The Ground Floor serves up a veritable feast · 10
A conversation with Dael Orlandersmith · 18
The program for Black n Blue Boys / Broken Men · 27
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PROLOGUE
A letter from the artistic director
PAGE 5
A letter from the managing director
PAGE 7

REPORT
The 2012–13 season
PAGE 8
The Ground Floor serves up a veritable artistic feast
PAGE 10
School of Theatre makes the grade
PAGE 12
Arpeggio strikes a chord with Berkeley Rep
PAGE 14
Good times, great cause
PAGE 17

FEATURE
A conversation with Dael Orlandersmith
PAGE 18

BECKLEY REP PRESENTS
Black n Blue Boys / Broken Men
PAGE 27
Profiles
PAGE 29

CONTRIBUTORS
Foundation, corporate, and in-kind sponsors
PAGE 35
Individual donors to the Annual Fund
PAGE 36
40th Anniversary Campaign
PAGE 39
Michael Leibert Society
PAGE 39

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

FYI
Everything you need to know about Berkeley Rep’s box office, gift shop, seating policies, and more
PAGE 42

CALANDER
MAY
25 Teen Night, 6pm □
25 First performance, 8pm
30 Opening-night dinner, Bistro Liaison, 6pm ●
30 Opening night, 8pm
31 Post-show discussion, 8pm

JUNE
1 Tasting: Raymond Vineyards, 7pm
3 Tasting: Peterson Winery, 6pm
7 Producer Night dinner, Bistro Liaison, 6pm ●
8 Tasting: Urbano Cellars, 7pm
8 Post-show discussion, 8pm
9 Tasting: Dr. Kracker, 7pm
12 Post-show discussion, 8pm
14 First performance, Emotional Creature, 8pm
15 Unscripted Happy Hour, Hotel Shattuck Plaza, 5:30pm ●
15 Tasting: Semifreddi’s, 7pm
22 Opening-night dinner, Emotional Creature, Hotel Shattuck Plaza, 6pm ●
22 Opening night, Emotional Creature, Bistro Liaison, 6pm ●
24 Final performance, 7pm
28 Producer Night dinner, Emotional Creature, Bistro Liaison, 6pm ●

School of Theatre event
Donor appreciation event

THE BERKELEY REP MAGAZINE 2011–12 · ISSUE 7

The Berkeley Rep Magazine is published at least seven times per season.
For local advertising inquiries, please contact Ellen Felker at 510-548-0725 or efelker@berkeleyrep.org.

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Russell and Bernyce Price, joined in 2009

St. Paul’s Towers

Making you feel right, at home.
The theatre is a place where we can speak about the unspeakable. In the hands of artists of great skill, topics that we normally shun or find unbearable can become both riveting and entertaining. Many patrons have told me that before they saw *The Laramie Project* or *Ruined* or *The People’s Temple* (to name only a few of the many mentioned), they were skeptical if not downright averse to seeing a play that trafficked in material that they assumed would be too dark or oppressive to enjoy. But in each case they were shocked by the degree of empathy they felt, resulting in a viewing experience that was riveting and even revelatory.

Dael Orlandersmith has embarked upon a similar journey, taking the experience of boys and men who have been abused and transmuting their stories into a compelling, theatrical narrative. Dael’s great gift is her ability to create language that is simultaneously real and poetic, raw and beautiful, tragic and funny. She approaches character as if each person is a song, a unique blend of melody and rhythm that demands to be heard and sung on its own terms. Her scripts look like jazz scores, the rhythm of each phrase denoted with slash marks, words capitalized frequently to mark emphasis, the grammar presented on the page as a visual expression of identity. The final product resembles not a traditional play script but a linguistic installation, a testament to the fact that these word-songs can only be delivered and fully received through performance.

And that they are, in rather spectacular fashion. While we’ve produced many plays over the years where women have played men and vice versa, this piece marks the first time that an actor is exclusively playing members of the opposite sex. The intention is not to simply be clever or to showcase Dael’s formidable talents as a performer. A woman telling these particular stories creates both distance and empathy. She is reaching out as both an artist and a human being, giving voice to boys and men who are dealing with trauma, lending understanding and love to what lies outside her direct experience as a woman. The theatricality of the event is wedded to the humanity of Dael’s intentions. And that, my friends, is a formula for great theatre.

Sincerely,

Tony Taccone
FROM MAY THROUGH JULY we'll be producing the work of two remarkable women: *Black n Blue Boys / Broken Men* by Dael Orlandersmith and *Emotional Creature* by Eve Ensler. Dael and Eve could not be more different, and yet each in her own way uses the power of storytelling to bring — really to demand — that we engage our hearts and minds in the lives of people from whom we rarely hear.

Both women speak with an urgency that derives from their intense passion. When I read these two plays, I think of Willy Loman in *Death of a Salesman*, with his heart-wrenching appeal that “attention must be paid.” Through their plays, these women demand that we take in, unflinchingly, these stories of boys and girls because the mutual acts of telling and listening are the tools of transformation.

If you are a subscriber, *Black n Blue Boys* is your last show of the season. *Emotional Creature* is a nonsubscription event, and I encourage everyone who hasn't yet reserved tickets to this new play to do so by calling the box office or visiting our website.

*Emotional Creature* is funny, joyful, and deeply moving — the perfect complement to *Black n Blue Boys*. I don't think you want to miss it.

Susan Medak
REPORT

The 2012–13 season

Each year at Berkeley Rep, we offer you a compelling collection of plays. We invite artists who inspire us to bring their vision and imagination to our stage. We present work from different eras that we hope will change the way you think about theatre — and the way you think about life. This year is no different. We’re pleased to announce all seven plays in our upcoming season, and delighted to ask you to join us. Learn more at berkeleyrep.org/1213.

WEST COAST PREMIERE

Chinglish
Written by David Henry Hwang · Directed by Leigh Silverman
Main Season · Roda Theatre
A co-production with South Coast Repertory
David Henry Hwang won three Obies and the Tony Award for Best Play with popular scripts like M. Butterfly and FOB. Now he’s back with a canny comedy of cross-cultural errors. In Chinglish, an American businessman heads to Asia to score a lucrative contract for his family’s firm — but the deal isn’t the only thing getting lost in translation when he collides with a Communist minister, a bumbling consultant, and a suspiciously sexy bureaucrat. Two-time Obie-winner Leigh Silverman returns to Berkeley Rep to stage the twists in a terrific play she took to Broadway. Love is on the line, and laughter fills the ledger in Chinglish.

An Iliad
Adapted from Homer by Lisa Peterson & Denis O’Hare
Translation by Robert Fagles · Directed by Lisa Peterson
Limited Season · Thrust Stage
An ancient tale comes roaring back to life in a compelling new telling filled with contemporary wit and wisdom. The clash of swords and shields, the broken hearts and broken oaths, the bonds of friendship and family — An Iliad arises on a bare stage, told by an old man who’s seen too much. Obie Award–winner Lisa Peterson directs a stunning show that captures the grief and glory of the battle for Troy. Homer removes his armor on behalf of all humanity and reveals the truth within each of us. A hawk, a dove... An Iliad races through time to become breathtakingly relevant today.

WEST COAST PREMIERE

The White Snake
Adapted and directed by Mary Zimmerman
Main Season · Roda Theatre
A co-production with Oregon Shakespeare Festival
Mary Zimmerman is mesmerizing. From Metamorphoses to The Arabian Nights, audiences have embraced her enchanting adaptations of epic tales. Now the Tony Award–winning director casts a spell with The White Snake, a classic romance from Chinese legend. As she falls for a charming young man, a snake spirit discovers what it means to be human. But a monk objects, and the bride must unveil her magical powers to save their love. With the alluring and hypnotic White Snake, Zimmerman unwraps another exquisite gift for the holidays.
WORLD PREMIERE

Troublemaker
or The Freakin Kick-A Adventures of Bradley Boatright
Written by Dan LeFranc · Directed by Dexter Bullard
Limited Season · Thrust Stage
Only Berkeley Rep could unleash this wild world premiere, commissioned from hot young playwright Dan LeFranc. It’s nineteen mighty-eight. In working-class Rhode Island, Bradley and his bestest friend tangle with rich kid Jake Miller and his middle-school goons. And their nemesis has help from a bunch of grown-ups! Put down that backpack, turn up the soundtrack, and let’s cut class. Faster than a speedboat, more fun than a video game, Troublemaker has a sassy mouth and an irresistible heart of gold.

WORLD PREMIERE

Fallaci
Written by Lawrence Wright · Directed by Gregory Mosher
Main Season · Roda Theatre
Italian journalist Oriana Fallaci was larger than life. Her childhood courage resisting the Nazis fueled her work as a war correspondent with an antiauthoritarian zeal that perfectly matched the ’60s and ’70s. She gained fame by grilling Kissinger, Castro, Khomeini, Qadaffi, and other public figures who squirmed under her ferocious questioning. With Fallaci, Pulitzer Prize–winner Lawrence Wright turns the spotlight on a fellow reporter and her fascinating contradictions. In this world premiere, a young woman interviews the fiery author at the end of her life, when she became a darling of the right. What begins as a discussion of journalism ends with two women exchanging life-changing lessons about destiny and empathy. Don’t miss this sizzling new play penned by a revered writer from The New Yorker and staged by legendary director Gregory Mosher.

Pericles, Prince of Tyre
Written by William Shakespeare · Directed by Mark Wing-Davey
Main Season · Thrust Stage
Action, adventure, emotion, and awe... Expect that and more when Mark Wing-Davey brings a nimble take on Shakespeare to Berkeley Rep. The Obie Award-winning director served up such diverse works as Mad Forest, The Beaux’ Stratagem, and 36 Views. Now he delivers a riveting look at Pericles, Prince of Tyre. A virtuous man clings to the mast of a storm-tossed ship as his family reels from palace to brothel to a sacred Greek temple. Knights and pirates, villains and kings... Discover the excitement of Shakespeare all over again in Pericles. We promise: despite the tides of fate, the good guys are “led on by heaven and crown’d with joy at last.”

WEST COAST PREMIERE

Dear Elizabeth
Written by Elizabeth Bishop and Robert Lowell
Arranged by Sarah Ruhl · Directed by Les Waters
Main Season · Roda Theatre
Sarah Ruhl and Les Waters, acclaimed collaborators on Eurydice and In the Next Room (or the vibrator play), return to Berkeley Rep with another tale of love and longing. Dear Elizabeth follows the beautiful and bittersweet friendship between Elizabeth Bishop and Robert Lowell. Across oceans and continents, across three decades, these esteemed poets found a true marriage of minds in their eloquent correspondence. Dubbed the Dickinson and Whitman of the 20th century, they traded hundreds of vibrant, witty, and passionate letters that now spring to life on stage. This West Coast premiere paints an intimate portrait of two extraordinary—and quite ordinary—lives, told anew by two of the finest artists of our time.
berkeley rep has a long history of fostering new work. To date, the Theatre has produced 62 world premieres, 41 West Coast premieres, and 5 American premieres. So this spring, we launched what Artistic Director Tony Taccone calls “the most ambitious and exciting new-play program in our history.” The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work is a year-round program that houses all of the Theatre’s new-work development—and in July it will bring 80 artists together at the Harrison Street campus for its first summer residency.

“The Ground Floor serves up a veritable artistic feast,” Tony says, “a place where new ideas can be developed by top people in the field. The Ground Floor is just that. It’s designed to bring together artists of almost every variety to pursue creative ideas that require gestation and observation.”

While certainly ambitious, The Ground Floor also capitalizes on a hallmark of Berkeley Rep’s artistry. “We have a particular way of nurturing new work and cultivating relationships with artists and projects that we’re proud of,” says Madeleine Oldham, the program’s director and Berkeley Rep’s dramaturg. “The Ground Floor gives us an opportunity to bring those strengths into a larger landscape.”

In addition to seed funding from the Irvine Foundation and ArtPlace America, much of what makes The Ground Floor possible was Berkeley Rep’s move to its West Berkeley campus in early 2011. Moving to Harrison Street brought the vast majority of Berkeley Rep’s operations under one roof. Our staff has reaped the benefits, including the synergy of having a variety of departments working together allowing for everyone to have a better understanding of their colleagues’ work. The Ground Floor hopes to bring that same sense to each project that is a part of the Theatre’s new-work development. “Prior to this year, nearly all of our workshops have been done elsewhere.

Learn more about The Ground Floor at berkeleyrep.org/about/groundfloor.asp
“Bringing the work back to Berkeley is a fantastic opportunity both for the larger staff to be more involved in the new play development process, as well as to strengthen our relationship with the Bay Area community that so values innovation, research, and development.”

MEGHAN PRESSMAN

because it costs less to workshop them offsite,” Madeleine says. “The Ground Floor will prompt an exciting ripple effect by bringing people here to our community.”

For Meghan Pressman, Berkeley Rep’s associate managing director and managing director of The Ground Floor, this ripple effect is twofold. “Bringing the work back to Berkeley is a fantastic opportunity,” she says, “both for the larger staff to be more involved in the new–play development process, as well as to strengthen our relationship with the Bay Area community that so values innovation, research, and development.”

The first beneficiary of our newly streamlined process is Dan LeFranc’s Troublemaker, or the Freakin’ Kick-A Adventures of Bradley Boatright, which is being workshoped this summer and will receive its world premiere at Berkeley Rep next season.

“With that workshop happening here instead of in New York, our staff can get to know Dan; Dexter Bullard, the director; and this new play six months earlier than they normally would,” Madeleine says. “I’m looking forward to seeing how we as a staff can increase our investment and excitement with new plays when we get to see something much earlier in the process.”

While some projects may invite members of the Berkeley community in as audience members, others will operate totally differently and place greater emphasis on process as opposed to product. Amelia Roper, for instance, will spend her residency revising and expanding an existing script. In the same building, Greg Pierotti will work with eight collaborators to create a new play inspired by the Apology Line, Allan Bridge’s art piece that invited people to confess their crimes and errors on an anonymous answering machine.

By day, the artists work on their projects, but by evening they’ll come together for communal dinners. The combination of participants whets the mind’s appetite for what will be discussed around that large dinner table. What questions will be raised, for instance, when playwright Lynn Nottage, composer Erin Kamler, and director Chay Yew sit down for dinner together? Will Dan LeFranc’s interest in comic books and video games help Michael Mitnick in his attempt to dramatize the perfect crime? Dinner each evening will be a good opportunity for artists to collaborate across their various projects and disciplines.

“The nightly dinners will be the prime brain space for everyone taking part in the summer residency lab,” says Madeleine. “While a lot of great work will happen in the rehearsal room, we want to create a space where those ideas can percolate best. Having everyone in residence join us for these feasts is our way of providing the foundation for that to happen.”

In fact, food plays a larger creative role than sustenance alone. One of the biggest undertakings of The Ground Floor is the launch of the Food Project with a four-day research intensive where 20 writers will cover food-industry politics and foodie culture. Think of the Food Project as an amuse-bouche of all of the activity at the summer residency lab — the tip of the iceberg. The goal is to shape a collection of plays written by this cadre that will continue to evolve following their stay in Berkeley.

Ultimately, The Ground Floor hopes to serve as an incubator for many great artistic collaborations and interactions between a real variety of creative types, from playwrights and performance artists to musicians and choreographers. You can check out the full list on the right.

Thinking about the combination is almost too much for Madeleine. Her eyes light up as she grins and coyly admits, “I can’t choose a favorite — I’m too excited for all of them!”

2012 Summer Residency Lab

Marcus Gardley
The House that Will Not Stand

Madeleine George
The (curious case of the)
Watson Intelligence

Kathryn Keats
The Hummingbird

Carson Kreitzer & Erin Kamler
Runway 69

Dan LeFranc
Troublemaker, or The Freakin’ Kick-A Adventures of Bradley Boatright

Michael Mitnick
Little Bay Blue

Dominic Orlando
The Barbary Coast

Greg Pierotti
Apology

Amelia Roper
She Rode Horses Like the Stock Exchange

The Erika Chong Shuch Performance Project
After All

Heidi Stillman
The North China Lover

Meiying Wang
motherland / foreign relations
(we all here why you never call?)

Food Project writers:
FOR THOSE OF YOU WHO HAVE BEEN FOLLOWING ALONG, YOU already know that Berkeley Rep’s School of Theatre has been celebrating its 10th anniversary this season. We’ve been honoring the School with a series of retrospective articles in the 2011–12 season show programs. Now, as the season comes to a close, we offer a final impressive look at the breadth of the School’s programs and its growth over the past decade.

Before the School of Theatre was formed, Berkeley Rep had a limited number of arts-education programs. Today it has 15!

### Classes for youth, teens, and adults
- Sunday Sampler
- Summer Theatre Intensive
- Teen Actors Studio
- Teen Council
- Teen Night
- One-Acts Festival
- Sneak Peek
- Staff Development Program
- Teacher Advisory Group
- Docent Program
- Fellowship Program
- Teacher Trainings
- Student Matinees
- In-class Workshops for grades k–12

#### 10th Anniversary Season

#### Growing in numbers
As our programs have grown, so have our participants

<table>
<thead>
<tr>
<th>2001–02</th>
<th>2011–12</th>
</tr>
</thead>
<tbody>
<tr>
<td>42% Adults &amp; teachers</td>
<td>14% Youth</td>
</tr>
<tr>
<td>4% Families</td>
<td>40% Teens</td>
</tr>
</tbody>
</table>

Breakdown of School of Theatre participants

Interested in participating at the School of Theatre? Click berkeleyrep.org/school.
1 in 10

schools meets California state goals for arts instruction. Berkeley Rep offers 10 comprehensive in-class workshops that cover multiple California content standards for grades K–12.

2%
of California school districts’ budgets are allocated to arts education

10%
of Berkeley Rep’s budget is allocated to arts education

90,000 K–12 students served
in school workshops over the past 10 years. Note: Number of students per county are on average.

630 Sonoma
900 Napa
1,080 Solano
630 Marin
19,800 Contra Costa
53,730 Alameda
6,930 San Francisco
4,770 San Mateo
1,530 Santa Clara
Living downtown has its perks. Berkeley Rep has long enjoyed a harmonious relationship with the area — in fact, our own managing director, Susan Medak, also serves as the president of the Downtown Berkeley Association. So when our new neighbors in the Arpeggio building pitched the idea of a satellite Berkeley Rep campus in their brand-spanking-new facility, we jumped at the chance to get involved.

Expanding into the Arpeggio building on Center Street is a major development for both Berkeley Rep and the community. Our School of Theatre — which offers hundreds of classes every year for kids, teens, and adults — will get three new classrooms. That’s nearly double its current capacity. For School of Theatre director Rachel Fink, that’s music to her ears. “The extra space is a huge blessing,” she says.

With the additional classrooms, the School can expand its popular class schedule. Plus, the new rooms are larger, allowing for swordfighting-sized classes at Arpeggio while less-rambunctious classes like playwriting continue at the School on Addison Street.

When the Downtown Arts District was established, no one expected it would also become a major arts-education destination. Aurora Theatre moved in up the street in 2001, while the Jazzschool conducts classes in almost any instrument you can think of. Then Freight & Salvage, along with its music classes, moved in a couple of years ago. “One of the unexpected surprises with the Downtown Arts District,” Susan says, “is how much arts education is there. Now Arpeggio takes it one step further.”

Our new campus at Arpeggio also includes two new performance venues. Until now, our only such spaces have been the Roda Theatre and the Thrust Stage, but with a plethora of shows, special events, and outside rentals every season, both venues are almost always in use. The Arpeggio space allows
“One of the unexpected surprises with the Downtown Arts District is how much arts education is there. Now Arpeggio takes it one step further.”

SUSAN MEDAK
The new rooms are larger, allowing for swordfight-sized classes at Arpeggio while less-rambunctious classes like playwriting continue at the School on Addison Street.

us to add lectures, dinners, and even more special events to our schedule.

This is a benefit not just to Berkeley Rep but to the entire Berkeley community. In addition to our own events, we're committed to making these spaces available to other organizations in the city. In fact, we're already working in concert with Bay Area Children's Theatre and several other local arts and community organizations to provide them with an affordable location downtown.

After all, the heavy downtown foot traffic leads to increased visibility, which leads to larger audiences. Not every organization can afford to buy a permanent space downtown, which is why the public-use spaces in Arpeggio are so important. With very little overhead, smaller companies will be able to rent space from Berkeley Rep and reap the benefits of a downtown footprint. And if that wasn't enough, Kala Art Institute will be curating an outdoor gallery along the corridor connecting Addison to Center Street. That means one more venue for visual artists, and one more world-class art experience for Berkeley passersby. Sounds good to us.
Good time, great cause

BY MARIKO CONNER

At Berkeley Rep’s third annual Onstage gala at the Four Seasons San Francisco in April, over 380 friends of the Theatre took their cue to support Berkeley Rep and its School of Theatre.

Ticket sales cover just half of Berkeley Rep’s operating expenses. In order to raise the curtain on world-class productions, keep ticket prices affordable, and make educational opportunities available to Bay Area youth, the Theatre must raise an additional $3.7 million in Annual Fund support. Onstage is the season’s most important night to garner crucial funding for the Theatre’s artistic programming and arts-education outreach. And this year’s gala delivered, raising almost $540,000.

Supporting a great cause can be a great time, too. Costumes and set pieces from past productions decorated the entrance, and show art adorned the table centerpieces. After perusing the silent-auction offerings, guests savored a four-course meal prepared by Executive Chef Mark Richardson. Mistress of Ceremonies Rita Moreno brought down the house with a snappy retooling of “There’s No Business Like Show Business.”

After a live auction directed by Fritz Hatton, guests had a chance to “raise their paddles” for Berkeley Rep’s School of Theatre, which reaches over 23,000 Bay Area students each season and provides opportunities for students who might otherwise not have access to arts education. A video featuring several members of Berkeley Rep’s Teen Council as well as Emotional Creature playwright Eve Ensler earned enthusiastic applause and raised bid cards.

Halfway through the evening, Rita remarked, “From working on Master Class and then The Glass Menagerie—and this year, on my life story [Rita Moreno: Life Without Makeup]—Berkeley Rep has been an incredible home. It’s a special place because of its audiences and generous supporters.”
WHEN I THINK OF DAEL ORLANDERSMITH
the first word that comes to my mind is
“luminous.” She radiates passion, ideas, warmth,
and humor, and I always come away from
conversations with her feeling like the world
is a better place because she’s in it. She’s
fiercely honest, and pursues her boundless
curiosity with abandon. Here I had a welcome
chance to talk with her right before rehearsals
started for Black n Blue Boys / Broken Men.

CONTINUED ON NEXT PAGE
What do you think your responsibilities are as a storyteller?

If a play can invoke and provoke thought, that’s a good thing. With Black n Blue Boys / Broken Men, these are fictional stories. Of course you want there to be some deeper truth that resonates, and you want to reach people. But when people get into a bag where they’re saying all this stuff about being a positive role model, I don’t know, man. When people hold themselves up as examples, they’re crossing a boundary. You still have to write your plays, you still have to be in touch with the world and in touch with yourself, so when you start doing the spokesperson stuff, you limit yourself because you end up being a crowd-pleaser. And that does not interest me at all.

Well that’s very clear. I think that comes across not only in your work, but in your public profile, and even in preparing for this interview, I Googled you. There’s not very much online about you.

No, there is not. (Laughs) I’m keeping it like that, too.

I can tell. I think that’s kind of amazing in this day and age. So can you say a little bit about where the project came from, and how you came to want to do this one?

You know, things always come to me. Years ago I used to work as a social worker, and I was working in this house for runaway kids. It was hard, because it was actually an emergency shelter, which meant there was a high turnover. And those people had interesting stories. I would hear a lot from boys about them being molested and abused by women, not just men. It was understood that “Well, naw man, you’re not supposed to say anything.”

It made me also question manhood, womanhood. As a writer, an actor, and a rock fan, gender stuff always comes up. I came across a blurb somewhere or a quote that said some of the best actors are people who are androgynous. If you think about it, lots of the ones who are part of the collective unconscious, like Brando and James Dean, really are. People don’t think Brando’s androgynous, but I can see where he’s very androgynous, and James Dean is definitely androgynous, right? These are the people who shake your senses, when they challenge what all that [gender role] stuff means. I’m friends with Stewart Stern who wrote Rebel Without a Cause, he’s still alive.

Oh wow. How old is he?

Stewart is 86. Oh my God, you just reminded me, he had a birthday. I gotta call him. And back in the ‘40s, he was studying Jung then, the whole thing about anima/animus— anima being the feminine within the man and animus being the masculine within the woman. In Rebel Without a Cause, when he says, “What does it mean to be a man, what kind of guys do girls like?” and then Natalie Wood says, “A guy who can be a guy but can also cry and be gentle.” The film was released in ’55, but it was written in the late ‘40s! That’s mad, you know. Even when you watch Brando, there are these incredible moments when the planes of his face become almost feminine.

Now, having said that, I don’t necessarily believe that to be sensitive is feminine and to be aggressive is masculine in absolute. There are varying degrees, and in terms of behavior, it has always interested me how we treat boys and how we treat girls—the conditioning of both the sexes. And going beyond that, what joins us as people.

So we never really think about men being abused; we think about the penis being a weapon. And even beyond the sexual abuse, we just tend to think in terms of abuse in general, that it’s masculine. I think this is where sexual stereotypes come in, when people automatically assume that if a woman can give birth, she becomes nurturing. And there are certain women who have no business having kids. Like there are certain men who have no business having kids. How do we as women play into the machismo that a lot of people despise? Because a behavior can only survive if it’s fed into. I’m just trying to touch upon all of that, and then to go beyond that stuff and look at these guys as people.

How did you figure out that you wanted it to be all men in the play?

I guess because of what I just said. I think there is a masculine within me, and then there is a human within me. But in certain ways, I could talk to guys—I mean, when I was a kid, you know the ways certain women can gather together and talk amongst themselves? I can do that, but there are also certain things that I talk to guys about that they totally get but I found that I couldn’t talk to women about. I guess that might be the androgynous aspect of stuff too.

There’s certainly a conditioning that happens with men, as the expectation is to be more assertive and/or aggressive. Sometimes if I’m writing a male character I’ll have male actors say to me, “Oh, this is really cool.” I’ll be in the room, and the male actor and the male director will talk amongst themselves and they’ve totally forgotten that I’ve written it. And I just kinda go, “Hello?” I think, in a weird way, as open as they are, there’s a part of them that has to remind themselves that a woman has written this. And they kinda go, “Oh yeah, yeah, right, yeah yeah.”

That must be very satisfying though.

Yeah, it is. Yeah. But in a way, it’s also frustrating because I’m writing as a human too.

**SOME FACTS ABOUT CHILD ABUSE**

Every U.S. state has its own legal definition of child abuse stemming from the federal language, which defines abuse as: Any recent act or failure to act on the part of a parent or caretaker which results in death, serious physical or emotional harm, sexual abuse or exploitation; or an act or failure to act, which presents an imminent risk of serious harm.
You have a real fearlessness about going to dark places in your work. You're just completely, unabashedly, unafraid of going straight to the heart of whatever needs to be gotten to the heart of. Is that natural for you or did you have to cultivate that skill?
I've always been like that.

And you're like that as a person as well as a writer?
Yeah. You can't have one without the other. There is beauty within the other. There is a dark sexuality. People automatically assume that it's going to be violent and destructive. But sometimes you're put in touch with a certain kind of darkness that brings you to a light—when you're faced, say, with your own egomania, or your own bias, and you may have to figuratively and literally throw that up by acknowledging that it's there. And then you come into a light. Or, again, the dark richness.

It took me a long time to really understand Billie Holiday, for instance. I grew up around her music. It wasn't until I heard Lester Young's music coming from another room, and I realized, “Oh wow, it's not Lester Young playing, that's Billie Holiday singing.” So I began to sit down and listen, particularly to the later work. She did many versions of “My Man,” for instance, a song that came out in the ’40s. Piaf also did it, “Mon Homme,” right? It's what she brings to it—when she said, “he beats me too” and stuff like that.

You know, whether people care to admit it or not, they listen to that. You're not going to put on “A-Tisket, A-Tasket.” You're going to light your cigarette, pour your drink, and maybe sit in the dark with your cigarette and your drink and you're going to listen to that, because that's somebody being honest with you. That's what the darkness is about. All of us are supposed to be mental and emotional travelers, we're all supposed to acquaint ourselves with ourselves, and that includes the dark. You can really learn from the dark. It's a rite of passage, yeah?

I think that's beautiful, and really well said. Do people ever say it to you? Do people ever tell you your work is too dark?
Yes. All the time.

And do you say the same thing that you just said to me to them?
I do say that. I'm in a scary part of my life right now. By that what I mean is this: to be very blunt, I'm best known for Yellowman, and prior to that certain people know the solo work, and my name is so pretentious-sounding people think they know me when they don't.

(Laughs)
And that's bullshit, right? But the work is getting darker.

There are four major categories of maltreatment: neglect, physical abuse, psychological maltreatment, and sexual abuse.
The statistics are harrowing:

1 IN 6 BOYS will be sexually abused by age 18.
1 IN 33 MEN have been the victim of completed or attempted rape.
An average of nearly four children die everyday as a result of abuse or neglect (1,760 in 2007).
The work that I’m doing now, which has not “hit,” at least not in my lifetime, is the work that I’ve always wanted to do. I mean, I’m proud of all of it, but this is the stuff that really gets me going.

What is your favorite thing an audience member has ever said to you?

“You gave me permission to feel.”

That’s awesome. Wow.

You know who it came from?

Who?

An 11-year-old kid.

What?!?

Yeah.

That’s beautiful.

It’s really beautiful. That’s the best memory, yeah. That’s really nice.

Do people make assumptions that your work is autobiographical?

All the time. But see, people don’t realize, even if somebody’s writing something insipid, that’s autobiographical too. That’s what happened with the one-person genre, where it’s become this major confessional. Most people have an interesting life, it doesn’t necessarily mean it’s a piece of theatre, because theatre’s about a beginning, a middle, an end, a story, a conflict, a resolution — it’s about language and imagination. So, when people get up there and want to tell their life stories, you feel bad because there are a lot of unemployed actors, but I can’t help thinking, “What the hell are you telling me this for?” You know what I mean? (Laughs) There’s gotta be a reason besides just the facts. And what pisses me off about a lot of autobiographical one-person stuff is that people make themselves the victim. It’s just like, if you’ve lived on the planet for a certain amount of years, you’ve also hurt people. I want to hear about that. I want to hear about the beauty queen, but what happens when the beauty queen gets her face slashed. She has to reconcile herself and come from a whole different place. That’s interesting to me.

Why do you think so many people run away from the darkness these days?

They always have.

Really?

Yes, a lot of people always have. Because one of the hardest things in the world, I think, is to take responsibility for your own actions. The hardest thing in the world is to really be in a room with yourself and not have an “if,” “and,” “but,” or “because.” You did it, where are you going to go now? That’s where you find your strength, right?

How did you and director Chay Yew get together for this?

I’ve known Chay’s work for a while… I asked him, I think. I literally can’t remember, you know, because it’s been wacky. There’s this benefit thing called Theatrejam that I kinda helped do at the Rattlestick Theatre in New York. I put that into motion. I wrote these things and I asked Chay to direct it, but I also happened to like Chay’s work anyway, and we came across each other. That’s how it happened. I was talking to him about androgyny and gender and Red [Chay Yew’s script set during China’s Cultural Revolution] is a great play, and dramaturgically he’s smart.

The sexual abuse of children by women, primarily mothers, once thought to be so rare it could be ignored, constituted 25% (about 36,000 children) of the sexually abused victims. This statistic is thought to be underestimated due to the tendency of nondisclosure by victims. 

79.4% Adults perpetrators of child abuse are the parents of the victim.
Do you have a preference for performing or writing, or do you enjoy them both the same?

I prefer to write. The older that I get, I love being by myself, and I love writing, and sometimes it’s like pulling teeth to even get me to perform stuff. (Laughs)

Did you used to prefer performing?

I used to like both kind of equally. Because both of these things are immensely hard. But now it’s more so. I really prefer writing. Also I wish I knew how to paint, because I try to write like a painter. I also try to write like a musician—a rock-and-roll musician. I like those kinds of jobs. In my next life, to a certain degree, I’d love to be a rock-and-roll musician.

Well, that’s interesting because when you talk, you compare so many things to music. It’s amazing. It’s often how you explain things—you talk in music terms. so, you’ve also done film, and you’ve done poetry stuff—

I’ve done a little film, not a lot.

But you’ve done enough, I mean, to say that you’ve done it, right?

Well, I was in a Hal Hartley movie.

That counts.

I was in a movie with that boy Vincent Gallo. And I did a Michael J. Fox show — what was the name of that one?

Spin City?

Yeah.

You were on Spin City?

Yeah.

Wow.

Only those three things.

Well, OK, but those are three real things. That’s certainly more than I’ve done.

This sounds pretentious, but I do believe in theatre. ‘Cause I would have more money, for instance, if I knew how to write for film. Maybe I will learn for television, I don’t know, but I swear to God, it doesn’t interest me.

Well, that’s my next question: why theatre?

I love the immediacy. Theatre is immediate the way rock-and-roll is immediate. Television is not. People sometimes ask, “You think a record is immediate?” I do. The first time I heard the original “Light My Fire,” I was, let me see, that record came out in 1967, so I was 7 and a half. And I stopped what I was doing. You know John Densmore has become a friend of mine. He’s a Southern California boy. The Doors helped change my life. You know, sometimes the problem with people who get older is they know too much. They associate maturity with being closed down—they know everything and there’s no more curiosity, right? Some people ask, “Well, don’t you find the alternative to be adolescent?” I say “No, I don’t find them adolescent.”

I also say look at the chain reaction; because listening to The Doors led me to Rimbaud, Baudelaire. So it’s not just simply listening to them. And of course, Aldous Huxley. I read The Doors of Perception after listening to them. If it wasn’t for The Doors would there be a Nirvana? Would there be an Eddie Vedder? Would there be a Patti Smith? This is what I mean by having a chain reaction.

I haven’t been in a couple of years, but when I go to Paris, I go to the Père Lachaise, the famous cemetery, and Jim Morrison’s grave. Go in there and you see how the role of art, whether this person is dead or not, continues and how it alters lives.

I would guess that people say to you, “oh, Dael, you have such a youthful spirit” or whatever — it’s not about youthful spirit, it’s about still being interested in the world around you.

That’s right. There’s great music now. People talk about “Oh, when we were kids…” It’s like, it wasn’t that great. People wanna talk about “back in the day” as they get older. Look, I’m not America’s version of eye candy. Never was. I’m not saying it in a nasty way, it’s just the way it is. I come across actresses who are a little bit younger, say from their late 30s/early 40s on, and they’re knocking people like Scarlett Johansson, and I’m looking at them and going, “Well, you did the same thing 20 years ago. So what the fuck’s up your ass? Twenty years ago, you snatched somebody else’s husband or tried to use your sex appeal to get such and such.”

These are the same women on the one hand, who we’re talking about—they’re going through a rite of passage, going through darkness, right? If you want things to change, sometimes you have to make yourself the example, and it may mean you losing what’s there now in order for that to happen. There’s an emphasis on looks in this business, and people think they have to get face lifts in order to keep working. Do they think people can’t tell that they did that? Come on, be serious. If you want it to change, then make the change. You know Jacqueline Bisset? The English/French actress? She has a career that’s interesting. She

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**66% OF MEN SURVEYED**

in a National Violence Against Women Survey said that they were physically assaulted as a child by an adult caretaker.

**ALCOHOL & DRUG ABUSE**

is present in 81% of families with reported cases of child abuse, neglect, and maltreatment.

**MORE THAN 90%**

of juvenile sexual-abuse victims know their perpetrator in some way.
goes, “Look, this is no longer the ’50s. I’m born in 1944. I’ll take interesting supporting roles in films—if it’s a good role I’ll take it and I’ll get my ego out the way.” She does a lot of indie stuff in Europe. One other person I love is Jeanne Moreau. European women have less of a problem aging. Not that they don’t get work done, but they’ll tell you if they do.

**Why do you think we do have this problem?**

We’re a younger country, aesthetically. That has a lot to do with it. As diversified as it is, there’s still the expectation, because we’re young, for people to speak for as opposed to speak with. We’re not comfortable with going to certain places because we’re simply not used to it. We don’t have the practice. In Europe they’re not afraid — especially between France and Germany — to do dark work in film. But again, that’s the whole thing—we don’t have that kind of longevity of tradition the way they do.

**What haven’t you done yet that you’d like to do?**

I want to work abroad more. The goal at some point is to live between here and Europe.

**Do you know where?**

I think between France and Italy. I think more so France. I really want to explore Europe more—I feel connected when I’m there. I know people over there, and I like the fact that I can sit in a café and talk about work. And they have cell phones too, but they don’t use them like we do. The downside though is, here we go, that there’s never really been a tradition of black women in theatre, or black people in theatre there. In terms of France, you have male ex-pats, I mean obviously the jazz scene in Europe in general. And also black male writers, like Richard Wright and James Baldwin and Langston Hughes, lived there for awhile. But you never hear about any black women, and in terms of theatre, there aren’t any writers. If I was a singer and/or a dancer living there, that’s one thing, but as a black actor/writer... They’re trying to change that a little bit.

**You said you would split time — you would never leave New York, would you?**

Leave New York forever?

**Yeah.**

I don’t know. I don’t think I will, because I love this city, but also it can be dog eat dog and it’s rough. It’s my home, but I’m not feeling New York right now. Would I leave New York permanently? I don’t think so, but if there was something that arose, I’m not saying I wouldn’t, either. You never know. Maybe I’ll come live in Berkeley.
Berkeley Rep is proud to present a powerful new play from Tony Award–winner Eve Ensler, creator of the phenomenal Vagina Monologues. Staged by Obie Award–winning director Jo Bonney and performed by a talented ensemble of young women, Emotional Creature is made up of original monologues and irresistible songs about girls that places their stories squarely center stage. Based on Eve’s bestselling book I Am an Emotional Creature, the play gives full expression to their secret voices and innermost thoughts, highlighting the diversity and commonality of the issues they face.

Emotional Creature’s road to Berkeley has taken it from Paris to South Africa, where a workshop performance played to sold-out crowds of teens and their parents and garnered praise from the South African press. And now it receives its world premiere here at Berkeley Rep starting June 14. Don’t miss this highly anticipated summer theatrical event!

“The allure of an Ensler script is that no matter how provocative and bold, it always carries a celebratory tone. And this is a celebration of a girl revolution in flight.” —The Mercury (South Africa)

“Emotional Creature is about being a girl in the world in 2012 and about discovering the girl in each of us. It is about telling secrets and breaking taboos and building a posse. Where else would we begin this in America than Berkeley, in what other theatre than Berkeley Rep, which has a gorgeous history of pushing the edge, engaging in social issues, and conjuring community.”—Eve Ensler
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Berkeley Repertory Theatre, in a co-production with Goodman Theatre, presents the world premiere of

BLACK N BLUE BOYS / BROKEN MEN

WRITTEN AND PERFORMED BY
DAEL ORLANDERSMITH

DIRECTED BY
CHAY YEW

MAY 25–JUNE 24, 2012
THRAST STAGE · LIMITED SEASON

Black n Blue Boys / Broken Men runs 90 minutes with no intermission

Black n Blue Boys / Broken Men is made possible thanks to the generous support of

SEASON PRODUCERS
Wayne Jordan & Quinn Delaney
Marjorie Randolph
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Frances Hellman & Warren Breslau
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The actor and stage manager in this production are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. Black n Blue Boys / Broken Men was commissioned and produced by Berkeley Repertory Theatre and Goodman Theatre.
Less than thirty minutes from San Francisco, Wilder is a new community designed to live in harmony with nature. Nestled in a small valley and surrounded by hundreds of acres of preserved open space, Wilder features crafted homes and custom homesites accompanied by a private swim club, playfields, trails and one of the best school districts in the state.

We invite you to discover Wilder and join the journey.
Dael Orlandersmith
PLAYWRIGHT/PERFORMER

Dael Orlandersmith made an indelible impression on local audiences with Berkeley Rep’s production of Yellowman. That play, which was a finalist for the Pulitzer Prize, was commissioned and originally produced by McCarter Theatre Center. Dael performed in that premiere and in a subsequent run at Manhattan Theatre Club. Yellowman also earned her the Susan Smith Blackburn Award and a Drama Desk Award nomination; Vintage Books and Dramatist Play Service published the script in a collection with her earlier works. In the 1990s, Dael toured extensively throughout the U.S. and Australia with the famed Nuyorican Poets Café before focusing her attention on playwriting. In 1996, she earned an Obie Award for writing and starring in Beauty’s Daughter. Her play Monster also premiered that year at New York Theatre Workshop, followed by The Gimmick in 1997, which was commissioned by McCarter and premiered on its second stage before going on to great acclaim at Long Wharf Theatre and NYTW. Her recent work includes Bones and Stoop Stories, both premiering at the Kirk Douglas Theatre; The Blue Album, a collaboration with David Cale at Long Wharf; HorseDreams at Rattlestick Playwrights Theater; and Suicide Girls, commissioned by Atlantic Theater Company. Dael is the recipient of a Guggenheim Award, the Helen Merrill Emerging Playwrights Award, a Lucille Lortel Playwrights Fellowship, a PEN/Laura Pels Foundation Award, and a Whiting Award. She has taught playwriting and solo performance at Princeton University, Sarah Lawrence College, and Yale University.

Chay Yew
DIRECTOR

Chay Yew is the artistic director of Victory Gardens Theatre in Chicago. His work has been seen at American Conservatory Theater, Cincinnati Playhouse in the Park, Cornerstone Theater Company, Curious Theatre Company, East West Players, the Empty Space, Gala Hispanic Theatre, Geva Theatre Center, Goodman Theatre, the Humana Festival at Actors Theatre of Louisville, the Huntington Theatre Company, the Kennedy Center, Long Wharf, the Mark Taper Forum, National Asian American Theatre Company, Northlight Theatre, NYTW, Oregon Shakespeare Festival, Pillsbury House Theatre, Playwrights Horizons, Portland Center Stage, The Public Theater, Round House Theatre, Singapore Repertory Theatre, Theatre @ Boston Court, and Woolly Mammoth Theatre Company, amongst others. His opera credits include the world premiers of Osvaldo Golijov and David Henry Hwang’s Ainadamar (a co-production with Tanglewood Music Center, Lincoln Center for the Performing Arts, and Los Angeles Philharmonic) as well as Rob Zuidam’s Rage d’Amors at Tanglewood. An alumnus of New Dramatists, Chay also serves on the executive board of the Society of Stage Directors and Choreographers. He is a recipient of the Obie Award and Dramalogue Award for direction.

Daniel Ostling
SCENIC DESIGNER

Daniel Ostling is a scenic designer based in San Francisco and New York whose credits at Berkeley Rep include The Arabian Nights, Argonautika, Closer, Metamorphoses, and The Secret in the Wings. His recent designs include Candle at the Goodman, the Huntington, and the Shakespeare Theatre Company; Clybourne Park on Broadway (Tony nomination) and at the Taper; The Convert at McCarter, the Goodman, and the Kirk Douglas Theatre; Elizabeth Rex and A Midsummer Night’s Dream with Chicago Shakespeare Theater; Endgame and Play at ACT; The Verona Project at California Shakespeare Theater; and The White Snake at osf. Daniel’s upcoming projects include Eastland at Lookingglass Theatre Company, where he is an ensemble member. He has worked throughout the country including at Brooklyn Academy of Music, Lincoln Center, the Metropolitan Opera, Playwrights Horizons, and The Public/New York Shakespeare Festival. Internationally, his work has been seen in London and Melbourne. Daniel is an associate professor at Northwestern University in Chicago.

Anita Yavich
COSTUME DESIGNER

Anita Yavich’s designs have been seen in the Broadway shows Anna in the Tropics, Chinglish, and Venus in Fur. Her other New York credits include Civil Sex, Kit Marlowe, Measure for Measure, Pericles, and The Winter’s Tale at The Public/New York Shakespeare Festival; Coralline, The Submission, and The Wooden Broeks at MCC Theater; Coriolanus, Macbeth, Syme, and The Taming of the Shrew at Theatre for a New Audience; Henry V with the New Victory Theater and the Guthrie Theater; Iphigenia 2.0 at Signature Theatre Company; and New Jerusalem, Orlando, and Texts for Nothing at Classic Stage Company. Anita’s opera designs include Cynara de Bergerac at La Scala, the Met, and the Royal Opera House; Fidelio, Das Rheingold, Salome, and Die Walküre at Washington National Opera; Der Fliegende Holländer and The Silver River at the Spoleto Festival USA; Madame Butterfly at Houston Grand Opera and Grand Théatre de Genève; the international tour of Steve Reich’s Three Tales; and Les Troyens at the Met. She also was the puppet and costume designer for Salzburger Marionettentheater’s The Sound of Music. Anita is the recipient of a 2006 Obie Award.

Ben Stanton
LIGHTING DESIGNER

Ben Stanton is currently represented on Broadway by Seminar at the John Golden Theater and off Broadway by Regrets at MTC and You’d Better Sit Down at the Flea Theatre. His recent New York credits include Angels in America at the Signature, Assistance at Playwrights Horizons, CQ/CX at Atlantic, No Place To Go at Joe’s Pub @ The Public, and The Whipping Man at MTC, which earned him a Lortel Award and a Drama Desk nomination, as well as productions at LCT3, MCC, NYTW, The Public, and Roundabout Theatre Company, among others. Ben’s recent regional productions include Humor Abuse at ACT, Poor Behavior at the Taper, and Some Lovers at the Old Globe, as well as productions at Actors Theater of Louisville, Bay Street Theatre, Chautauqua Theatre Company, Cincinnati Playhouse in the Park, Dallas Theater Center, Hartford Stage, the Huntington, Intiman Theatre, La Jolla Playhouse, Long Wharf, McCarter, Paper Mill Playhouse, Philadelphia Theatre Company, the Repertory Theatre of St. Louis, South Coast Repertory, Westport Country Playhouse, and Williamstown Theatre Festival. Ben also designs lights for concerts and tours; his recent collaborations include Beirut, Regina Spektor, Sufjan Stevens, and St. Vincent.

Mikhail Fiksel
SOUND DESIGNER

Mikhail Fiksel is delighted to make his debut with Berkeley Rep. His recent regional and off-Broadway credits include The Elaborate Entrance of Chad Deity at the Second Stage Theatre and Geffen Playhouse, In the Next Room (or the vibrator play) at the Repertory Theatre of St. Louis, and Mauritius at Milwaukee Chamber Theatre, as well as projects with numerous Chicago theatres including the Goodman, Lifeline Theatre, Next Theatre, Northlight Theatre, Redmoon, TimeLine Theatre Company, Victory Gardens, and Writers’ Theatre. Mikhail has received an After Dark Award, a Garland Award, six Joseph Jefferson Awards, a Lucille Lortel Award, and the Michael Maggio Emerging Designer Award. He is an ensemble member of 2nd Story and Strawdog; an artistic associate with Collaboration, Redmoon, and Teatro Vista; a resident artist with Albany Park Theatre Project; and on the faculty at Loyola University Chicago. Visit michaillfiksel.com.

Madeleine Oldham
DRAMATURG

Madeleine Oldham is the director of Berkeley Rep’s Ground Floor and its resident dramaturg. As literary manager and associate dramaturg at Baltimore Centerstage, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw...
an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman. Madeleine served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire Theatre Company, the Kennedy Center, New Dramatists, Eugene O’Neill Theater Center, and Portland Center Stage.

Leslie M. Radin

STAGE MANAGER

Leslie is in her ninth season with Berkeley Rep. She started as the stage management intern in 2003 and is thrilled to be here working on Black n Blue Boys / Broken Men. Her favorite past productions include In the Next Room (or the vibrator play), The Lieutenant of Inishmore, Passing Strange, The Pillowman, and The Secret in the Wings. She has also worked with the act MFA program, Berkeley Rep’s School of Theatre, Center Repertory Company, San Francisco Playhouse, SF Opera’s Merola Program, and the New Victory, where she traveled with Berkeley Rep’s production of Brundibar/But the Giraffe.

Goodman Theatre

Named the country’s Best Regional Theatre by Time magazine (2003), Goodman Theatre has been internationally recognized for its artists, productions, and educational programs since 1925. Artistic Director Robert Falls’ and Executive Director Roche Schulfer’s leadership has earned unparalleled artistic distinction and garnered hundreds of awards, including the Tony Award for Outstanding Regional Theatre (1992). Chicago’s oldest and largest not-for-profit producing theatre, the Goodman recently celebrated the 10th anniversary of its state-of-the-art two-theatre complex in Chicago’s downtown theatre district, and has experienced unprecedented success over the past 10 years in its new facility, earning more than 90 awards for its productions and producing 25 new-work commissions.

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 took two shows from Berkeley Rep to Broadway: Sarah Jones’ Bridge & Tunnel, which won a Tony Award for its star, and Carrie Fisher’s Wishful Drinking, which set box-office records in Berkeley 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 Tiny Kushner. Two of Tony’s recent shows transferred to London: Continental Divide played the Barbican in 2004, and Tiny Kushner played the Tricycle Theatre in 2010. His many regional credits include Actors Theatre of Louisville, Arena Stage, the Eureka Theatre, the Huntington, osf, The Public, Seattle Repertory Theatre, and Yale Repertory Theatre. Known
“I say ‘bravo’ to my bank—First Republic’s performance has been extraordinary.”

YUAN YUAN TAN
Principal Dancer
San Francisco Ballet
as a director, he recently turned his hand to playwriting, and two of his scripts premiered this season: *Ghost Light* and *Rita Moreno: Life Without Makeup*.

**Susan Medak**
**MANAGING DIRECTOR**
Susan has served as Berkeley Rep's managing director since 1990, leading the administration and operations of the Theatre. She has served as president of the League of Resident Theatres (LORT) and treasurer of Theatre Communications Group, organizations that represent the interests of nonprofit theatres across the nation. Susan chaired two panels for the Massachusetts Arts Council and has also served on program panels for the National Endowment for the Arts. Closer to home, Susan chairs the Downtown Berkeley Business Improvement District and serves as president of the Downtown Berkeley Association. She is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. Susan serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies' Literary Guild and Trekking Society. She lives in Berkeley with her husband.

**Karen Racanelli**
**GENERAL MANAGER**
Karen joined Berkeley Rep in 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 overseen the day-to-day operations of the Theatre, supervising the box office, company management, and IT. She has represented the League of Resident Theatres during negotiations with both Actors’ Equity Association and the Union of Stage Directors and Choreographers. Prior to her tenure at Berkeley Rep, Karen worked for Theatre Bay Area as director of theatre services and as an independent producer at several Bay Area theatre companies. She has served on the boards of Climate Theater, Overtone Theatre Company, and Park Day School, and is currently on the board of the Julia Morgan Center. Karen is married to arts attorney MJ Bogatin and they have two children.

**Amy Potozkin**
**CASTING DIRECTOR**
Amy is in her 22nd season with Berkeley Rep. She has also had the pleasure of casting projects for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, 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; *Haiku Tunnel* and the soon-to-be-released *Love and Taxes* by Josh Kornbluth; and the upcoming feature film *Beyond Redemption* by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist-in-residence.
She has been a coach to hundreds of actors, teaches acting at Mills College, and leads workshops at Berkeley Rep’s School of Theatre and numerous other venues in the Bay Area.

**Michael Suenkel**  
**Production Stage Manager**  
Michael began his association with Berkeley Rep as the stage management intern for the 1984–85 season and is now in his 18th year as production stage manager. Some of his favorite shows include 36 Views, Endgame, Eurydice, Hydriotaphia, and Mad Forest. He has also worked with the Barbican in London, the Huntington, the Juste Pour Rire Festival in Montreal, 1jr, Pittsburgh Public Theater, The Public and Second Stage Theatres in New York, and Yale Rep. For Magic Theatre, he stage-managed Albert Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

**Marjorie Randolph**  
**Season Producer**  
Marjorie is president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She recently moved back to Berkeley after retiring as head of worldwide human resources for Walt Disney Studios. During her tenure at Berkeley Rep, she has produced 16 plays. A member of the California Bar and a former president of California Women Lawyers, she serves on the National Advisory Panel of the Institute for Research on Women and Gender at Stanford University.

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

**Frances Hellman & Warren Breslau**  
**Executive Producers**  
Warren and Frances are avid watchers of live theatre, which includes an annual pilgrimage to London’s West End. Having loved Berkeley Rep for years, they are thrilled to sign on as producers of Black n Blue Boys / Broken Men. They are very proud of the cutting-edge, exceptional theatre that Berkeley Rep continuously produces. Frances’ day job is as a professor of physics at UC Berkeley, and Warren is a machinist and welder at 5th Street Machine Arts.

**The Strauch Kulhanjian Family**  
**Executive Producers**  
Roger Strauch is a former president of Berkeley Rep’s board of trustees and a current
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Richard Markell
Dale & Don Marshall
Sumner & Hermine Marshall
Rebecca Martinez & Peter Sloss
Suzanne & Charles McCulloch
Miles & Mary Ellen McKey
Susan Medak & Greg Murphy
Toni Mester
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Estate of Nancy Crole
Estate of John E. & Helen A. Manning
Estate of Margaret Purvine
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Estate of Suzanne Adams
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Estate of Nancy Crole
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Estate of Margaret Purvine
Estate of Harry Weinginer

Members of this Society, which is named in honor of Founding Director Michael W. Leibert, have designated Berkeley Rep in their estate plans. Unless the donor specifies otherwise, planned gifts become a part of Berkeley Rep’s endowment, where they will provide the financial stability that enables Berkeley Rep to maintain the highest standards of artistic excellence, support new work, and serve the community with innovative education and outreach programs, year after year, in perpetuity.

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

Managing Director
Susan Medak

General Manager
Karen Racaneli

ARTISTIC

Artistic Associate & Casting Director
Amy Potozkin

Artistic Associate
Mina Morita

Director, The Ground Floor/Resident Dramaturg
Madeleine Oldham

Literary Associate
Julie McCormick

Artists under Commission
David Adjmi
Glen Berger
Marcus Gardley
Dan LeFranc
Tarell McCraney
Dominic Orlando
Stew/Heidi Rodewald

PRODUCTION

Production Manager
Tom Pearl

Associate Production Manager
Amanda Williams O’Steen

Company Manager
Megan Wygant

STAGE MANAGEMENT

Production Stage Manager
Michael Suenkel

Stage Managers
Cynthia Cahill
Leslie M. Radin
Kathy Rose

Assistant Stage Managers
Rachel Motz
Karen Szpaller

Production Assistants
Meghan McClintock
Amanda Warner

STAGE OPERATIONS

Stage Supervisor
Julia Englendorn

PROPERTIES

Properties Manager
ashley daw"n

Assistant Properties Managers
Gretta Grazer
Jillian A. Green

SCENE SHOP

Technical Director
Jim Smith

Associate Technical Director
Ryan O’Steen

Shop Foreman
Sam McKnight

Master Carpenter
Colin Babcock

Carpenter
ET Hazard III

SCENIC ART

Charge Scenic Artist
Lisa Lázár

COSTUMES

Costume Director
Maggy Yule

Draper
Kitty Munzel

Tailor
Kathy Kellner Griffith

First Hand
Janet Conroy

Wardrobe Supervisor
Barbara Blair

ELECTRICS

Master Electrician
Frederick C. Geffen

Production Electricians
Christine Cochran
Kenneth Cote

SOUND

Sound Supervisor
James Ballen

Sound Engineer
Angela Don

ADMINISTRATION

Controller
Suzanne Pettigrew

Director of Technology
Gustav Davila

Associate Managing Director
Meghan Pressman

Executive Assistant
Andrew Susskind

Bookkeeper
Kristin Cato

Human Resources Manager
David Lorenc

Human Resources Consultant
Laurel Leichter

Database Manager
Diana Amezquita

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Associate Director of Development
Daria Hepp

Director of Individual Giving
Laura Fichtenberg

Institutional Grants Manager
Bethany Herron

Special Events Manager
Lily Yang

Individual Giving Associate
Sarah Nowicki

Development Database Coordinator
Jane Voytek

Development Associate
Beryl Baker

PATRON SERVICES

Patron Services Manager
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House Manager
Debra Selman

Assistant House Managers
Natalie Bulkeley
Octavia Driscoll
Aleta George
Michael Grunwald
Ayanna Makalani
Kyle Sircus

Concessionaires
Akasha Atherton
Amy Bobeda
Natalie Bulkeley
Mariko Conner
Alex Thomas
Jamaica Montgomery-Glenn
Stephanie Graham
Wendi Gross
Kathryn Guick
Emily Hartman
Mary Kay Hickox
Champagne Hughes
Kimberly “Milk” Jew
Maria Jimenez
Anya Kazimierski
Devon Labelle
Alling Langin
Hannah Lennett
Margot Leonard
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Candice McDowell
Vita O’Shea
Gayle Reiss
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April Szemore-Barber
Andrew Susskind
Nancy Villatoro
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Nelson & Marilyn Goodman

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Box Office Supervisor
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Amy Bobeda
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Luiza Frasconi
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Director of Marketing & Communications
Robert Swiebel

Director of Public Relations/Associate Director of Marketing & Communications
Terence Keane

Art Director
Chesire Isaacs

Marketing Manager & Multimedia Producer
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Communications Manager
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Carla Turley

Webmaster
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Program Advertising
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Facilities Director
Emiel Moeller

Facilities Coordinator
Lauren Shorofsky

Building Engineer
Thomas Tran

Maintenance Technician
Johnny Van Chiang

Facilities Assistant
Kevin Barry
Sonny Hudson
Sophie Li
Carlos Mendoza

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Director of the School of Theatre
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Associate Director
Mary Beth Cavanaugh

Jan & Howard Oringer Outreach Coordinator
Dave Maico

Community Programs Manager
Benjamin Hanna

School Administrator
Emika Abe

Registrar
Kate Riemann

Faculty
Renzo Ampuero
Joel Ben Isy
Erica Blue
Rebecca Castelli
Ron Campbell
Deborah Eubanks
Sara Felder
Nancy Gold
Gary Graves
Marvin Greene
Mundo Gouveia
Benjamin Hanna
Melissa Hillman
Ben Johnson
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Devon Labelle
Julian Lopez-Morillas
Dave Maier
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Patricia Miller
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Lisa Anne Porter
Diane Rachel
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Gendell Hing-Hernández
Ben Johnson
Deborah Eubanks
Marit Martinez
Sarita Ocón
Carla Pantoja
Lexie Papeo
Tommy Shepherd
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Brandon Weinbrenner

Company/Theatre Management Fellow
Kathryn Guick

Costume Fellow
Amy Bobeda

Development Fellow
Marlo Conner

Education Fellow
Hannah Lennett

Graphic Design Fellow
Mary Kay Hickox

Harry Weininger Sound Fellow
Eliot Ares

Lighting / Electrics Fellow
Ailing Langin

Marketing & Communications Fellow
Kyle Sircus

Peter F. Slos Literary / Dramaturgy Fellow
Kathleen Martinelli

Production Management Fellow
Gayle Riess

Properties Fellow
Akasha Atherton

Scenic Art Fellow
Anya Kazimierski

Scenic Construction Fellow
Benjamin Sandberg

Affiliations

The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in C l o s t Theatres are represented by United Scenic Artists Local 829, IATSE.
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Request information
To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email info@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Gmail, Yahoo, or other online email accounts, please authorize patronreply@berkeleyrep.org.

Tickets/box office
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Call 510 647-2949
Click berkeleyrep.org anytime
Fax: 510 647-2975
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Bring 10-14 people and save 55¢ per ticket; bring 15 or more and save 20%. And we waive the service charge. Call Cari Turley at 510 647-2918.

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If you can bring at least 10 people, we’ll give you a code for 20% off tickets to up to five performance dates. Learn more at berkeleyrep.org/entourage, or contact Cari Turley at cturley@berkeleyrep.org, or call 510 647-2918.

Student matinee
Tickets are just $10 each. Learn more at berkeleyrep.org/studentmatinees. Call Cari Turley at 510 647-2918.

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.

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

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

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

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

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

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

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 510 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.

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.

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The original Broadway cast of The Scottsboro Boys. Photo by Paul Kolnik.
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