in theatre?

Sasha: I grew up in New York, and my father was interested in the theatre, both on and off Broadway. He took us to about three Broadway shows a year. It was always a fun day...going to a matinee in the city and then going out to dinner afterward. When you grow up with something, it’s part of your culture. I purchased two bricks in Berkeley Rep’s courtyard in memory of my father, Robert Match, and my late husband, Stephen Speckenbach. Both were great theatre-lovers.

Randy: I grew up in Texas, and my dad had every musical theatre recording. Our musical tastes ran more conservative. Berkeley Rep was a new experience, sort of edgy.

Sasha, you have an 18-year-old son, Alec. Does he go to the theatre too?

I’ve tried to bring my son up with an appreciation for the arts and theatre. When he was young he attended drama camps in the summer and after school. Now he is a jazz musician at Piedmont High but still enjoys attending plays. He saw Berkeley Rep’s productions of Brundibar and American Idiot — and after I had seen Aurélia’s Oratorio, I loved it so much, I went a second time so I could bring him.

You’ve been generous supporters of the Theatre over the years. Why do you feel it’s important to support Berkeley Rep?

Sasha: I think it’s important to support local arts, especially those that you like and attend, and at this time, there’s not a lot of money for the arts. Berkeley Rep is so innovative, on the cutting edge. You’re out there. You take the risks. It takes guts. The creativity that goes into these plays is enormous.

Randy: Sometimes it’s too cutting edge! But Berkeley Rep has something that appeals to everyone. One of the things that I think is cool is that Berkeley Rep is world-class, and yet it’s our local community theatre. The theatre here is as good as it is anywhere. It’s enjoyable and fun. You can count on it for a lot of pleasure.

In the last decade, you both became winemakers, producing your Napa Valley single-vineyard cabernet sauvignon. Do you find any similarities between the art of winemaking and the art of theatre?

Randy: In winemaking, there’s a term called “terroir.” It refers to the uniqueness of the place where the grapes are grown. The weather, the soil, the orientation of the sun...it all comes together to produce the grapes. At Berkeley Rep, it’s the same thing. You have a community to grow such a thing, from the artistic director and all the staff to your audience. You have all these people to produce something really great. Actually, that’s why it’s nice to support Berkeley Rep, not just with a financial contribution, but also by donating our wine to the Onstage gala. It feels like a very personal contribution — giving something that we make to help support something you make.
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Six years ago, I travelled to East Africa to interview Congolese women fleeing the armed conflict in the Democratic Republic of the Congo (DRC). I was fueled by my desire to tell the story of war, but through the eyes of women, who as we know rarely start conflicts, but inevitably find themselves right smack in the middle of them. I was interested in giving voice and audience to African women living in the shadows of war.

The circumstances in the DRC are complicated; there is a slow simmering armed conflict that continues to be fought on several fronts, even though the war officially ended in 2002. You have one war being fought for natural resources between militias funded by the government and industry; you have the remnants of an ethnic war, which is the residue of the genocide in Rwanda that spilled over the border into the Congo; and then you have the war that I examine in my play Ruined, which is the war being waged against women. To throw some statistics at you, according to International Rescue Committee, nearly 5.4 million people have died in that country since that conflict began; every month, 45,000 Congolese people die from hunger, preventable disease and violence related to war. The fact is the war in the Congo is the deadliest conflict since World War II. It is sometimes called World War III, because of the international interests that fuel the conflict in order to exploit the land, which is rich in minerals such as gold, coltan, copper, and diamonds.

In 2004 I went to East Africa to collect the narratives of Congolese women, because I knew their stories weren’t being heard. I had no idea what play I would find in that war torn landscape, but I travelled to the region because I wanted to paint a three-dimensional portrait of the women caught in the middle of armed conflicts; I wanted to understand who they were beyond their status as victims.

I was surprised by the number of women who readily wanted to share their stories. One by one, through tears and in voices just above a whisper, they recounted raw, revealing stories of sexual abuse and torture at the hands of both rebel soldiers and government militias. The word rape was a painful refrain, repeated so often it made me physically sick. By the end of the interviews I realized that a war was being fought over the bodies of women. Rape was being used as a weapon to punish and destroy communities. In listening to their narratives I came to terms with the extent to which their bodies had become battlefields.

I remember the strong visceral response that I had to the very first Congolese woman who shared her story. Her name was Salima, and she related her story in such graphic detail that I remember wanting to cry out for her to stop, but I knew that she had a need to be heard. She'd walked miles from her refugee camp to share her story with a willing listener. Salima described being dragged from her home, arrested and wrongfully imprisoned by men seeking to arrest her husband. In prison she was beaten and raped by five soldiers. She finally bribed her way out of prison, only to discover that her husband and two of her four children were abducted. At the time of the interview she still had not learned the whereabouts of her husband and two children. I found my play Ruined in the painful narratives of Salima and the other Congolese women, in their gentle cadences and the monumental space between their gasps and sighs. I also found my play in the way they occasionally accessed their smiles, as if glimpsing beyond their wounds into the future.

In Ruined, Mama Nadi gives three young women refuge and an unsavory means of survival. As such, the women do a fragile dance between hope and disillusionment in an attempt to navigate life on the edge of an unforgiving conflict. My play is not about victims, but survivors. Ruined is also the story of the Congo. A country blessed with an abundance of natural beauty and resources, which has been its blessing and its curse.

Reprinted with permission of the author and Almeida Theatre Company.
RUINED OPENED IN NEW YORK CITY in 2009 to rave reviews and rapt audiences. The play received numerous extension dates — and a Pulitzer Prize.

I was thrilled to get the opportunity to direct this production of Ruined for Berkeley Rep, La Jolla Playhouse, and the Huntington Theatre, and previously at Oregon Shakespeare Festival.

One of my great challenges as an African artist is to get people to care about African stories. The average person is, in my experience, somewhat numb to the decades of news about strife and brutality in various African countries. It is all terribly confusing. And it seems very far away.

The war in the Democratic Republic of the Congo is acknowledged to be the deadliest world conflict since World War II. In the eastern part of the Congo, where our play lives, 200,000 females have been reported raped in the past decade. Villages have been destroyed, and the very fabric of community life is gone. Territorial control means access to the mineral riches found in the forests of the Congo, specifically coltan, a key element in cell phones, computer chips, and PlayStations.

In many ways, the war in the Congo is not so far away from us. In fact, we all carry a little piece of this war, daily, right in our pockets and purses and homes and offices. We don’t have flying cars, but we are massive consumers of all kinds of futuristic electronics — gadgets that improve our lives in lots of ways but that also have consequences, good and bad, in other parts of the world.

I believe our great cause as human beings in this century is to continue to find compassion — and to understand that people everywhere are interconnected. We must, because we are them. And they are us. Lynn Nottage shows us this in Ruined. Through her play, we reconnect with our humanity and with those people in that faraway war.

From Director Liesl Tommy
Web of violence
Untangling ‘Africa’s World War’

One land, many flags
THE DEMOCRATIC REPUBLIC OF THE CONGO (DRC) was one of 17 African countries that gained independence from colonial powers in 1960. Liberation, however, brought with it new trouble as a multitude of parties fought for control of the young country and its wealth of natural resources, like diamonds and valuable minerals. In 1998, a number of factors, many of them tied to then-President Laurent-Désiré Kabila's ambition to gain and retain increased power, resulted in the outbreak of a war resulting in the greatest number of casualties since World War II.

Independence can be greatly credited to Patrice Lumumba. He and his Congolese National Movement sought to create an independent country on the terms of the nationalists, not those of colonial Belgium. In 1959, after Belgian forces crushed a riot in Leopoldville, nationalist and militant attitudes spread and reached a new fervor. Though the Belgians had been orchestrating a plan eventually leading to an independent Congo, the Leopoldville riots resulted in increased expediency; the force of the Congolese reaction to the riots surprised the colonial powers and, sensing an increasingly hostile and unstable environment, the Belgians organized a Roundtable Conference in Brussels, resulting in an agreement to hand over power to the Congolese in the summer of 1960. On June 30, 1960, the new independent Congolese government, led by President Joseph Kasavubu and Prime Minister Patrice Lumumba, took power.

The government didn’t last long. A disagreement over Soviet intervention led to the dissolution of the Kasavubu-Lumumba partnership, with each claiming the right to rule. In a military coup, Joseph Mobutu, Lumumba’s former chief of staff, took control of the country, renaming it Zaire. After a Mobutu-initiated campaign intended to mar Lumumba’s reputation both at home and internationally, Lumumba was assassinated, some say with the assistance of the United States, Belgium, or both. What followed were 30 years of oppressive, tyrannical rule under Mobutu, who exploited his country’s natural resources, amassing millions (some say even billions) of dollars for himself and his family, crippling and debilitating the country he claimed to be freeing from years of exploitation by former ruling powers.

In 1994, Zaire received an influx of Hutu refugees from neighboring Rwanda. An extremist wing of Hutus had recently been responsible for the genocide of an estimated half-million to million people, the majority of whom were members of the Tutsi ethnic group. Backed by Mobutu, a group of the Hutu refugees in Zaire launched attacks against Tutsi in Rwanda. Seeking an ally in Zaire, the Rwandan Tutsi government turned to Laurent-Désiré Kabila, a Lumumba sympathizer hoping to topple the Mobutu autocracy. Kabila readily aligned himself with Rwanda. An alliance of Kabila-led rebels and Rwandan forces finally defeated Mobutu in 1997. Mobutu fled the country, and Kabila, touted as a liberator and a savior, rose to power. Like his predecessor, Kabila’s first order of duty was to change the name of the country he was to rule: the Democratic Republic of the Congo was born. Peace, however, was short-lived. Kabila, once a rebel on the fringe, was now in a position which many argue he was not prepared for. He proceeded to make a number of tactical decisions that would plunge his country into its most deadly conflict yet.

Kabila’s rise to power did not stop the cross-border violence between Hutu and Tutsi. By 1998, Rwanda and Uganda were upset that Kabila was unable to fulfill a promise of border protection. They became further incensed upon discovering that Kabila had begun to make alliances with the very Hutu he had previously declared his enemy. Furthermore, Kabila had ordered all Rwandan staff out of his government—and the country. Kabila had also been steadily alienating and angering the people within his own borders, banning other political parties, imprisoning dissenters, bungling opportunities for Western alliances, and refusing to cooperate with the United Nations. This was not the Kabila that people hoped would be key to their country’s renaissance. This was rather the Kabila that Che Guevara witnessed in 1961 when he visited the Congo and briefly entertained supporting Kabila’s rebel group. Instead, Guevara dismissed the leader, declaring him incompetent.

With former allies Rwanda and Uganda against him and rising resentment within the Congolese people, Kabila needed to find some allies quickly. With the promise of natural riches, Kabila convinced Angola, Zimbabwe, and Namibia to align themselves with his army. Over the next few years, a number of other countries moved in and out of the conflict. Many viewed the chaos as an opportunity to take advantage of remaining Congolese resources; groups also acted in self-interest, extracting valuable minerals from Congolese mines on occupied territory. Others joined seeking revenge or retribution for enemy actions elsewhere on the African continent. Meanwhile, rebel groups broke out, most notably the Rally for Congolese Democracy (RCD), which provided a constant challenge for Kabila. A clash in the Kisangani region led to a breakup of the alliance between Rwanda and Uganda, leading to infighting between the former allies within the borders of the Congo.

In 1999, the first major attempt at a peace treaty occurred in Lusaka, with six countries signing a ceasefire. The two major rebel groups, the RCD and the Ugandan-backed Congolese Liberation Movement, agreed to what became known as the Lusaka Accord. Stipulations of the accord included the disarmament of militia groups, a joint military commission, and the deployment of United Nations peacekeepers in the region. It also called for talks, led by a neutral facilitator, to outline the conditions of the political regime that was to be established in the region. Unfortunately, the United Nations Stabilization Mission for Congo (MONUC), which began in 2000 and has since become the most expensive UN mission in the world, was unable to...
**The Congo in Conflict**

**FOUNDING OF THE CONGO**

1200s: Rise of the Congo Empire.
1482: Portuguese navigator Diogo Cão is first European to enter the Congo.

**COLONIAL ERA**

16th–17th centuries: British, Dutch, Portuguese merchants engage in slave trade. The Congo engaged in civil war as well as wars with Portugal.
1870s: Belgian King Leopold II sets up private venture to colonize the Congo. British Explorer Henry Stanley navigates the Congo River to Atlantic Ocean.
1885: Leopold establishes the Congo Free State. Rules via mercenary force, establishing rubber plantations and brutally exploiting the Congolese. Enriches his personal fortune and that of Belgium. Ten million Congolese killed.
1908: Reports of brutal exploitation force Leopold to relinquish the Congo to Belgian government.

**MODERN ERA**

1959: Belgium loses control over the Congo following nationalist riots in Leopoldville (now Kinshasa, capital of the Congo).
1961: Lumumba assassinated.
1965: Kasavubu ousted in coup led by Joseph Mobutu, who renames country Zaire.
1990: After years of economic decline, Mobutu agrees to coalition government with opposition leaders.
1994: Two million Hutu refugees flee Rwanda after genocide ends. Interahamwe, a Hutu paramilitary organization, sets up camps in the eastern Congo and attacks Rwandan and Congolese Tutsis.
1996–97: First Congo War
1998: Second Congo War
1999: Six African countries, Rwandan and Ugandan rebels sign ceasefire accord. Other rebel forces refuse to sign. Former allies Uganda and Rwanda fight over the future of Kisangani region in the northeast Congo.
2000: UN Security Council sends MONUC peacekeeping force to monitor ceasefire. Shifting alliances of paramilitary and irregular groups incite further conflict. MONUC later becomes complicit in Congo crimes.
2001: Laurent Kabila shot dead by bodyguard. His son, Joseph Kabila, succeeds him. UN panel states conflict prolonged due to the plundering of gold, diamonds, timber, and coltan.
2002: Presidents of the Congo and Rwanda sign peace agreement.
2003: Formal end to the war by agreement to create a government of national unity. To date, 5.4 million people killed, mostly from starvation and disease brought about by deadliest conflict since World War II. Many more are displaced, living in the forests of the Congo, refugee camps, or have sought asylum in neighboring countries.

**Today:** Conflicts continue in the eastern Congo, driven by the trade of conflict minerals.

control simmering tension between the groups and to this day struggles to maintain order amongst the many factions.

On January 16, 2001, President Kabila was sitting in his presidential suite when one of his own bodyguards entered the room and fired several shots at him. Kabila attempted to escape but was shot again as he left his office. He was taken to a hospital where he later died of his wounds. Ten days later, Kabila’s son, Joseph, was sworn in as president. Unlike his father, Joseph Kabila remained open to the United Nations. A year later, Joseph negotiated peace and withdrawal deals with both Rwanda and Uganda. Though smaller clashes continued to occur, the central conflict seemed to have subsided. A constitution was ratified in 2006 and Joseph Kabila was declared winner of the DRC’s first free election since 1960.

All is not well, however, in the Democratic Republic of the Congo. In January 2008, the International Rescue Committee reported that 5.4 million people had died since 1998, either in or as a result of the conflict. In the years since his election, Joseph Kabila’s government has been forced to deal with constant violent outbreaks, in addition to a recurring threat from a Ugandan rebel group and a Rwandan militia. Kabila’s ethics and leadership have come also into question as NGOs and humanitarian organizations continue to issue reports of human rights violations in the country, including the looting of villages and rape of Congolese women by both rebel forces and the Congolese army, as well as corruption on both sides. On New Year’s Day, 2011, Doctors Without Borders (MSF) reported a mass rape of 33 women in an east Congo village.

Is there hope on the horizon? Four days after the MSF-reported rapes, the DRC announced that 2011 elections will occur on schedule, despite reported delays. Several candidates are rumored to have the intention of running. Only time will tell if a regime change will at last result in a peaceful, empowered independent Congo.
The Democratic Republic of the Congo is one of the poorest countries in the world. It is also richly endowed with vast natural resources. Despite ongoing wars, its bountiful water systems and massive forest reserves protect its varied indigenous wildlife: chimpanzees, gorillas, forest elephants, Congo peacocks, Nile crocodiles, and leopards. Its mineral resources—gold, diamonds, tin, copper, cobalt ore, petroleum, zinc, and coltan (an African abbreviation for columbite-tantalite used as a high-charge conductor for mobile phones, digital games, microprocessors, and other electronic equipment)—are coveted worldwide and, in part, fuel the ongoing crisis in the eastern Congo.

In the 1990s and early 2000s, coltan emerged as a globally significant commodity essential to the production of digital technology. As world demand for mobile phones, laptops, PlayStations, and digital cameras exploded, tech industries came to increasingly rely on coltan from the Congo, which has an estimated 80% of the world’s reserves.

Warlords and armies in the eastern Congo converted mining operations in small villages into forced labor camps, earning hard currency to finance their military operations. Scores of men stand in muddy pits picking through layers of rock looking for lumps of dull gray coltan as militia stand watch with AK-47 rifles in hand. Sacks of coltan are transported, often on the backs of miners who trek to towns where trading houses prepare the mineral for sale to regional middlemen. From there it’s sold to multinational companies who use the mineral to feed world demand for the latest digital innovation. An estimated $1 million worth of coltan per day is transported out of the Congo. The miners receive little compensation for their part in its excavation.

The issues surrounding conflict-mineral mining has gained worldwide attention and, while tech companies have begun to insist that their suppliers use conflict-free minerals, activist groups are pushing them to be more proactive in sourcing the minerals they purchase.
a Weapon of War
Rape in the Congo

Despite the official end of the Congo wars in 2003, the Democratic Republic of the Congo was recently named by a UN official as the “Rape Capital of the World.” Over 200,000 women have been raped and they are still not safe.

It is well documented that throughout history rape has been used as a weapon of war to break the will of a people. In more recent history, similar strategies were used in East Timor, Afghanistan, Sierra Leone, Kosovo, and Algeria. Rape in the DRC, however, is not considered just a military tactic. Soldiers from all sides of the Congo conflict have stated that rape and sexual slavery are their entitlement. Young girls to elderly women are considered the spoils of war. Recent reports have begun to include sexual brutality toward men and boys as well. Soldiers have been allowed to brutalize with impunity, and few have been prosecuted.

There are grave consequences for victims of sexual violence in the Congo. Stigmatized by chronic medical and psychological problems due to brutal beatings, genital and bodily mutilation, life-threatening diseases such as HIV/AIDS, forced pregnancy and infertility, they face rejection by their husbands, families, and communities. Women and girls in refugee camps are often regarded as common sexual property and are forced into prostitution in exchange for food, documents, or refugee status. Some are able to find their way into hospitals or safe havens established by women’s rights groups. Little has been done to control the extent of this violence.

On October 17, 2010, thousands of women, led by the Democratic Republic of the Congo’s First Lady, marched into the town of Bukavu, one of the country’s most intense conflict areas where 303 women were raped in nearby villages between July 30 and August 2. With increased international awareness and advocacy by women’s and human rights groups, perhaps the tide has begun to turn.
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RUINED

WRITTEN BY
LYNN NOTTAGE

DIRECTED BY
LIESL TOMMY

FEBRUARY 25–APRIL 10, 2011
RODA THEATRE · MAIN SEASON

RUINED IS PRODUCED IN ASSOCIATION WITH LORRAINE HANSBERRY THEATRE
RUINED IS PERFORMED IN TWO ACTS WITH A 15-MINUTE INTERMISSION

CAST
(IN ALPHABETICAL ORDER)

Christian Oberon K.A. Adjepong*
Salima Pascale Armand*
Fortune Jason Bowen*
Sophie Carla Duren*
Jerome Kisembe Wendell B. Franklin*
Josephine Zainab Jah*
Mr. Harari Joseph Kamal*
Musician 2 Adesoji Odukogbe
Laurent Kola Ogundiran*
Simon Okieriete Onaodowan*
Mama Nadi Tonye Patano*
Commander Osembenga Adrian Roberts*
Musician 1 Alvin Terry

PRODUCTION STAFF
Choreographer Randy Duncan
Scenic Design Clint Ramos
Costume Design Kathleen Geldard
Lighting Design Lap Chi Chu
Sound Design/Original Music Broken Chord
Dramaturg Shirley Fishman
Fight Director Steve Rankin
Stage Manager Anjee Nero*
Casting Alaine Alldaffer
West Coast Casting Amy Potozkin

Ruined is made possible thanks to the support of
SEASON PRODUCERS
Wayne Jordan & Quinn Delaney
Marjorie Randolph

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SEASON SPONSORS

The World Premiere of Ruined was produced by The Goodman Theatre
Robert Falls, Artistic Director / Roche Schulfer, Executive Producer
and Manhattan Theatre Club

Lynne Meadow, Artistic Director / Barry Grove, Executive Producer

Ruined was commissioned by The Goodman Theatre.

Ruined is presented by special arrangement with

*Member of Actors Equity Association, the Union of Professional Actors and Stage Managers in the United States
Oberon’s off-Broadway credits include *The Blacks* and *Mother Courage* at Classic Stage Company and Classical Theatre of Harlem, *Cellophane* and *Like I Say* at the Flea Theater, *The Hamlet Project* at La MaMa Experimental Theatre Club, *Hieroglyphic Graffiti* at the Hip-Hop Theater Festival, *Oya* at National Black Theatre, and *Wabenzi* at the Ohio Theatre. His regional credits include *Coriolanus* and *Timon of Athens* at Shakespeare Theatre Company, *Our Town* and *The Piano Lesson* at Arden Theatre Company, and *A Rhyme Deferred* at the National Black Theatre Festival, the Kennedy Center, and the Nuyorican Café. Oberon’s TV and film credits include *Hope & Faith*, *Margin Call*, *Law & Order: svu*, and *Son of No One*. He trained at Lola Louie’s Creative and Performing Arts Studio, Oxford University, and Howard University.

Pascale is ecstatic to finally embody Salima. She previously performed in *The Love of Three Oranges* at La Jolla Playhouse. Her regional credits include *Blues for an Alabama Sky* and *Hamlet* at Syracuse Stage, *Eclipsed* at McCarter Theatre Center and Yale Repertory Theatre, *Dance of the Holy Ghosts* at Yale Rep, *Doubt* at Vermont Stage Company, *Gee’s Bend* at Kansas City Repertory Theatre, *Gem of the Ocean* at Arena Stage, *Jitney* and *The Piano Lesson* at Actors Theatre of Louisville, *Let There Be Love* at Baltimore Centerstage, *Pericles* at American Repertory Theatre, and *A Raisin in the Sun* at City Theatre in Pittsburgh. Pascale’s off-Broadway credits include *Breath and Boom* at Playwrights Horizons and *Four* at Manhattan Theatre Club. She also performed in *For an End to the Judgment of God*, a European tour with Peter Sellars. Her TV and film credits include *The Good Wife*, *Kinsey*, *Law & Order: Criminal Intent*, *Law & Order: Trial by Jury*, and *Strangers with Candy*.

Jason’s regional credits include Antonio in *The Duchess of Malfi*, Ferdinand in *The Tempest*, Lorenzo in *The Merchant of Venice*, and Othello in *Othello* at Actors’ Shakespeare Project; Demetrius in *A Midsummer Night’s Dream* at Commonwealth Shakespeare Company; Little Monk in *The Life of Galileo* at Underground Railway Theater; Thami in *Groundswell* at Lyric Stage Company of Boston; and Tom in *Prelude to a Kiss* and Walker Lewis in *A Civil War Christmas* at Huntington Theatre Company. Jason received a BS in theatre from Skidmore College.
Carla Duren
SOPHIE
Carla has been seen on Broadway as L'il Inez in Hairspray and Snookie in 110 in the Shade. Her regional credits include Myrhine in Give it Up at Dallas Theater Center and Taylor in High School Musical 2 at North Shore Music Theatre. Carla is an accomplished singer/songwriter, and her solo project BlackFolkRockStar has been released on carladuren.com and iTunes.

Wendell B. Franklin
JEROME KISEMBE
Wendell’s regional credits include David in Benefactors at Pennsylvania Center Stage, Duke Solinas in A Comedy of Errors and Helicanus in Pericles at Illinois Shakespeare Festival, Lyons in Fences at Arkansas Repertory Theatre, Macon in Gee’s Bend at Cleveland Play House, Walter Lee in A Raisin in the Sun at Virginia Stage Company and Weston Playhouse Theatre Company, and Willie in Master Harold…and the Boys at the Playhouse. Wendell’s New York credits include The Desire at the Billie Holiday Theatre and Speak Truth to Power at Culture Project. He has also appeared on Law & Order.

Zainab Jah
JOSEPHINE
Born in London, Zainab spent her childhood in Sierra Leone, where she was a regular on children’s television shows. She studied dance at Leeds University in Yorkshire and the London School of Contemporary Dance. Her theatre credits include Azmera in Tranced at Merrimack Repertory Theatre, Beatrice in Much Ado About Nothing and Queen Isabella in Edward II with the Queen’s Company, Hamida in In Darfur at The Public Theater/New York Shakespeare Festival, Helen of Troy in Trojan Women and Regan in King Lear at CTM, Macaria in Peter Sellars’ Children of Herakles, Maima in Eclipsed at Yale Rep, and Mayme in Intimate Apparel at Wellfleet Harbor Actors Theater. Zainab’s film and TV credits include principal roles in 100 Center Street, directed by Sidney Lumet; Dinner Rush with Danny Aiello; and Law & Order: SVU. She received the Best Actress Award for Nick Mwaluko’s Waafrika, which was presented as part of the Fresh Fruit Festival 2007, and again for Mwaluko’s S/HE in April 2009.
Joseph Kamal  
**MR. HARRARI**  
Joseph last appeared at Berkeley Rep in *Culture Clash’s* *Zorro in Hell* (also at LTP) and *Fêtes de la Nuit*. Joseph appeared on Broadway in *Dinner at Eight* at Lincoln Center. His off-Broadway credits include *Bengal Tiger at the Baghdad Zoo* at the Lark Theatre Company, *The Brave* at Atlantic Theater Company, *Ecco Porco* with Mabou Mines, *Guantánamo* at Culture Project, *Homebody/Kabul* at New York Theatre Workshop, and *Roar* at The New Group. Joseph has also appeared in *Anthem*: *Culture Clash in the District* at Arena Stage; *Coriolanus*, *Measure for Measure*, *A Midsummer Night’s Dream*, *Much Ado About Nothing*, and *St. Joan* at the Shakespeare Theatre Company; *Gum* at Centerstage; and *Omnium Gatherum* at A Contemporary Theatre in Seattle. His film and TV credits include *24*, *Blind Justice*, *David and Layla*, *Law & Order*, *Law & Order: SVU*, *Lincoln Heights*, *NCIS*, *Preaching to the Choir*, and *The Unit*. He currently has a recurring role as Dr. Cliff Brown on *All My Children*. Visit josephkamal.com.

Adesoji Odukogbe  
**MUSICIAN 2**  
Born in Nigeria, Adesoji began his music career performing internationally as a lead guitarist for five years with the late Fela Anikulapo Kuti. He has recorded and performed with such artists as Baba Ken Okulolo, Babatunde Olatunji, Femi Kuti, Orlando Julius Ekemode, and the afrobeat group, Kotoja. As a founding member of the musical groups Afrobeat Connexion, the Nigerian Brothers, and West African Highlife Band, he has performed extensively in the U.S. and Canada. *Ruined* marks his theatrical debut. Visit sojisoundz.com.

Kola Ogundiran  
**LAURENT**  
Kola’s credits include *Babel* at Avignon International Theatre Festival, *Dreamplay* at Cleveland Play House, *The God Brothers* at 59E59 Theaters. His TV credits include *Johnny Zero*, *Law & Order*, *Law & Order: SVU*, and *Third Watch*, and he’s appeared in the films *Bella*, *From Other Worlds*, *Siri Oko Fo*, and the upcoming *Fair Game*.

Okieriete Onaodowan  
**SIMON**  
Okieriete has appeared in *Langston in Harlem* at Urban Stages Theater, as Pontius Pilate in *The Last Days of Judas Iscariot* at Richmond Shepard Theatre, in *Neighbors* at The Public, and *In the Shipment* at the Kitchen Theatre Company. He’s also appeared in *Sons of the Prophet* at *nysf* with F. Murray Abraham and Joanna Gleason, as Coalhouse in *Ragtime* at New Jersey Performing Arts Center, and many others. Thank you and enjoy the show.

Tonye Patano  
**MAMA NADI**  
Tonye last appeared at Berkeley Rep in *Polk County*. She was also seen on Broadway in *45 Seconds from Broadway*. Her numerous off-Broadway and regional productions include the national tour of *Legends*, and most recently *Neighbors* at The Public. Tonye garnered multiple nominations and *NAIC* Vision Award for her performance as Heylia James on *Showtime’s Weeds*. She’s appeared on other TV shows including *Bunker Hill*, *Curb Your Enthusiasm*, *Ell Stone*, *Hope and Faith*, *Law & Order*, *Law & Order: SVU*, *Monk*, *Sex and the City*, and *Third Watch*. Her film credits include *Fresh*, *The Great New Wonderful*, *The Hurricane*, *Little Manhattan, Messengers*, *A Price Above Rubies*, *The Savages*, *The Taking of Pelham 123*, and *Trainwreck*. Tonye’s upcoming projects include the feature films *Company Men*, *Ponies*, and *Stolen*.

Adrian Roberts  
**COMMANDER OSEMENGHA**  
Adrian is a graduate of American Conservatory Theater’s MFA program and was last seen as Shaka in *Tough Titty* at Magic Theatre. His other regional credits include *Asagai in A Raisin in the Sun* at the Huntington, *Booth in Topdog/Underdog* at Sacramento Theatre Company, *Daniel Jaminson in First Person Shooter* at SF Playhouse, and *Ken in Playboy of the West Indies* at Lincoln Center, plus two seasons at the Oregon Shakespeare Festival. He has also appeared in such TV shows as *Brothers & Sisters*, *Criminal Minds*, *Scrubs*, and the Syfy channel movie *Vampires out for Blood*.

Alvin Terry  
**MUSICIAN 1**  
Alvin was born in Monroe, NC, and his musical career started in Springfield, MA. His music is rooted in funk, gospel, jazz, R&B, and samurai drumming with Samurai Academy under the direction of Grand Master Tsuji. Alvin makes his home just outside of Boston. He has performed with such artists as the late Horace C. Boyer, Leonard Brown, John Faddis, Ricky Ford, Bill Lowe, Valerie Pomaroff, Avery Sharpe, Archie Shepp, and many others. Recordings under Alvin’s leadership include *The Art of Boston*, *Bipology*, and *Common Denominator*. He performed in Company One’s production of *The Emancipation of Mandy and Miz Ellie* by Lois Roach, directed by Victoria Marsh at the Boston Center for the Arts. Alvin is currently part of the music ministry at Grant AME Church.

Lynn Nottage  
**PLAYWRIGHT**  
Lynn’s play *Ruined* has won the Pulitzer Prize for drama, as well as a Drama Desk Award, the inaugural Horton Foote Prize for Outstanding New American Play, the Lucille Lortel Award, New York Drama Critics’ Circle Award, Obie Award, and Outer Critics Circle Award for Best Play. It made its world premiere at the Goodman, its London premiere at the Almeida Theatre, and it is touring several U.S. regional theatres in 2010–11. Other plays include *Crumbs from the Table of Joy*, *Fabrication*, or *The Re-Education of Undine*, which received an Obie Award; *Intimate Apparel*, which received a New York Drama Critics’ Circle Award for Best Play; *Las Meninas*; *Mud, River, Stone*; *Porkknockers*; and *Poor*. Lynn’s many honors include the Dramatists Guild Hull-Warriner Award, the 2005 Guggenheim Grant for Playwriting, the 2007 MacArthur “Genius” Award, the National Black Theatre Festival’s August Wilson Playwriting Award, and the 2004 PEN/Laura Pels Award for Drama, and the 2010 Steinberg Distinguished Playwright Award. She is a graduate of Brown University and Yale School of Drama.

Liesl Tommy  
**DIRECTOR**  
Liesl has directed two plays by Lynn Nottage: *Ruined* at OSF, LTP, and the Huntington, and the world premiere of *A Stone’s Throw* at Women’s Project. She also recently directed the world premiere of *Angela’s Mixtape* by Elsa Davis for Synchronicity Performance Group and *New Georges; Bus and Family Ties* with Cristian Panaiote Play Company for the Romania Kiss Me! Festival; *A Christmas Carol* at Trin-
ity Repertory Company; the world premiere of *Eclipsed* by Danai Gurira with the McCarter, Woolly Mammoth Theatre Company, and Yale Rep; *Flight* at City Theatre in Pittsburgh; the world premiere of *The Good Negro* by Tracey Scott Wilson with Dallas Theater Center, The Public, and Sundance Theatre Institute; the world premiere of *A History of Light* by Eisa Davis, Stick Fly, and Yankee Tavern at the Contemporary American Theatre Festival; *In the Continuum* at Playmakers Repertory Company; and the world premiere of *Peggy Pickett Sees the Face of God* by Roland Schimmelpfennig at the Luminato Festival/Volcano Theatre. Liesl was awarded the NEA/TCG Directors Grant and the New York Theatre Workshop Casting/Directing Fellowship. She is a NYTW Usual Suspect, and has also been a guest director and teacher at Juilliard, NYU’s Tisch School of the Arts, and Trinity Rep/Brown University’s MFA Directing and Acting Program. Liesl is a native of Cape Town, South Africa.

**Randy Duncan**

**CHOREOGRAPHER**

Randy has choreographed *Ruined* with the Goodman, MTC, and OSF. He also choreographed *Antigone*, *The Caucasian Chalk Circle*, and *The Clean House* at South Coast Rep; *Carousel* with the Court Theatre and Long Wharf Theatre; *Drowning Crow*, *Heartbreak House*, *Vigils*, and *Zoot Suit* at the Goodman; and *The Tempest* at Shakespeare Theatre Company. He has choreographed for Bat Dor Dance Company in Israel, Giordano Jazz Dance Chicago, the Joffrey Ballet, and River North Chicago Dance Company. Randy’s film and TV credits include *Love in Four Acts*, *Man on the Move*, and *Save the Last Dance* (PBS). He has received three Black Theatre Alliance Awards, a Chicago National Association of Dance Masters Artistic Achievement Award, a Jazz Dance World Congress Award, and three Ruth Page Awards for Outstanding Choreographer of the Year. Randy is chairman of the dance department at the Chicago Academy for the Arts. He studied with, among others, Alvin Ailey American Dance Theater, Joseph Holmes, Geraldine Johnson, and Harriet Ross.

**Clint Ramos**

**SCENIC DESIGN**

Clint recently designed sets and/or costumes for *After the Revolution* at Playwrights Horizons, *Angels in America* at Signature Theatre Company, *The Good Negro* at The Public, *Ruined* at OSF, *The Temperamentals* at New World Stages, *When the Rain Stops Falling* at Lincoln Center, and *The Winter’s Tale* at The Public/NYSF. He has also designed productions at Alliance Theatre, ART, Asolo Repertory Theatre, Berkeley Rep, California Shakespeare Theater, Centerstage, Dallas Theater Center, Denver Center Theatre Company, Folger Theatre, the Guthrie Theater, the Huntington, Kansas City Rep, Williamstown Theatre Festival, and others. Clint has been honored with the American Theatre Wing’s Henry Hewes Award in 2007 and 2009, Drama Desk nominations in 2008 and 2010, a Lucille Lortel Award in 2010, and

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**Human Rights Watch**

Thousands of women and girls in Congo become victims of sexual violence every year.

Find out how you can help stop the use of rape as a weapon of war, and protect women and girls caught in conflict.

Visit: [www.hrw.org/san-francisco](http://www.hrw.org/san-francisco)
Theatre Development Fund’s Irene Sharaff Award in 2009. Clint recently won the San Diego Critics Circle award for his set design for *Ruined*.

**Kathleen Geldard**
**COSTUME DESIGN**

Kathleen most recently designed *Chess*, directed by Eric Schaeffer; *A Fox on the Fairway*, a world premiere written by Ken Ludwig and directed by John Rando; and *Sycamore Trees*, a world premiere written by Ricky Ian Gordon and directed by Tina Landau at the Signature. She has also designed for the Everyman Theatre, the Folger Theatre, Imagination Stage, Liz Lerman Dance Exchange, the Olney Theatre Center, the Round House Theatre, the Studio Arena Theatre, Vineyard Playhouse, Woolly Mammoth (*Eclipsed*, directed by Liesl Tommy), and many others. Kathleen lives in the Washington, DC area.

**Lap Chi Chu**
**LIGHTING DESIGN**

Lap Chi has designed for Arena Stage, Dallas Theater Center, Dance Theater Workshop, the Geffen Playhouse, Hartford Stage, Intiman Theatre, Juilliard Opera, the Kitchen, the Mark Taper Forum, NYTW, The Old Globe, osf, Performance Space 122, Portland Stage Company, Primary Stages, The Public, Second Stage Theatre, Shakespeare Theatre Company, and South Coast Rep. He has received multiple awards from the Bay Area Theatre Critics Circle, a “Drammy” Award for Best Lighting, and a Lucille Lortel nomination for *The Good Negro* at The Public.

**Broken Chord**
**SOUND DESIGN/ORIGINAL MUSIC**

Daniel Baker and Aaron Meicht created the sound design and original music for *Ruined*. The lyrics and rap for hip-hop tracks are by Ka- cye-Earl David and produced by Broken Chord. In New York, they’ve designed for the Atlantic, Cherry Lane Theatre, Juilliard, LaMaMa e.t.c., mtc, Primary Stages, Rattlestick Playwrights Theater, Second Stage, and WP. Their regional credits include Dallas Theater Center, Geva Theatre Center, Hartford Stage, Long Wharf, osf, People’s Light & Theatre, the Playhouse, Portland Center Stage, Shakespeare Theatre Company, and Westport Country Playhouse. Visit brokenchordcollective.com.

**Shirley Fishman**
**DRAMATURG**

At LJP, Shirley served as dramaturg on such projects as the Broadway-bound musical *Bonnie & Clyde*; *Culture Clash’s Zorro in Hell*; *Frida Libre*, Karen Zacaria’s play for young audiences; *Herringbone* with B.D. Wong; *I Am My Own Wife* by Doug Wright and his adaptation...
of Strindberg’s Creditors; A Midsummer Night’s Dream, directed by Christopher Ashley; and Unusual Acts of Devotion by Terrance McNally.

At The Public, she worked with such playwrights as Nilo Cruz, Jessica Hagedorn, and David Henry Hwang, dramaturged numerous workshops/readings, and co-curated its New Work Now festival. She has been creative advisor/dramaturg at Native Voices at the Autry, Ojai Playwrights Conference, San Diego’s Young Playwrights Project, Sundance Theatre Lab, UC San Diego’s Baldwin New Play Festival, and usc’s New Works Theatre Festival. She is a graduate of Columbia University’s MFA dramaturgy program.

Steve Rankin
FIGHT DIRECTOR

Steve last staged the fights sequences for Mother Courage and Yellowjackets at Berkeley Rep. As an actor and fight director, he received high critical acclaim playing Poins and staging the fights for the Tony Award-winning production of Henry IV, Parts I and II at Lincoln Center. Steve’s Broadway credits include Anna Christie, Dracula, The Farnsworth Invention, Getting Away with Murder, Guys and Dolls, Jersey Boys, Memphis, Twelfth Night, Two Shakespearean Actors, The Real Inspector Hound, and The Who’s Tommy. His off-Broadway credits include Below the Belt, The Night Hank Williams Died, and Pig Farm. At Stratford Shakespeare Festival, Steve staged Caesar and Cleopatra, Macbeth, and Romeo and Juliet. He also worked at the Metropolitan Opera on Boris Godunov, Iphegenie en Tauride, and Rodelinda. Steve’s film credits include Human Error, Renaissance Man, and Tumbleweeds. His upcoming projects are Bonnie and Clyde for Broadway and Faust for the Metropolitan Opera. Steve is an associate artist at the Old Globe Theatre as an actor and fight director.

Anjee Nero
STAGE MANAGER

At LJP, Anjee stage managed The Adding Machine, Current Nobody, Herringbone starring B.D. Wong, A Midsummer Night’s Dream, Mother Courage (also at Berkeley Rep), The Seven, and Tobacco Road. She also stage managed Antigone with SITI Company at The Getty Villa; A Chorus Line, Cyrano, and Inspecting Carol at Plano Repertory Theatre; Cornelia, Kingdom, The Savannah Disputation, and the 2007 Shakespeare Festival at The Old Globe; Filler Up! at Adirondack Theatre Festival; and the world premiere musical Venice with Center Theatre Group and Kansas City Rep. Anjee’s other credits include Dream Report with Allyson Green Dance, featuring Lux Borreal; Garden of Forbidden Loves and Garden of Deadly Sound with IMAGOMoves at the International Hungarian Theater Festival in Cluj, Romania; Jerry Herman’s Broadway at The Old Globe; Schick Machine with the Paul Dresher Ensemble; Men Are from Mars, Women Are from Venus at the Dallas Theater Center Gala; and industrials with MSI Production Services, Inc.
Alaine Alldaffer
CASTING
Alaine is the casting director for Playwrights Horizons. She has also cast Grey Gardens on Broadway and with PH, Present Laughter with Victor Garber for the Huntington and Roundabout, and Circle Mirror Transformation, Clybourne Park, and This. Alaine has cast for A.C.T., Arena Stage, Long Wharf, and Soho Rep, plus festivals that include Williamstown and Humana. She casts for the Huntington and WP. Her TV credits include Knights of Prosperity a.k.a. Let’s Rob Mick Jagger for ABC. Alaine’s associate credits include Ed (NBC) and Monk (USA). Lisa Donadio is the associate casting director.

Amy Potozkin
WEST COAST CASTING
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 Theater Center, Marin Theatre Company, The Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for the film Conceiving Ada, starring Tilda Swinton, as well as 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.

Huntington Theatre Company
The Huntington Theatre Company, in residence at Boston University, is Boston’s largest professional theatre company. Under the direction of Artistic Director Peter DuBois and Managing Director Michael Maso, the Huntington creates seven new productions each season featuring world-class theatre artists from Boston and Broadway. The Huntington has transferred over a dozen of these productions to Broadway, including recent favorites Noël Coward’s Present Laughter and Alfred Hitchcock’s The 39 Steps. The Huntington also serves the local theatre community through its operation of the Stanford Calderwood Pavilion at the Boston Center for the Arts. As a national leader in the development of new plays, the Huntington has produced more than 50 New England, American, or world premieres to date.

La Jolla Playhouse
The Tony Award–winning La Jolla Playhouse is nationally renowned for creating some of the most exciting and adventurous work in American theatre. Led by Artistic Director Christopher Ashley and Managing Director Michael S. Rosenberg, the Playhouse has received more than 300 awards for theatre excellence. Founded in 1947 by Gregory Peck, Dorothy McGuire, and Mel Ferrer, La Jolla Playhouse has had 18 productions transfer to Broadway, garnering 30 Tony Awards, including 33 Variations, Big River, Jersey Boys, Memphis, Thoroughly Modern Millie, and The Who’s Tommy, as well as Billy Crystal’s 700 Sundays and the Pulitzer Prize–winning I Am My Own Wife, both fostered as part of the Playhouse’s Page To Stage New Play Development Program. Visit lajollaplayhouse.org.

Lorraine Hansberry Theatre
Lorraine Hansberry Theatre (LHT) produces plays that explore and celebrate African American arts and culture, and presents them to the most diverse audience in the San Francisco Bay Area. The company’s longevity, proven artistic excellence, and demonstrated commitment to the community have placed it in the front ranks of theatres in the region, and among the leading African American theatres in the nation. LHT was founded in 1981 by Stanley E. Williams and Quentin Easter. The two served as artistic director and executive director, respectively, until their deaths in 2010. Currently in its 30th season, LHT’s new general manager, Shirley Howard Johnson, announced at the beginning of 2011 that their new artistic director is Steven Anthony Jones. For more information, visit the Lorraine Hansberry Theatre at lhtsf.org.

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, Itamar Moses, and Lemony Snicket. Tony made his Broadway debut with Bridge & 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. He commissioned Tony Kushner’s legendary Angels in America, co-directed its world premiere at the Taper, and 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 Tiny Kushner played the Tricycle Theatre last fall. His many regional credits include Actors Theatre of Louisville, Arena Stage, the Eureka Theatre, the Guthrie, the Huntington, The Public, Seattle Repertory Theatre, and Yale Rep. In 2011, two scripts penned by Tony 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 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 six years, his shows have ranked among the year’s best in the New York Times, The New Yorker, Time Magazine, Time Out New York, 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. In 2009, 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 the general manager, and since then has overseen the day-to-day operations of the Theatre, supervising the box office, company manage-
ment, and IT. She has represented the League of Resident Theatres during negotiations with both Actors’ Equity Association and the Stage Directors and Choreographers Society. Prior to her tenure at Berkeley Rep, Karen served as executive director for a small San Francisco–based theatre company and as 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, the Kennedy Center, the Neo-Futurists, and PCS.

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. 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.

Bill Falik & Diana Cohen
EXECUTIVE PRODUCERS

Bill and Diana have been subscribers and supporters of Berkeley Rep since its earliest days on College Avenue. Diana joined the board of trustees in 1991 and served the Theatre for 10 years; she is currently a member of the board of trustees of Cal Performances. As a family therapist, she worked in private practice for 25 years before retiring to focus on her painting. Bill has been a real-estate and land-use lawyer practicing in the San Francisco Bay Area for the past 37 years. He currently is the CEO of Live Oak Enterprises and Westpark Community Builders, which creates master-planned communities in the greater Sacramento region. He is also a visiting professor at UC Berkeley Law School and a member of the Wright Institute board of trustees.

The Wright Institute offers a Doctor of Psychology in Clinical Psychology (PsyD) and a Master of Arts in Counseling Psychology (MFT licensure).

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of the professional faculty at Haas Business School. Having joined Berkeley Rep’s board in 2006, Bill now serves as a vice president. He is actively involved in philanthropic activities throughout Northern California.

Jack & Betty Schafer
EXECUTIVE PRODUCERS
Betty and Jack are proud to support Berkeley Rep. Jack, one of the Theatre’s board members, also sits on the boards of the Jewish Community Endowment, San Francisco Opera, and the Strauss Historical Society. He is a co-chair of the Oxbow School in Napa and an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty, a retired transitions coach, has resumed her earlier career as a nonfiction writer and poet. She serves on the boards of Earthjustice and JVS, and represents the Jewish Community Foundation on a national allocation committee.

Shirley D. & Philip D. Schild
EXECUTIVE PRODUCERS
Phil and Shirley moved to the Bay Area after retiring in 1985. As a professor of medicine specializing in 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’s 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 the Strauch Kulhanjian Family Foundation, which serves as the lead investor in Sozalyme, a renewable-energy company based in East Bay, and his firm is the lead investor in Sozalyme, 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.

Kerry Francis & John Jimerson
PRODUCERS
Kerry and John are excited to support Ruined. John is employed at Chevron’s Richmond refinery and has enjoyed the thought-provoking plays produced by Berkeley Rep. Kerry is a member of Berkeley Rep’s board of trustees, a partner at Deloitte FAS LLP, and a graduate of UC Berkeley.

Jack Klingelhofer
PRODUCER
Jack is the founder and co-owner of an information technology company located in the East Bay since 1981, and he is pleased that its success has allowed him to contribute to his other passion, the East Bay arts scene. As a longtime subscriber, Jack is excited to support the creative excellence at Berkeley Rep, whose performances have meant so much to him over the years.

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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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As a top corporate giver to Bay Area nonprofits for many years, Wells Fargo recognizes Berkeley Repertory Theatre for its leadership in supporting the performing arts and its programs. As the oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, commercial and consumer finance, and much more. Talk to a Wells Fargo banker today to see how we can help you become more financially successful.

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Anna Deavere Smith returns to Berkeley Rep
CONTINUED FROM PAGE 9

No stranger to strong characters—she played National Security Advisor Nancy McNally on NBC’s The West Wing and Gloria Akalitus on the Showtime hit series Nurse Jackie—Smith transforms herself over the course of the evening into a bull rider, a former supermodel, Texas Governor Ann Richards, and legendary cyclist Lance Armstrong, among others. Smith conducted 320 interviews on three continents to create this show, and now she paints indelible portraits of more than 20 unforgettable individuals. Together, their voices tell a stunning story about the vulnerability of the human body, the resilience of the spirit, and the price of care.

“The Let Me Down Easy journey began when I was invited to be a visiting professor at the Yale School of Medicine,” Smith remarks. “My first thought was, ‘Really, me, a clown, to create something in such a serious elite environment?’ I walked away from the experience with an increased compassion for doctor and patient alike. The stories stayed in my heart and became the basis of this play.”

NBC’s Today raves, “Run — do not walk — to see this play! Watching Anna Deavere Smith on stage is magical. One minute you are laughing, the next you are crying. It is truly brilliant and stunning.”

Let Me Down Easy — conceived, written, and performed by Smith and directed by Leonard Foglia — concludes Berkeley Rep’s 2010–11 season in place of Rita Moreno: Life Without Makeup, which has moved its premiere to September so that its star can recover from a knee replacement. If you had tickets for Rita Moreno: Life Without Makeup, you should have received a letter from the box office regarding your tickets for Let Me Down Easy. If you haven’t received a letter, please call the box office.

Let Me Down Easy runs from May 28 to June 26 in the state-of-the-art Roda Theatre. You can buy tickets at berkeleyrep.org or by calling the box office at 510 647-2949, or toll free 1-888-4BRTTix.
We acknowledge the following Annual Fund donors whose contributions from January 2010 through January 2011 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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- Computers (working Pentium III or higher PC systems)
- Laser printer — color or b&w
- LCD monitors

**Marketing**
- Letter-folder
- Portable desktop multimedia projector
- Portable audiovisual screen

**Scene Shop**
- Electro-pounce machine
- Electromagnetic drill press
- Clean lumber

**Prop Shop**
- Cargo van
- Antique furniture (in good condition)
- Bedazzler
- Small vintage items (in good condition)
- Unused lumber
- New hand/power tools:
  - 14-volt Dewalt cordless drills
  - Pneumatic pop-riveter
  - Plasma cutter
  - 18-volt Makita cordless drills

**Costumes**
- Clothes dryer

**Lighting & Sound**
- Pentium laptop computer
- 15˝ flat-screen computer monitors

**Education**
- Upright piano (in good condition)
- Flat screen computer monitor
- Flat panel TV
- DVD Player
- Video editing software
- Digital point & shoot camera
- Couch or loveseat (in good condition)
- Large dance mirrors
- Marley floor
- Gymnastic mats
- Circus/clown props (scarves, rings, low wire, rolla bolla, Chinese yo-yos, devil sticks, peacock feathers, trapeze)

**General**
- Automatic transmission passenger vehicle or pick-up truck (in good condition)
- Apartment building
- Hand tools in good condition
- Working flashlights (batteries not required)
- Desk chairs
- Pro bono auto mechanic work
- Reference books for literary department
- Stereo headphones (for the hearing-impaired description service)
- Dry-erase board (24˝ x 36˝ or smaller)
- Dry-erase year-at-a-glance wall calendar
- General office help — filing/database

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Pat Rougeau
Richard Shapiro
Michael Steinberg
Michael Strunsky
Phillip Trapp
Martin Zankel

Founding Director Michael W. Leibert
Latecomers
Latecomers will be seated at the discretion of the house manager.

Visit our website!
Click berkeleyrep.org — you can buy tickets and plan your visit, read our blog, watch video, sign up for classes, donate to the Theatre, and explore Berkeley Rep.

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

Tickets/box office
Box office hours: noon–7pm, Tue–Sun
Call 510 647-2949 · toll-free: 888 4-BRT-TIX
Click berkeleyrep.org anytime
Fax: 510 647-2975
Groups (10+) call 510 647-2918

2010/11 ticket prices

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*No Thursday matinees for Limited Engagement shows

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

Student matinee
Tickets are just $10 each. Call the Berkeley Rep School of Theatre at 510 647-2972.

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

Sorry, we can’t give refunds or offer retroactive discounts.

Theatre info

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

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

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

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

Theatre store
Berkeley Rep merchandise and show-related books are available in the Hoag Theatre Store in the Roda Theatre and our kiosk in the Thrust Stage lobby.

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

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

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

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

No children under seven
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre.
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With your support, imagine how many more lives we could change.

When their son Paddy was diagnosed with a rare bone cancer, Alma and Mark O’Brien turned to the pediatric oncologists at UCSF Benioff Children’s Hospital. Our exceptional pediatric cancer specialists are just one reason UCSF has an international reputation for quickly translating scientific innovations into lifesaving treatments. Now, we’re building a new hospital complex—including children’s, women’s specialty and cancer hospitals—where our world-class doctors can practice medicine in the most technologically advanced facilities available anywhere. With your help, just imagine the possibilities.

Help us build the new UCSF hospitals at Mission Bay.

The Campaign for
UCSF Medical Center

To learn more about UCSF or Paddy’s story: missionbayhospitals.ucsf.edu