EMOTIONAL CREATURE

A NEW PLAY BY EVE ENSLER
DIREC TED BY JO BONNEY
Spring is in the air. Friendships are blooming. And Wilder is pleased to welcome Shapell Homes to the neighborhood. With more than 50 years of experience building award-winning homes, Shapell brings a commitment to expert craftsmanship and design that is pure Wilder. We look forward to their first release of homes later this year.

Wilder is a new community featuring custom homes and homesites surrounded by hundreds of acres of open space, a private swim club, playfields, trails and one of the best school districts in the state.

Home is here. Come see.
IN THIS ISSUE

A letter from the managing director
PAGE 5

Bring your Entourage, leave the hassle
PAGE 7

All you can eat: The Food Project
PAGE 8

Inside the literary department
PAGE 11

Turning Monologues into conversations
PAGE 12

Power to the teens
PAGE 14

On the Eve of change
PAGE 18

The Refusers
PAGE 22

BERKELEY REP PRESENTS

Emotional Creature
PAGE 23

Profiles
PAGE 24

CONTRIBUTORS

Foundation, corporate, and in-kind sponsors
PAGE 32

Individual donors to the Annual Fund
PAGE 33

40th Anniversary Campaign
PAGE 35

Michael Leibert Society
PAGE 35

ABOUT BERKELEY REP

Staff and affiliations
PAGE 37

Board of trustees and sustaining advisors
PAGE 38

FYI

Everything you need to know about Berkeley Rep’s box office, gift shop, seating policies, and more
PAGE 39

THE BERKELEY REP MAGAZINE 2011–12 · SPECIAL ISSUE

Editor
Karen McKevitt

Art Director
Cheshire Isaacs

Designer
Mary Kay Hickox

Writers
Amy Bobeda
Kathleen Martinelli
Julie McCormick
Karen McKevitt
Kyle Sircus
Cari Turley

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

On the cover: poster design by the Pekoe Group

CALENDAR

Unless otherwise noted, all events are for Emotional Creature.

JUNE
14 First performance, 8pm
15 Unscripted Happy Hour, Hotel Shattuck Plaza, 5:30pm
15 Teen Night, 6:30pm
15 Tasting: Semifreddi’s, 7pm
17 Father’s Night, 7pm
18 Summer Theatre Intensive (Session One) begins
21 Summer Solstice Night, 8pm
22 Opening-night dinner, Hotel Shattuck Plaza, 6pm
22 Opening Night, 8pm
23 Mother’s Night, 8pm
24 Final performance, Black n Blue Boys / Broken Men, 7pm
25 Teen Actors Studio starts
28 Producer Night dinner, Bistro Liaison, 6pm
28 LGBT Night, 8pm
29 Tasting: Quady Winery, 7pm
29 Date Night, 8pm
30 Tasting: Quady Winery, 7pm

JULY
1 Tasting: Quady Winery, 6pm
2 School of Theatre summer session begins
5 Independence Night, 8pm
6 Tasting: Quady Winery, 7pm
7 Teen Actors Studio final performance, 7:30pm
13 Summer Theatre Intensive (Session Two) begins
14 Tasting: Urbano Cellars, 7pm
15 Final performance, 7pm
17 Summer Theatre Intensive (Session Two) begins

School of Theatre event
Donor appreciation event
It's ambitious, but we're trying to change the world, one play at a time.

To help, visit berkeleyrep.org/consider

Leave a little different

Berkeley Rep

though
thought

shiny, fresh

for the slap of a

Waiting
Waiting
Waiting
Waiting
We savor it,
of anticipation,
of moment
That delicious

Pause

Pregnant

Consider
EVE ENSLER IS A FORCE OF NATURE. There is simply no other way to describe her. She has the zeal of a missionary, which when combined with her intelligence and her capacity for empathy, makes her a powerful agent of change. And Eve is unabashedly on a mission to empower women, particularly young women, around the world. Her favorite message-delivery system has been and continues to be theatre.

It is so heartening to see a new play by Eve on our stage. She writes, she gives speeches, she performs...but again and again, Eve is drawn to the theatre for its capacity to touch people in profound and personal ways. In fact, there may not be another living playwright who has forged such a powerful link between theatre and social change or who makes a more essential link between watching and doing. Her intention is to inspire you to get out of your seat and transform the world.

At Berkeley Rep we always hope that the work we produce will speak to the moment in which we live. It is always our goal that people should leave each show with a new insight, a fresh perspective, an impulse to take action. So we’re thrilled to present the world premiere of Emotional Creature by a terrific creative team and performed by a cast of stellar young women.

With this play, more so than many others, we further one of our ambitions—to try to change the world. So, if you are moved by Emotional Creature and want to find out how you too can help, visit berkeleyrep.org/ecaccess for suggestions about how you can take action. And visit V-girls.org. Become part of a global movement!

Susan Medak
Managing Director
LET'S SAY YOU RUN A BOOK CLUB. You're reading Elizabeth Bishop's North & South, and you want to get everyone together to see our production of Dear Elizabeth next season. Great idea! Everyone's excited, but Julie and Mark can't go on Saturday, and that's when everyone else is free. What to do?

Sure, everyone could buy their own tickets at full price, but with a group of 12, shouldn't you be entitled to a group discount? We think so. That's why we created Entourage, the flexible program for groups of people who don't want to waste time on logistics.

Here's how it works: you pick a handful of dates that work for your group. Within one business day, we'll send you a special code (let's call ours BOOKCLUB) that lets your friends buy their own tickets at 20 percent off. It works on every date you choose, so whether you've got one guy with a scheduling conflict or a different group every weekend, everyone gets the discount. They'll just type in BOOKCLUB when they buy their tickets online, and poof—20 percent of the ticket price just disappears. (We'll even zap the service fee.)

Everyone in the group saves money, but here's the best part: if your Entourage winds up with 15 or more people, you get a free ticket to a future Berkeley Rep show—all for picking some dates and sending an email! What could be easier than that?

Visit berkeleyrep.org/entourage for the nitty-gritty, as well as a witty video with celebrity Entourage enthusiast Rita Moreno. (Trust us, it's two minutes well spent.)

Get creative!

Berkeley City College uses Entourage to get low-cost tickets for their drama classes. Are you a teacher? Pick a week's worth of shows before the discussion day, and your students can attend whenever it's convenient. No more headcounts or money to collect!

For Emotional Creature, some generous souls set up a buy-one-donate-one Entourage. In addition to saving 20 percent on their own tickets, their code also includes an automatic donation to our Community Access fund, which provides free tickets to local nonprofits and government agencies working with women and girls.

Do you have a great idea you don't see here? Get in touch and let us know. We're always open to exploring new ways to make Entourage work for you.
Clockwise from the tractor photos by Lee Cannon, Dr EG, Cary Bass, Shantal Ruiz, Vera Yu, David L, Cheshire Isaacs, Joost J. Bakker, Michael Saechang, Lily Rothrock.
All you can eat: The Food Project

BY JULIE MCCORMICK

There are many things to look forward to this July: sunny days at the beach (well, sort of), the Olympics, fireworks, heirloom tomatoes, barbecues... and The Ground Floor’s first summer lab. In addition to providing space, time, and resources for independent artists to work on their projects, the summer lab also gives Berkeley Rep a chance to develop work from the ground up. The Food Project is one of these ventures.

Loosely modeled on The Great Game: Afghanistan, which appeared on the Roda Stage in 2010, the Food Project explores our relationship with food and its journey to our plates. The Great Game was a series of short plays by 12 different artists exploring the past 150 years of Afghan history. The cycle, both intimate and epic in scale, was performed over a period of three evenings or in one marathon burst on the weekend. After The Great Game’s success, the seed was planted to create Berkeley Rep’s own piece using this structure.

“We loved the idea of being able to go into incredible depth with a subject, far more than is possible in a typical two-hour performance,” says Madeleine Oldham, resident dramaturg at Berkeley Rep and director of The Ground Floor.

Yet while the artistic-team members at Berkeley Rep knew that they wanted to explore a topic with this

Food Project writers
Adam Bock
Julia Cho
David Edgar
Amy Freed
Jessica Goldberg
Rinne Groff
Lauren Gunderson
Danny Hoch
Naomi Iizuka
Kwame Kwei-Armah
Ellen McLaughlin
Richard Montoya
Itamar Moses
Janine Nabers
Peter Sinn Nachtrieb
Lynn Nottage
Keith Reddin
Erika Chong Shuch
Octavio Solis
kind of multifaceted rigor, the question remained: what subject to chose? Though a number of ideas came up in artistic meetings last summer and fall, it quickly became clear that most conversations were focusing around the same thing: food.

Madeleine explains why the decision was so easy to make: “Everybody’s eyes lit up. We all get excited about food, because it touches everyone on a daily basis. The cultural conversation around what we eat has really blossomed in the past 10 years. Documentaries like Food Inc., Fast Food Nation, and King Corn have generated a great deal of attention. What we put in our bodies has become part of the national conversation in a way that it never was before. Being in Berkeley, we’re at the epicenter of a lot of the conversation that’s happening about food. With so culinary luminaries in the Bay Area and California being such an agricultural center, it just made sense.”

Though ideas like farmers’ markets, slow food, eating local, and buying organic are an integral part of the Berkeley vocabulary, Berkeley Rep wants to use the Food Project as more than a place to turn over familiar soil.

“We’re looking for the stories that aren’t being told, or sides of the stories that aren’t being told. We’re looking for what we don’t know,” explains Madeleine. “In preparation for this summer’s brainstorming sessions, we’re talking to people on both sides of the equation: people from small organic-food production to big agriculture, and food-safety lawyers to lobbyists and hopefully politicians, all from the desire to get a more dynamic picture.”

This also meant assembling a diverse team to bring these stories to life. The impressive list of writers slated to participate in the Food Project includes playwrights whose work has already appeared at Berkeley Rep, such as Lynn Nottage (Ruined), David Edgar (Continental Divide and Black Tulips in The Great Game), Naomi Iizuka (Concerning Strange Devices From the Distant West and 36 Views), Itamar Moses (Yellowjackets), and Richard Montoya (Zorro in Hell and Culture Clash in America) as well as other talented emerging artists, local writers, and out-of-towners. For a list of writers that we’re commissioning, see page 9.

This July, 20 artists — along with directors Liesl Tommy, who directed Ruined in 2010, and Berkeley Rep’s own Tony Taccone — will gather on our campus for an intense four days of listening to speakers, going on field trips, and, of course, eating. After three days of collecting information, the group will take some time to process what they’ve seen and heard, and start choosing topics to write about. Once everyone goes home, the writing begins.

Though it will be a while before we harvest the fruits of the Food Project on a Berkeley Rep stage, we are excited to plant the first few rows this summer.
The Ground Floor and the Food Project, you’ll meet Madeleine Oldham, Berkeley Rep’s resident dramaturg and director of The Ground Floor. Madeleine heads up our literary department—but what is a dramaturg exactly, and what does the literary department do, anyway?

Located on the first floor of the Harrison campus, the literary department has one of the coolest offices in the building. String lights and track lighting embellish bright orange-yellow walls, while a papasan and red plush loveseat offer cozy places to curl up with one of the thousands of scripts that line the walls. Hillary, the little dachshund with a big personality, keeps watch near the door when she’s not off with her companion Madeleine.

Madeleine has been Berkeley Rep’s dramaturg and literary manager for the past seven years. Traditionally, a dramaturg and a literary manager are two different people. Madeleine breaks it down for us: “Literary managers build relationships with writers. We survey the field for playwrights, and have our fingers on the pulse. Berkeley Rep is committed to new work, so our literary department is vital to the company.”

The dramaturg works on plays that the Theatre is actively developing or producing. “If the relationship between the dramaturg and the playwright works,” explains Madeleine, “you’re the first person the writer calls for anything. The dramaturg allows the writer to feel taken care of artistically.”

Those are the short definitions, but literary managers and dramaturgs do much more. Having your finger on the pulse of the field means a lot of travel to new-play festivals and workshops, a ton of scripts to read, and even more correspondence with writers. Dramaturgs encourage a deep, complex, rigorous, and open dialogue about the production.

Berkeley Rep’s literary department is the bridge between the writer and audience, as well as the writer and the Theatre’s staff. The department contributes major articles to the show programs, compiles additional resources on our website for each play, moderates Page to Stage and post-show discussions with artists and audience members—and Madeleine writes the super-popular “Liner Notes” that appear in our “Before your show” emails to patrons.

Until The Ground Floor got the green light last year, all this work and more was accomplished by Madeleine and the fellow she mentors each season. But now that The Ground Floor is the umbrella for all of Berkeley Rep’s new-work activities—turning the literary department into the equivalent of a corporation’s research-and-development wing—clearly we needed to add more staff. Julie McCormick, only months into her fellowship, was hired on as literary associate, while Kathleen Martinelli took Julie’s place as the Peter F. Sloss literary fellow.

The Ground Floor means that Berkeley Rep can support new writers and new work in different ways, whether the play headed for our mainstage or not. “So it’s amazing having two extra people in the department,” says Madeleine. “It’s important for writers to have access to us, and we want them to have the attention they deserve.”
Inspired by Eve Ensler’s activism, Berkeley Rep’s Emotional Creature Task Force brings the play to wider audiences

It’s not every day that a playwright declares she’s willing to release the rights to her play to most anyone who wants to perform it, especially when it’s one of the most sought-after scripts in the world. Such is the case, though, with Eve Ensler and her hit play, The Vagina Monologues. Years after premiering that show in New York, Eve has ignited a movement of change and understanding for women around the world.

Emotional Creature, her newest show that examines and celebrates what it means to be a girl in the world today, begins the next stage of that movement here at Berkeley Rep. A socially conscious play like this requires a hearty combination of philanthropy and activism. Several women have contributed their time, money, and energy to support this vital show and bring it to a wider audience.

“There’s always been a stigma about being emotional,” says Betty Schafer, an ardent supporter of the production both philosophically and philanthropically. “It’s a tag, a way of dissembling something that’s very genuine and important.”

In Betty’s mind, Eve is the person most capable of bringing these important themes to light. “Eve is unique and courageous in being able to give voice to important issues for women. She pushes the envelope and has a way of speaking the truth—a discomforting truth, even—that has the potential to change the conversation about these issues.”

Berkeley Rep has increased its outreach efforts for this show by establishing the Emotional Creature Task Force, a team of women who partnered with the Theatre to expand programming and access opportunities for a show everyone deserves to see, regardless of their ability to pay for a ticket.

Eve’s presence is inspiring, and her words are a call to action for audiences the world over. Martha Ehmann Conte first pledged her support for the show after seeing Eve speak at a local educational event.


Interested in helping promote women’s issues and bringing Emotional Creature to a wider audience? Click berkeleyrep.org/ECaccess to find out how you can help.
“Knowledge is an active verb — even if you disagree or dislike something you see onstage, it opens the door to some kind of discussion.” **BETTY SCHAFER**

helping to widen that lens, and I am very inspired by her—I know everyone who sees this show will be too.”

“Eve Ensler is a force of nature,” says Tony Taccone, Berkeley Rep’s artistic director. “She is dedicated to this almost antiquated idea that theatre can change lives — and she settles for nothing less. This show is more evidence of that. **Emotional Creature** gives women, girls, and all of us an important opportunity to express themselves in a creative and dynamic way. It’s thrilling for us to be part of it.”

With the premiere of **Emotional Creature**, Eve joins a legacy of female artists at Berkeley Rep whose powerful and illuminating stories and performances aspire to change the world. After all, the Theatre’s mission is to use theatre “as a means to challenge, thrill, and galvanize what is best in the human spirit.” So fearless artists such as Lynn Nottage (**Ruined**), Anna Deavere Smith (**Let Me Down Easy**), and Nilaja Sun (**No Child**)) are no strangers to our stages.

Berkeley Rep’s commitment to these plays was a major draw for Broadway theatre producer Deborah Taylor. “I love that Berkeley Rep is committed to presenting work by, about, for, and with women on its stages,” she says.

Deborah sees Berkeley Rep as prompting a shifting tide, bringing women into clearer focus and greater prominence throughout the field. “It’s really important to support artists whose work heightens our social consciousness and allows us to be excited and moved by women who are telling stories of other women.”

Similarly, Betty feels these issues “are actually happening somewhere. Women are resilient survivors,” she says. “All of these shows, difficult as they were, were so uplifting and hopeful. I expect **Emotional Creature** will be a similar experience for men and women alike.”

From its inception, the task force members committed to raising funds in support of the distribution of up to 3,000 free tickets for deserving girls and women. Martha explains, “Groundbreaking theatre like this is an opportunity to narrow the spectrum between those with the means who may lack the perspective and vice versa.”

She adds, “It’s also crucial to include men in this conversation. It’s not enough for women to gather around their common experiences or perspectives. Bringing men into these conversations will provide them with a similarly expansive perspective on the experience of being a woman.”

“**Emotional Creature** is bound to change things on both sides,” Betty contends. “It will reach some people and not others, but the more you reach some people, the closer you get to a critical mass. Knowledge is an active verb—even if you disagree or dislike something you see onstage, it opens the door to some kind of discussion. Once you’ve experienced these productions at Berkeley Rep, you’re changed in some way.”

---

**The Emotional Creature Task Force**

Shani Ahearn, senior director of individual gifts at United Way of the Bay Area; Linda Boessenecker, CEO of Girls Inc of Alameda County; Elka Chamberlain, development director at Oakland Leaf Foundation; Martha Ehmman Conte, board member of Berkeley Rep; Wanda Kownacki, community leader; Marianne Lonsdale, community leader; Emma Mayerson, program director at Alliance for Girls; Hillary Reinis, theatre producer; Gina Rivera Spagnoli, president and CEO of Kinetic Search Inc.; Deborah Taylor, Broadway theatre producer; Mindy Uhrlaub, community leader; and Stacy Leier-Valentine, principal consultant with the Consumer Financial Service Corporation.
The days of teens wasting their youth in front of episodes of MTV’s *The Real World* and scrolling *Mrs. Bieber* on their notebooks are like so five minutes ago, according to participants from Berkeley Rep’s teen programs — a throng of young adults from throughout the Bay who would rather be watching or creating their own art than playing video games. At Berkeley Rep’s School of Theatre, educators are cultivating strong, independent, future leaders through arts education.

Programs are designed to keep students engaged, challenged, and inspired year-round. When summer vacation hits, so does the Summer Theatre Intensive — a fast-paced, four-week summer camp focusing on play creation, acting, stage combat, and various technical-theatre skills. Mentored by professional teaching artists and Berkeley Rep staff, students receive a balance of structure and freedom as they follow their artistic impulses. The students return to school in the fall with a new arsenal of critical-thinking tools and prepared for peer collaboration.

The Teen Council plans and sponsors most of the teen programming, such as the Teen One-Acts Festival, featuring two plays penned, produced, and performed by Bay Area teens each spring. The Festival allows students to try their hands at writing, directing, acting, stage management, producing, and design. With a production period twice that of a standard Berkeley Rep show, students are given plenty of room to learn through trying — the staff and mentors constantly encourage them to think big and scale down later. The opportunity gives them insight into the real-world process of producing plays, something the high-school drama curriculum usually neglects.

Oscar Peña, a two-year One Acts participant and Teen Council leader says, “Berkeley Rep has shown me that, hey, maybe my ideas do work. If I try, maybe I can actually do things!”

Michel Genevieve agrees. “The opportunity to identify events and projects of interest to me and see them through to completion was amazing.”

Want to get involved? Visit berkeleyprep.org/school for info on all of our teen programs.
It’s not who you know, it’s 關係!

CHINGLISH

“One of the three best plays of the year!”—Time

A COMEDY BY TONY AWARD WINNER
DAVID HENRY HWANG
AUTHOR OF M. BUTTERFLY

DIRECTED BY OBIE AWARD WINNER
LEIGH SILVERMAN

A CO-PRODUCTION WITH SOUTH COAST REPERTORY

AUG 24–OCT 7
CALL 510 647-2949
CLICK BERKELEYREP.ORG
That experience has given me tremendous courage and confidence in embarking on opportunities outside of theatre.”

These revelations are shared by many at the School of Theatre as they conceptualize their creative desires and see them realized. With a new sense of empowerment, teens are ready to take on the world outside Berkeley Rep’s classrooms.

This season, the Teen Council has taken on promoting arts advocacy in schools. Students wrote, starred in, and filmed a public service announcement as part of their Claim Your Arts campaign. In April, the Council trained six students and sent them to Washington, D.C. for Arts Advocacy Day. The six teens spoke with influential politicians in an effort to sustain arts education in schools. And in June several teens travel to Boston for the Theatre Communications Group (TCG) conference, which draws theatre professionals from throughout the country. After hearing about Berkeley Rep’s Teen Council at past TCG conferences, many theatre companies have started youth groups of their own.

Learning the ins and outs of creating theatre is fun, but of course teens want to watch plays, too. So, every main-season play at Berkeley Rep features a special night for teen viewing. For $10, teens can attend a dinner and presentation by an artistic team member of each show. Then they enjoy the show with a room full of their peers. If there is one thing that will always be true about teenagers, it is any activity is better when done with friends (not parents!). Peer groups attending and discussing theatre together can lead to deep, honest realizations about the play and their own lives.

If students were to take advantage of Teen Night tickets for the entirety of their high-school careers, they would see more than 30 plays. This exposes them not only to great art, but more importantly to experiences and world-views different from their own. This season alone, students have learned about discrimination in Hollywood, a bit of local history of the 1970s gay rights movement, the art of Mark Rothko, and more — a true breadth of knowledge they might not have been exposed to otherwise. Even those who only see one or two plays throughout high school walk away with new insight about a playwright or character’s worldview — and insight into themselves.

In the past 10 years, the School has educated hundreds of teens, and many are now pursuing their dreams at competitive universities and beyond. Some who have finished school are working as artists, while others have embraced nonprofit careers. Those still in Teen Council have their sights set high: Oscar plans to stay in theatre and become a Tony Award–winning scenic designer, while one of the students that traveled to D.C., Bowen Bethards, plans to become a doctor. Berkeley Rep has taught Bowen that “While I may not want to continue working in the arts, there always has to be someone to support the arts. I want to be that person.”

Only time will tell what all of these teenagers will do, but thanks to Berkeley Rep’s ability to open their minds and help them discover their voices, there is no doubt they’ll make waves long after the days of Bieber Fever are over.
“I say ‘bravo’ to my bank—First Republic’s performance has been extraordinary.”

YUAN YUAN TAN
Principal Dancer
San Francisco Ballet

First Republic Bank
It’s a privilege to serve you

PRIVATE BANKING • PRIVATE BUSINESS BANKING • WEALTH MANAGEMENT
(800) 392-1400 or visit www.first republic.com • Member FDIC
New York Stock Exchange Symbol: FRC
There’s only one “v” in Eve Ensler’s name, but in many ways, that single little letter has come to define the playwright’s life, career as a writer, and mission as a feminist activist.

First, V is for The Vagina Monologues, Ensler’s Obie-winning ode to the “V” organ and all the physical, emotional, and cultural complexities associated with female sexuality. The play made its off-Broadway debut in 1996, when Ensler performed all the parts herself in the basement of a tiny Greenwich Village café. Since then, The Vagina Monologues has been staged around the world, from New York City to Beijing, in venues as large as Madison Square Garden and as intimate as a coffeehouse in Fairbanks, Alaska. Though the piece is now well into its teenage years, it’s as vibrant and popular as ever, a cultural phenomenon that’s remained relevant and fresh due to its exuberant and frank exploration of love, sex, birth, abuse, rape, and the female body. The play has been translated into over 48 languages, and on any given day you can bet that someone, somewhere is putting on a new production of the show. In April 2012 alone, The Vagina Monologues played in 1,800 places as far and wide as Hawaii, London, and Shanghai.

V is also for “V-Day,” a grassroots project spearheaded by Ensler in 1998 on the heels of Vagina’s massive success. “As I traveled with The Vagina Monologues] to city after city, country after country, hundreds of women waited after the show to talk to me about their lives,” Ensler explains in the introduction to the 2001 print edition of the script. “The play had somehow freed up their memories, pain, and desire. Night after night I heard the same stories — women being raped as teenagers, in college, as little girls, as elderly women; women who had escaped being beaten to death by their husbands; women who were terrified to leave; women who were taken sexually, before they were even conscious of sex, by their

To learn more about Eve Ensler, V-Day, V-Girls, and City of Joy, visit the playwright’s official website at eveensler.org
stepfathers, brothers, cousins, uncles, mothers and fathers.... Slowly it dawned on me that nothing was more important than stopping violence toward women.”

Out of this epiphany came V-Day, a global movement to end violence against girls and women. Every Valentine’s Day, V-Day volunteers around the world stage performances of The Vagina Monologues, screen antiviolence documentaries, and hold workshops to educate the public about issues like rape, abuse, female genital mutilation, and sex trafficking. The proceeds of these events go directly to national and international advocacy groups, shelters, women’s centers at universities, and antidomestic-violence organizations.

In addition to putting together thousands of successful regional benefits, V-Day activists have thrown their support behind a number of pioneering international projects. V-Day funds have helped launch some of the first women’s shelters in Egypt and Iraq; Karama, a Middle Eastern women’s rights organization; and conferences and workshops for disenfranchised women throughout Afghanistan and South Asia. Because of these and other campaigns to empower the global community of women, V-Day has been recognized and praised by a number of outside institutions. Worth named V-Day one of its “100 best charities” in 2001, Marie Claire included it in its list of the Top Ten Charities of 2006, and GreatNonprofits, a website that independently evaluates the efficacy of the millions of nonprofit organizations around the world, designated it as one of its top-rated organizations in 2010.

Like The Vagina Monologues, V-Day has touched many lives. The movement is present in over 140 countries and has raised over $90 million since its foundation 14 years ago. In 2012, almost 6,000 V-Day events took place around the world. The movement is expected to have a banner year in 2013: on the 15th anniversary of V-Day, Ensler and other V-Day activists plan to launch One Billion Rising, a global action calling “one billion women and the men who love them to walk out, dance, rise up, and demand an end to this violence” against women. The “one billion” number comes from an alarming United Nations statistic. “More than 1 out of every 3 women on this planet will experience violence during her lifetime,” says Ensler. “With 7 billion people on the planet, that’s one billion women. Stopping this violence is as crucial as addressing the issues of disease, hunger, and climate change. One Billion Rising is a global strike....It’s a solidarity reach, a new refusal, and a new way of being.”

This fight to eradicate violence is mentioned in every interview with Ensler, addressed in her books and plays, and at the core of her many outreach and educational programs. It’s the force that keeps her performing, writing, and campaigning day after day and year after year. “Every single day I ask one question: how do we end violence against women and girls? This is the central issue of our time,” Ensler said during a speech this year at Stanford University. “Women are the carriers of lives; to undermine or hurt women is to destroy the future.”

Ensler saw this firsthand when she traveled to the Democratic Republic of Congo, where, in the past decade alone, hundreds of thousands of female citizens have been subjected to insane rape, gang rapes, and torture through an ongoing war being fought over the minerals of the Congo. You might remember the dramatization of this horror in Ruined, Lynn Nottage’s Pulitzer Prize-winning play staged at Berkeley Rep in 2011. “Nothing I ever experienced felt as ghastly, terrifying and complete as the sexual torture and attempted destruction of the female species [in the Democratic Republic of Congo],” Ensler wrote in 2007 for Glamour. “It is not too strong to call this a femicide, to say that the future of the Congo’s women is in serious jeopardy.”

Driven to action, Ensler and the V-Day movement threw their support behind City of Joy, a revolutionary center for women of the Congo who have survived gender violence. Located in Bukavu in the DRC, City of Joy is a safe haven for victims to reclaim control of their lives. It provides housing, medical intervention, therapy, vocational and leadership training, and arts education for up to 90 women at a time. The center opened its doors in June of 2011 and celebrated the graduation of its first class in January of this year. The project believes that, by giving even a small portion of the country’s victims the space and resources to heal, the entire Congolese population will benefit, since these women will become the next leaders of the DRC and incorporate what they learned at City of Joy into their native villages and towns. “When the women [of City of Joy] find their power, all of the Congo will change,” Ensler has said.

Ensler’s latest V-themed brainchild, V-Girls, is also a platform for revolutionary change, and a means to inspire hope for the next generation. V-Girls is an online social network for young women to communicate with each other and connect in positive, creative ways beyond Facebook and Twitter. According to the V-Girls’ official mission statement, the network functions as “a platform for girls to amplify their voices and ignite their activism,” to “empower themselves and inspire one another to create the change they imagine for the world.” On V-girls.org, members can post blog entries, share pictures and video, and chat in online forums—familiar activities for the tech-savvy teens of the Facebook generation, but applied here with an emphasis on positivity, self-expression, and empowerment. On the V-Girls network, members don’t have to worry about looking cool or who has the most “friend” requests. Instead, they focus on being themselves and being engaged with the larger question of what it means to be a young woman coming of age in the 21st century. Members are encouraged to branch out from the online network by forming clubs in their local communities and advocating for a girl-centric curriculum in their schools and becoming activists.

The creation of V-Girls was inspired by Ensler’s book I Am An Emotional Creature: The Secret Life of Girls Around the World, which is also the source material for Emotional Creature. Like The Vagina Monologues, I Am An Emotional Creature is comprised of a number of first-person stories that capture a diverse range of voices from girls around the globe. As
Ensler told Amy Goodman of NPR’s “Democracy Now,” the genesis of *I Am an Emotional Creature* came from years of Ensler observing a dearth of youth-oriented stories in the media. “I’ve met so many girls facing so many obstacles, and I’ve heard so many interesting stories and experiences that I don’t see reported in a lot of places, particularly when people are talking about what the world is really like for girls. And so, I just started to put stories together and to just investigate and write down things I was hearing.”

Yet on V-girls.org, Eve Ensler’s name is barely mentioned; the focus of the site is instead on the hundreds of girls and women that form the heart of its online community. As Ensler herself said in a 2012 interview with the *New York Times*, “I don’t feel like I’m a spokesperson at all for girls. I just feel like, O.K., in the way that *The Vagina Monologues* was an attempt to communicate stories of women and their vaginas, this is an attempt to communicate the stories of girls on the planet right now.”

Ensler’s vision has not gone unrecognized; the awards and accolades for both her writing and activism are numerous. She’s been the recipient of a Guggenheim Fellowship for playwriting, won the Isabelle Stevenson Tony Award for her humanitarian work, and was named one of the “150 Women Who Changed Our World” by *Newsweek*. Despite these achievements, Ensler is hardly sitting on her laurels and has no plans to slow down her part in the fight for women to reclaim their voices and their bodies. As she told *U.S. News & World Report* in 2009, “my goal is to keep fighting violence against women until it stops.” Ensler’s valiant perseverance is also characteristic of her many fans and followers. As Glenn Close, a frequent performer of *The Vagina Monologues*, has said, “You don’t just hook up with Eve. You become part of her crusade.”

Despite the facts and figures indicating that rape and violence continue to affect devastating numbers of women around the world, Ensler isn’t mired in negativity. “On my good days,” she told *The Guardian* last year, “and there are many, I see can see that a [woman spring] is in sight. We’re seeing all kinds of women activists across the planet. There is tangible change. We haven’t ended violence, but we have built the mechanisms to begin to combat it.” Thanks to the tenacious work of Ensler, and all those powerful “V” words she’s unleashed for women everywhere, there’s every reason to believe that victory will one day be possible.
The Refusers

*Emotional Creature* features the voices of young women from around the globe asserting their power and changing the way we think about girl energy. Here are 12 history-makers under 30 who proudly refused to be anybody but themselves. Read about how they said no to the injustices surrounding them in inspiring and creative ways.

**JULIA BUTTERFLY HILL (AGE 24–26)**
Julia spent 738 days living in the branches of a redwood tree named Luna in order to protect it from loggers in Humboldt County, CA. The Pacific Lumber Company ultimately agreed to spare Luna and all the trees within a 200-foot buffer zone.

**BERNADETTE DEVLIN (AGE 21)**
Irish-born Bernadette was elected to Westminster Parliament in 1969 at the age of 21, the youngest woman to ever win a seat.

**RACHEL CORRIE (AGE 23)**
Rachel, a young activist from the United States, died in Gaza while standing in front of a bulldozer to prevent it from destroying a Palestinian home.

**ANGELA DAVIS (AGE 26)**
A radical feminist, professor, and member of the Communist party and Black Panthers, Angela used her experiences following the Marin County courthouse incident to speak out against the American prison-industrial complex. She inspired a generation of activists.

**ANNE FRANK (AGE 13–15)**
One of six million Jewish victims of the Holocaust, Anne lived in an Amsterdam attic for two years hiding from the Nazis. Her personal journal from the time, *Anne Frank: the Diary of a Young Girl*, is one of the most widely read books in the world.

**NEDA AGHA-SOLTAN (AGE 26)**
A philosophy student and aspiring singer, Neda was killed by a gun-shot during the 2009 Iranian elections. Her death stirred international outrage and became a rallying point for the opposition movement.

**HARRIET TUBMAN (AGE 29)**
After escaping from a Maryland plantation in 1849, Harriet, nicknamed “Moses,” returned to the South 13 times to guide other slaves to freedom in the North. In addition to her work on the Underground Railroad, Harriet was also a spy for the Union in the Civil War and a women’s rights advocate.

**ISADORA DUNCAN (AGE 23)**
Considered to be the founder of modern dance, Isadora cast aside ballet’s rigid traditions and developed her own loose, organic style based on ancient Greek art. She was an open bisexual.

**ASMAA MAHFOUZ (AGE 26)**
Credited with sparking the first protests of the 2011 Egyptian revolution, Mahfouz was one of the most active figures of the Arab Spring and continues to influence Egyptian politics today.

**SAINT JOAN OF ARC (AGE 12–19)**
In the early 15th century, a 12-year-old illiterate farm girl claimed to have received visions from God telling her to lead the French army to victory against the English. After a brief but highly successful military campaign, she was captured by the English and burned at the stake for heresy.

**MALALAI JOYA (AGE 24)**
Elected to the Afghan National Assembly in 2005, Malalai fearlessly criticized the many “warlords, drugs lords, and criminals” serving alongside her in Parliament. After being controversially dismissed from office in 2007, she is now one of the most influential women’s rights and anti-war activists in the world.

**LAURA DEKKER (AGE 16)**
In January 2012, Laura became the youngest sailor to ever successfully complete a solo circumnavigation of the globe.
BERKELEY REPERTORY THEATRE
TONY TACCON, ARTISTIC DIRECTOR
SUSAN MEDAK, MANAGING DIRECTOR

EMOTIONAL CREATURE

WRITTEN BY
EVE ENSLER

DIRECTED BY
JO BONNEY

JUNE 14–JULY 15, 2012
RODA THEATRE · SPECIAL PRESENTATION

Emotional Creature runs 90 minutes without an intermission

Emotional Creature is made possible thanks to the generous support of

LEAD PRODUCERS
Wayne Jordan & Quinn Delaney
Marjorie Randolph
Jack & Betty Schafer

EXECUTIVE PRODUCERS
Martha Ehmann Conte
The Strauch Kulhanjian Family

ASSOCIATE PRODUCERS
Barbara & Gerson Bakar
Jack & Valerie Rowe
Karen Stevenson & Bill McClave

The development of this production has been supported in part by
The Mosse Artistic Development Fund.

Additional support provided by Wanda Kownacki

CAST
Ashley Bryant, Molly Carden, Emily S. Grosland,
Joaquina Kalukango, Sade Namei, and Olivia Oguma

PRODUCTION STAFF
Scenic & Costume Design Myung Hee Cho
Lighting Design Lap Chi Chu
Sound Design Jake Rodriguez
Projection Design Shawn Sagady
Music & Music Direction Charl-Johan Lingenfelder
Choreography Luam
Stage Manager Michael Suenkel
Associate Director Pesha Rudnick
Casting Amy Potozkin, CSA
Stephanie Klapper, CSA

The performers and stage manager are members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
This production is being presented with the support of V-Day to further V-Girls.
Ashley Bryant
**ENSEMBLE**

Ashley is happy to be making her Berkeley Rep debut. Ashley's Broadway credits include *A Free Man of Color*, and she has also appeared in New York productions of *Cornbury: The Queen's Governor* at Theatre Askew, *In the Cypher* with Cypher Productions, *Learning to Swim* at Ensemble Studio Theatre, and *Obama Drama* with Creative Destruction. Regionally, she has performed in *King John* with Shakespeare & Company, *Mouth Wide Open* by Amy Brenneman at American Repertory Theater, *Ruined* at Florida Studio Theatre, and *Shella's Day* at Hartford Stage, Crossroads Theatre Company, and the Market Theatre in South Africa. Recently, Ashley appeared in a recurring role on the CW's *Gossip Girl*. She is a graduate of the University of Utah's Actor Training Program and Yale School of Drama.

Molly Carden
**ENSEMBLE**

Molly is making her Berkeley Rep debut. In New York she has appeared in *The Bird and the Two-Ton Weight at est*, in addition to many readings and workshops at est where she is a member; *GentriFusion* with Red Fern Theatre Company; and P.S. It’s Poison at Red Room. Her regional credits include *The Great Immensity*, a co-production with The Civilians at Kansas City Repertory Theatre; *I Capture the Castle* at Creede Repertory Theatre; and *Proof* at Temple Theatre in North Carolina. Molly trained at University of the North Carolina School of the Arts.

Emily S. Grosland
**ENSEMBLE**

This is Emily’s first show with Berkeley Rep, and she’s honored to be a part of this incredible project. Emily’s previous credits include Agnes in *Gypsy* at Stages St. Louis, Anne Frank in *The Diary of Anne Frank* at Theatre L'Homme Dieu, Dancer/Aerialist in Wagner’s *Ring cycle* at LA Opera, Danny Who in the 2010 North American tour of *How the Grinch Stole Christmas*, an ensemble role in *Oklahoma!* at Fullerton Civic Light Opera, Kris in *Bees and Lions* at Sanguine Theatre Company, Leigh Botts in the world premiere of Dear Mr. Henshaw and Linus in *You're a Good Man Charlie Brown* at California Theatre Center, Mo in *Cowgirls* at Florida Studio Theatre, and Peter in *Peter Pan* at Candlelight Pavilion Dinner Theatre. Visit emilysgrosland.com.

Joaquina Kalukango
**ENSEMBLE**

Joaquina is thrilled to be making her Berkeley Rep debut in *Emotional Creature*. She has performed on Broadway in *Godspell*, and off Broadway she appeared in *Hurt Village* at Signature Theatre, which earned her a nomination for the 2012 Drama Desk Award for Outstanding Featured Actress in a Play and a Theatre World Award, and Rent at New World Stages. Joaquina received her BFA from the Juilliard School.

Sade Namei
**ENSEMBLE**

Sade just finished workshop* [Jeffrey Jones’] *A Letter From Omdurman*, directed by Page Burkholder. Her New York productions include *The Flying Latke* at the Flea Theater, *KNEAD* at Performance Space 122, *Leaves of Grass at The Cell*, *Mika* at the United Nations, and *In Medias Res*, her one-woman show at the Iranian Theater Festival at the Brick Theater. Sade was a part of the 675s, resident acting company at the Flea, where she performed weekly in #Serials@TheFlea. She just finished shooting *The Elegant Clockwork of the Universe*. A native of Tehran, Sade has a BA in theatre and dance from James Madison University, and she has trained with SRTI Company and Shakespeare & Company.

Olivia Oguma
**ENSEMBLE**

Olivia has been involved with *Emotional Creature* since the 2010 workshop at New York Stage and Film. On Broadway, she’s appeared in *A Christmas Carol*, *Les Misérables*, and *Mamma Mia!*, and she was in the first national tour of *Disney's High School Musical*. Her off-Broadway credits include *BEE* at Playwrights Horizons, *La Dispute* at National Asian American Theatre Company, and *Sarah Plain & Tall* at the Lucille Lortel Theatre. Olivia has also performed regionally in The 25th Annual Putnam County Spelling Bee at Paper Mill Playhouse, *are* at Long Wharf Theatre (Connecticut Critics Circle Award for Best Debut Performance), *High School Musical 1 & 2* at Theater of the Stars and Pittsburgh Civic Light Opera, *Honk!* at Two River Theater Company, *Miss Saigon* at North Carolina Theatre and Actors Playhouse, *The Skin of Our Teeth* at Bristol Riverside Theatre, and *Snow Falling on Cedars* at Portland Center Stage. Olivia has also appeared on TV and in film, including *All My Children*, *As the World Turns*, *The Big C*, *Hallmark Hall of Fame’s* *The Flamingo Rising*, *Law & Order*, *The New Electric Company*, and *Strangers with Candy*.

Eve Ensler
**PLAYRIGHT**

Eve is a Tony Award–winning playwright, performer, and activist. She is the author of *The Vagina Monologues*, which has been translated into over 48 languages and performed in over 140 countries. *Emotional Creature* is based on her latest book, *I Am an Emotional Creature: The Secret Life of Girls Around the World*, which made *The New York Times* bestseller list. Eve’s other theatrical works include *The Good Body*, which she performed on Broadway in 2004. Her other plays include *Lemonade*, *Mango, Necessary Targets*, and *The Treatment*. Eve’s published works include *Insecure at Last: A Political Memoir*. In 2006 she also co-edited *A Memory, a Monologue, a Rant, and a Prayer*, an anthology which she co-edited with Mollie Doyle. Her new book, *In the Body of the World*, will be published in 2013 by Metropolitan. Eve writes regularly for *The Guardian*, and her articles have appeared in *International Herald Tribune* and the *Washington Post*. Her film credits include an HBO version of *The Vagina Monologues* (2002). She also produced the film *What I Want My Words to Do to You*, a documentary about the writing group she led at the Bedford Hills Correctional Facility for Women. The film won the Freedom of Expression Award at Sundance Film Festival and premiered nationally on PBS’s “P.O.V.” in December 2003. Eve was awarded the 2011 Isabelle Stevenson Tony Award. Her other awards include a Guggenheim Fellowship in Playwriting and an Obie, in addition to a number of honorary degrees.

Jo Bonney
**DIRECTOR**

Jo directed the world premiere of Danny Hoch’s *Jails, Hospitals, and Hip-Hop at Berkeley Rep*. She also directed the world premieres of Alan Ball’s *All that I Will Ever Be* at New York Theater Workshop; Eric Bogosian’s *Humpty Dumpty* at McCarter Theatre Center, and *Pounding Nails in the Floor with My Forehead and Sex, Drugs, Rock & Roll* in the U.S. and Britain; *Culture Clash’s American Night* at Oregon Shakespeare Festival, La Jolla Playhouse, and...
The final show by the acclaimed team behind the hits *Chicago* and *Cabaret* delves into a controversial moment of American history through song and dance—staged by the legendary Susan Stroman (*The Producers*)

“POWERFUL AND PROVOCATIVE. AN ABSOLUTE MARVEL.”
Associated Press

“ADVENTUROUS AND DYNAMIC”
The New York Times

MUSIC AND LYRICS BY
JOHN KANDER AND FRED EBB

BOOK BY
DAVID THOMPSON

DIRECTION AND CHOREOGRAPHY BY
SUSAN STROMAN

ASSOCIATE DIRECTOR AND CHOREOGRAPHER
JEFF WHITING

FEATURING
DAVID BAZEMORE • CORNELIUS BETHA
SHAVEY BROWN • NILE BULLOCK
CHRISTOPHER JAMES CULBERSON • CLIFTON DUNCAN
ERIC JACKSON • JARED JOSEPH
MAX KUMANGAI • JAMES T. LANE
AUDREY MARTELLS • JC MONTGOMERY
CLIFTON OLIVER • CLINTON ROANE
C. KELLY WRIGHT

WITH
Tony and Emmy Award Winner
HAL LINDEN

Groups of 10+, call 415.439.2473.

ACT-SF.ORG
415.749.2228

EXECUTIVE PRODUCERS
Lesley Ann Clement; Barry Lawson Williams and Laila Talley

PRODUCERS
Rose Hagan and Mark Lemley; Marcia and Jim Levy; Tony and Jan Opdendyk; David and Carla Riemer; Bert Steinberg and Lucia Brandon; Lorenzo Thieme and David Palmer; Larry and Robyn Varellas

COMPANY SPONSORS
Ray and Dagnor Dolby; Frances Fleishhacker; Ambassador James C. Hormel and Michael P. Nguyen; Koret Foundation; Fred M. Levin and Nancy Livingston; The Shenson Foundation; Burt and DeeAnn McMurtry; Mary and Steven Swig; Doug Tilden; Jeff and Laurie Ubben

A.C.T.
AMERICAN CONSERVATORY THEATER

BEGINS JUNE 21
the Kirk Douglas Theatre; Jessica Goldberg’s Good Thing with the New Group; Neil LaBute’s Break of Noon and Fat Pig at mcc Theater and Geffen Playhouse; Lynn Nottage’s By the Way, Meet Vera Stark at Second Stage Theatre; Dael Orlandersmith’s Stoop Stories at the Studio Theatre and Goodman Theatre; Suzan-Lori Parks’ Father Comes Home from the War at The Public Theatre Lab; Darii Picoult’s Li’s goth at Long Wharf; Will Power’s The Seven at nytw and lp; David Rabe’s An Early History of Fire with the New Group; José Rivera’s Adoration of the Old Woman at lp and References to Salvador Dali Make Me Hot at The Public; Christopher Shinn’s On the Mountain at Playwrights Horizons; Diana Son’s Stop Kiss at The Public; Universes’ Slangage at nytw and the Taper; Naomi Wallace’s Fever Chart at The Public and The Hard Weather Boating Party at the Humana Festival; and Michael Weller’s Beast with nytw. She has also directed plays by Carol Churchill, Nilo Cruz, Anna Deavere Smith, Charles Fuller, Lisa Loomer, John Osborne, and Lanford Wilson. Jo’s honors include the Obie Award for Sustained Excellence of Direction and Lucille Lortel Awards for Best Revival (5th of July) and Best Musical (The Seven), plus a nomination for Best Direction (By the Way, Meet Vera Stark). Jo is the editor of Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century, published by Theatre Communications Group.

Myung Hee Cho
SCENIC & COSTUME DESIGNER
Myung Hee is a set and costume designer for theatre, opera, dance, and other entertainment productions. She designed costumes for 36 Views by Naomi Iizuka at Berkeley Rep and has recently designed sets and costumes for Extraordinary Chambers at the Geffen; Fear of Writing and Awakening at TheatreWorks in Singapore; Futura at Theater @ Boston Court; The Good Person of Szechuan at the Landestheater in Linz, Austria; and The Magic Flute at the Canadian Opera Company in Toronto. Myung Hee’s other design credits include Citizen 13559 at the Kennedy Center; Distant Shore and Flight at the Kirk Douglas Theatre; The Golden Mickeys for Disney Creative Entertainment/Hong Kong; Goldfish, The Piano Teacher, and System Wonderland at South Coast Repertory; Le nozze di Figaro at the Chicago Opera Theater; The Word Begins at Signature, Yellow Face at the Mark Taper Forum and New York Shakespeare Festival/ The Public; and many more. She also designed the production of Wit and Lackawanna Blues that toured North America. Myung Hee is a professor of stage design at UCLA’s School of Theater, Film, and Television.
We’re big on Berkeley

Making a difference with $3 million in 3 years

Wells Fargo has achieved a lot of growth since we first came to Berkeley in 1875, and one of the best things about our size today is what it allows us to give back. We’ve given $3 million to Berkeley community groups over the past 3 years, and our Alameda County team members recorded 9,384 volunteer hours in 2011 alone. We’re proud to support our community.
Lap Chi Chu  
LIGHTING DESIGNER
Lap Chi served as the lighting designer for Berkeley Rep’s production of Ruined. His New York design credits include work at Kitchen Theatre Company, NYTW, PS 122, The Public, and Second Stage. His work has been seen regionally at Arena Stage, Dallas Theater Center, Evidence Room, the Geffen, the Goodman, Hartford Stage, LTP, Old Globe, OSF, Portland Center Stage, San Jose Repertory Theatre, the Shakespeare Theater, and the Taper. Lap Chi is the lighting/video designer for ChameckiLerner Dance Company, which has performed in the United States and Brazil. His honors include the LA Drama Critic’s Circle Angstrom Award for Career Achievement in Lighting Design, multiple San Francisco Bay Area Theatre Critics Circle Awards, a “Drammy” for best lighting, and a Lucille Lortel nomination for The Good Negro at The Public. Lap Chi is on the lighting design faculty at California Institute of the Arts.

Jake Rodriguez  
SOUND DESIGNER
Jake is contributing to his fifth world premiere at Berkeley Rep, following Fêtes de la Nuit, Girlfriend, Passing Strange, and The People’s Temple. His other recent credits include Annapurna and Oedipus el Rey at Magic Theatre, Care of Trees at Shotgun Players, Clementine in the Lower g at TheatreWorks, The Companion Piece at Z Space, Eurydice at Milwaukee Repertory Theater, Maple and Vine and Scorched at American Conservatory Theater, Salomé at Aurora Theatre Company, and The Taming of the Shrew at California Shakespeare Theater. Jake is the recipient of a 2003 San Francisco Bay Area Theatre Critics Circle Award and a 2004 Princess Grace Award.

Shawn Sagady  
PROJECTION DESIGNER
Shawn’s Broadway credits include Leap of Faith and Memphis (2010 Best Musical), and his work has been seen off Broadway in By the Way, Meet Vera Stark at Second Stage and Father Comes Home From the War at The Public. He has also worked on the national tours of Julius Caesar and Memphis with the Acting Company. His regional credits include American Night, Measure for Measure, and The White Snake at OSF; Back Back Back at the Old Globe; Carmen at LTP; and Cowboy vs. Samurai with Mo’olelo. Shawn has also designed for the Kaufman Performing Arts Center Opening Gala, the Honors Gala at LTP, and the Women in the World conference (the Daily Beast).

Charl-Johan Lingenfelder  
COMPOSER & MUSIC DIRECTOR
Charl-Johan studied musicology, drama, and classical culture at the University of Stellenbosch in South Africa. He started his career as an actor and musical director. He subsequently extended his talents from being an actor and musician to that of musical director, musical creator, and composer for both stage and film. He has produced many productions and co-owned one of the very few independent theatres in South Africa, the highly successful Warehouse in Cape Town. Apart from his forays in the musical world, he has also dabbled in creative writing, photography, filmmaking, and design.

Luam  
CHOREOGRAPHER
Luam is an internationally renowned choreographer who has worked with top artists including Beyonce, Britney Spears, Kanye West, and Rihanna. Her film and television credits include Making the Band 4, Step Up Revolution, and Beyonce’s new documentary special, Year of 4. She has been nominated twice for Best Choreography by Dance Track Magazine. Her videos on YouTube have over 30 million views.
Michael Suenkel  
**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, LJP, Pittsburgh Public Theater, The Public, and Second Stage 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.

Pesha Rudnick  
**Associate Director**

Pesha is the artistic director of Local Theater Company in Boulder, Colorado, where she produces and directs new plays by emerging writers. Her New York credits include the National mfa Playwright’s Festival with 59E59, Atlantic Stage 2, Rattlestick Playwrights Theater, Wild Project, and Theatre Row; and Swan Lake Calhoun with Vital Theatre Company. She also directed the National New Play Network premiere of 26 Miles by Quiara Alegria Hudes for Curious Theatre Company, The Glass Menagerie at Boulder Ensemble Theatre Company, The Hairy Ape and Tartuffe at Hangar Theatre, House on Mango Street by Sandra Cisneros at the Kennedy Center, and Leveling Up by Deborah Zoe Laufer at Florida Stage 1st Festival. Pesha has developed over 20 new plays and worked for Cornerstone Theater and OSF. She trained at UC Berkeley, NYU, Lincoln Center Theater Directors Lab, and was a recipient of the 2005 Drama League Directing Fellowship. She will direct the world premiere of Elijah: an Adventure by Michael Mitnick. Visit localtheatercompany.org.

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, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, the Marsh, San Jose Rep, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for the film Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and the 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.

Stephanie Klapper  
**Casting Director**

Stephanie handled New York casting for Berkeley Rep’s productions of Red and Mary Zimmerman’s The Arabian Nights. Her work has been seen on Broadway, off Broadway, regionally, internationally, on television, in film, and on the internet. She has ongoing projects for New York Classical Theatre, Pearl Theatre Company, Primary Stages, and many regional theatres, as well as numerous independent feature films. Stephanie is a member of the Casting Society of America and The League of Professional Theatre Women.

**V-Day**

V-Day is a global activist movement to end violence against women and girls. Each year tens of thousands of activists in the U.S. and around the world stage benefit productions of Playwright/Founder Eve Ensler’s award-winning play The Vagina Monologues and other artistic works, raising over $90 million to date and educating millions about the issue of violence against women and the efforts to end it. Alongside Emotional Creature, V-Day launched V-Girls, a program to inspire youth worldwide and provide a platform for their activism. In the lead up to its 15th anniversary on February 14, 2013, V-Day has launched its most ambitious campaign to date — One Billion Rising — calling upon one billion women and men worldwide to strike, dance, and rise to end the violence once and for all. Join us at vday.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 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 Guthrie Theater, the Huntington, csf, The Public, Seattle Repertory Theatre, and Yale Rep. Known 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.

Madeleine Oldham
DIRECTOR, THE GROUND FLOOR/RESIDENT DRAMATURG
Madeleine is the director of Berkeley Rep’s Ground Floor and its 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 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.

Marjorie Randolph
LEAD 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
LEAD 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 retiredTransition 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 yvs and represents the Jewish Community Foundation on a national allocation committee.

Martha Ehmann Conte
EXECUTIVE PRODUCER
Martha is thrilled to support this amazing depiction of girl energy and power. Recently divorced, Martha devotes half of her time to her four incredible children, ages 3 to 14, and the other half to civic engagement, family, and friends. She will join the Berkeley Rep board of trustees in the fall. Before having her second child, Martha worked in brand-strategy consulting. She is a graduate of Princeton University.

The Strauch Kulhanjian Family
EXECUTIVE PRODUCERS
Roger Strauch is a former president of Berkeley Rep’s board of trustees and a current member. He is chairman of the Roda Group (rodagroup.com), a venture-development company based in Berkeley and best known for launching Ask.com, PolyServe, and Sightspeed. Roger serves on the board of Game Ready, and his firm is the largest investor in Solazyme, a renewable oil and bio-products company based in South San Francisco (NASDAQ:SZYM, solazyme.com). Roger is a member of the engineering dean’s college advisory boards of Cornell University and UC Berkeley. He is vice-chairman of the board of trustees for the Mathematical Sciences Research Institute (msri) and a co-founder of the William Saroyan Program in Armenian Studies at Cal. 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.

The Mosse Foundation
Named after Hilde Mosse, a child psychiatrist who played a key role in founding the La Farge Clinic in Harlem, which specialized in the treatment of African Americans with psychiatric illness, The Mosse Foundation supports people and organizations that are brave and creative in their energetic and tenacious efforts to promote artistic innovation and nourishment, as well as those focused on lifting fellow human beings who are unfairly disadvantaged by forces of nature or culture. The Mosse Foundation is overseen by Hilde’s nephews, Berkeley Rep Board Member Roger Strauch and his brother Hans, principal architect of HSO. Through a grant made to Berkeley Rep, the Mosse Artistic Development Fund was established to support the development of new plays.

Alice@97.3
MEDIA SPONSOR
Alice@97.3 is the Bay Area’s live and local entertainment connection. For 16 years, Alice listeners have relied upon Alice to introduce them to the latest in hit contemporary music and entertainment news. Alice is not just a radio station; Alice is a personality, alive and well, representing hip Bay Area women across

BERKELEY REP PRESENTS
PROFILES
Additional thanks

**Assistant Projection Designer**
Daniel Mueller

**Scenic and Costume Design Assistant**
Sara Clement

**Scenic Design Assistants**
Desirae Hepp, Chika Shimizu

**Scenic Artists**
Chris Jee, Margot Leonard

**Scene Shop**
Patrick Keene, Jamaica Montgomery-Glenn, Andrew O’Keefe, Stephanie Shipman

**Sound Engineer**
Xochitl Loza

**Production Assistant**
Sabrina Lazarus

**Casting Assistants**
Tyler Albright, Lauren O’Connell

**Emotional Productions**
Pat Mitchell, Carole Black, Tony Montenieri, Steven Chaikelson, Kendra Bator

**V-Dae would like to thank:**

**For the New York Stage and Film reading:**
Amy Nederlander, David Binder, Rosario Dawson, Josie Rourke, New York Stage and Film, David Stone, Nancy Rose, George Lane

**For the developmental productions in Johannesburg and Paris:**
Carole Black, Jodie Evans, Lela Goren, Chandra Jesse, Jaquelyn Mayfield, Pat Mitchell, Carol Polakoff, Amy Rao, Marie Cecile Renauld, Jayne Sherman, Michele Steckler, Jennifer Buffet and The Novo Foundation

**Executive Producers:**
Cecile Lipworth, Susan Celia Swan

MCR Productions, Marie Cécile Renaud, Marie Astrid Perimony, Alexia Perimony, Salomé Lalouch and Ciné 13, the Paris Cast of Emotional Creature: Neve Faulkner, Sophie Lor, Mégane Mandin, Gaëlle Marie, Karabo Tshikube, Eno Williams-Uffort

Make a dramatic change.
Give today.

berkeleyrep.org/give
We acknowledge the following Annual Fund supporters whose contributions from May 2011 through May 2012 helped to make possible the Theatre’s artistic and community outreach programs. Supporters noted with ● made gifts in-kind. Donors whose names are noted with ★ have used matching gifts to double or triple their initial contributions.

**FOUNDATIONS SPONSORS**

**GIFTS OF $100,000 AND ABOVE**
The William & Flora Hewlett Foundation
The James Irvine Foundation
The Andrew W. Mellon Foundation
The Shubert Foundation
The Harold and Mimi Steinberg Charitable Trust

**GIFTS OF $50,000–99,999**
Koret Foundation
The Bernard Osher Foundation

**GIFTS OF $25,000–49,999**
Anonymous
Carol Franc Buck Foundation
Edgerton Foundation
The Green Foundation
Thomas J. Long Foundation
The Drs. Ben and A. Jess Shenson Trust, administered by The San Francisco Foundation

**GIFTS OF $10,000–24,999**
Anonymous
Carol Franc Buck Foundation
Edgerton Foundation
The Green Foundation
Thomas J. Long Foundation
The Drs. Ben and A. Jess Shenson Trust, administered by The San Francisco Foundation

**GIFTS OF $5,000–9,999**
Berkeley Civic Arts Program
JEC Foundation
Ramsay Family Foundation
Ann and Gordon Getty Foundation

**GIFTS OF $1,000–4,999**
California Arts Council
Joyce & William Brantman Foundation
Civic Foundation
Entretkin Foundation
Oakland Fund for the Arts

**CORPORATE SPONSORS**

**SEASON SPONSORS**

**GIFTS OF $12,000–24,999**
Genstar Capital
Kaiser Permanente
The Morrison & Foerster Foundation
Union Bank
Mechanics Bank Wealth Management

**GIFTS OF $6,000–11,999**
Armanino McKenna LLP
Bank of the West
BluesCruise.com
Charles Schwab & Co.
Deloitte
Meyer Sound
Oliver & Company, Inc.
Panoramic Interests
Peet’s Coffee & Tea
Schoenberg Family Law Group
STG Asset Management, Inc.
UBS

**GIFTS OF $1,500–5,999**
4U Field Hockey
Aspiriant
Bingham McCutchen LLP
Gallagher Risk Management Services
Heritage Capital Private Asset Management
Macy’s
The Safeway Foundation
SEI

**IN-KIND SPONSORS**

- Act Catering
- Autumn Press
- Back to Earth Organic Catering
- Blue Angel Vodka
- Bobby G’s Pizzeria
- Bogatin, Corman & Gold
- Buccio’s Restaurant
- Cyprus
- Darling Flower Shop
- Distillery No. 209
- ecoVINO Wines
- Etc Catering
- Four Seasons San Francisco
- Gather Restaurant
- Gecco Gecco
- Hotel Shattuck Plaza
- Kevin Berne Plaza
- La Bonne Cuisine
- Catering & Events
- La Note
- Latham & Watkins, LLP
- Left Coast Catering
- Match Vineyards
- Meyer Sound
- Mt. Brave Wines
- Patricia Motzkin Architecture
- Phil’s Sliders
- Picante
- Quady Winery
- Revival Bar + Kitchen
- Ricola USA
- Semifreddi’s Bakery
- Solstice Press
- Spy Valley Wines
- St. George Spirits
- Staglin Family Vineyard
- Sweet Adeline
- Tres Agaves
- Venus Restaurant
- Zuti on 4th

**MATCHING GIFTS**

The following companies have matched their employees’ contributions to Berkeley Rep. Please call the development department at 510 647-2906 to find out if your company matches gifts.

CONTRIBUTORS
INDIVIDUAL ANNUAL FUND DONORS

Great theatre is made possible by the generosity of our community. We gratefully acknowledge the following contributors to Berkeley Rep, who champion the Theatre’s artistic and outreach programs. To make your gift and join this distinguished group, visit berkeleyrep.org/give or call 510 647-2906.

PRODUCER CIRCLE

Kerry Francis & John Jimerson • Bruce Golden & Michelle Mercer • Mary Nicholas Graves • Jack Klingelhofer • Julie M. McCray • Dugan Moore • Leo P. Ruth & Deborah Dashow Ruth • Patricia Sakai & Richard Shapiro • Joan Sarnat & David Hoffman • Michael & Sue Steinberg • Guy Tiphane • Gail & Arne Wagner • Anne & Paul Wattis • Robin Williams

ASSOCIATE PRODUCERS

Anonymous • on behalf of Karen Grove • The Alafi Family Foundation • Shelley & Jonathan Bagg • Barbara & Gerson Bakar • Carole B. Berg

PRODUCERS

$12,000–24,999

David & Vicki Cox • Thalia Dorwick

EXECUTIVE PRODUCERS

$25,000–49,999

Rena Bransten • Bill Falk & Diana Cohen • Frances Hellman & Warren Breslau • John & Helen Meyer • Pam & Mitch Negot • Beth & David Savi • Dr. & Mrs. Philip D. Schild

$1,500–2,999

Drs. Don & Carol Anne Brown • Tracy Brown & Greg Holland • C. William Byrne • Jennifer Chakian & Sam Hamilton • Susan Chamberlin • Earl T. Cohen & Heidi M. Shale • Karen & David Crommie • Ed Cullen & Ann O’Connor • Richard & Anita Davis • Louis & De Domenico • Delia Fleishhacker Ehrlich • Nancy & Jerry Falk • Ann & Shawn Fischer Hecht • Earl & Bonnie Hamlin • James C. Hornel • LeRoy Howard & Dana Buntrock • Kathleen & Chris Jackson • Robert Kelling • Duke & Daisy Kiehn • Leonard Merrill Kurz • Nancy & George Leitmann • Neil & Leah Mac Neil • Charlotte & Adolph Martinelli • Eddie & Amy Orton • Sandi & Dick Pantages • Peter Pervere & Georgia Cassel • David Pratt • Ivy & Leigh Robinson • Len & Barbara Rand • David S. H. Rosenthal & Vicky Reich • Howard S. Rowen & Ryan C. Reeder/UBS Financial Services • Riva Rubinstein • Galie B. Russ • Peter Schneider • Joyce & Jim Schnobrich • Stephen Schoen & Margot Fraser • Laura Wais & Dorothee Pardys

John & Pamela Walker • Shelia Wishek • Sally Woolsey • Saul Zaentz

DIRECTORS

$1,500–2,999

Anonymous (6) • Jim & Ginger Andrasick • Pat Angell, in memory of Gene Angell • Ross E. Armstrong • Nina Auerbach • Jane & Bill Bardin • Fritzi Benesich • Alan Bergman, in honor of Marge Randolph • Becky & Jeff Bleich • Caroline Booth • Linda Brandenberg • Broitman-Basli Family • Thomas & Tecoah Bruce • Tom Cantrell & Robert Lane • Lynne Carmichael • The Chetlin Family • Andrew Combos • The Connemara Fund • Julie Harkness Cooke • John & Stephanie Dains • Ilana DeBare & Sam Schuchat • Harry & Susan Dennis • Becky Draper • Linda Drucker & Lawrence Prozan • Edward Durbin & Joan Morris • Steve & Sharon Edelman • Merle & Michael Fajans • Cynthia A. Farner • Tracy & Mark Ferron • Donald & Sylvia Fillman • Lisa & Dave Finer • Linda Jo Fitz • Kristina Flanagan • Mort & Francine Fleishacker • Herb & Marjorie Frieder • James Gala • Karl & Kathleen Geier • Dennis & Susan Johann Gildard • Marjorie Ginsburg & Howard Slyter • Daniel & Hilary B. Goldstine

Deborah & Howard Goodman • Dan Granoff • Garrett Grueener & Amy Slater • Richard & Lois Halliday • Miggy & Jim Hamasaki • David & Vera Hartford • Ruth Henniger, in memory of Emerson Henniger • Tom & Bonnie Herman • Gail & Bob Hetler • Richard N. Hill & Nancy Lundeen • Vasilos Hoffman • The Hornthal Family, in honor of Susie Medak’s leadership • Rick Hoskins & Lynne Frame • George & Leslie Hume • Ron & Virginia Iveson • Beth & Fred Karren • Rosalind & Sung-Hou Kim • Lynn Eve Konomoto • Michael Kossman • John Kouss & Anne Baele Kouns • Suzanne Lafetra • Helen E. Land • Louise Laufersweiler & Warren Sharp • Ellen & Barry Levine • Bonnie Levinson & Dr. Donald Kay • Jennifer S. Lindsey • Tom Lockard & Ailix Marduel • Greg & Liz Lutz • Vonnie Madigan • Peter & Melanie Maier • Lois & Gary Marcus • Sumner & Hermine Marshall • Rebbeca Martinez • Jill Matichak • Phrya McCandless & Angelos Kottas • Karen & John McGinn • Miles & Mary Ellen McKee • Susan Medak & Greg Murphy • Toby Mickelson & Donald Brody • Roger & Satomi Miles • Gregory Miller • John & Katrina Miottel • Andy & June Monach • Scott Montgomery & Marc Rand • Judith & Richard Olsen • Janet Ostler

Sandra & Ross McCandless • Martin & Janis McNair • Stephanie Mendel • Steven & Patrice Mills • Mary Ann & Lou Peoples • Kaye & Randy Rosso • Pat Rougeau • John & Valerie Rowe • Richard A. Rubin & H. Marcia Smolens • Jodi Schiller & Ben Douglass • Liliane & Ed Schneider • Pat & Merrill Shanks • Sally Smith & Don Burns • Karen Steven & Bill McClave • Tides Foundation, recommended by an anonymous donor advised fund • Anna Torrance & David Davies • Steven & Linda Wolan • Felicia Woytak & Steve Rasmussen

DONOR CIRCLE

PRESIDENTS

$1,000–1,999

Anonymous (2) • Ken & Joni Avery • Edith Barschi • Neil & Gene Barth • Valerie Barth & Peter Wiley • Stephen Belford & Bobby Minkler • Judy Belk • Jennifer Chakian & Sam Hamilton • Susan Chamberlin • Earl T. Cohen & Heidi M. Shale • Karen & David Crommie • Ed Cullen & Ann O’Connor • Richard & Anita Davis • Louis & De Domenico • Delia Fleishhacker Ehrlich • Nancy & Jerry Falk • Ann & Shawn Fischer Hecht • Earl & Bonnie Hamlin • James C. Hornel • LeRoy Howard & Dana Buntrock • Kathleen & Chris Jackson • Robert Kelling • Duke & Daisy Kiehn • Leonard Merrill Kurz • Nancy & George Leitmann • Neil & Leah Mac Neil • Charlotte & Adolph Martinelli • Eddie & Amy Orton • Sandi & Dick Pantages • Peter Pervere & Georgia Cassel • David Pratt • Ivy & Leigh Robinson • Len & Barbara Rand • David S. H. Rosenthal & Vicky Reich • Howard S. Rowen & Ryan C. Reeder/UBS Financial Services • Riva Rubinstein • Galie B. Russ • Peter Schneider • Joyce & Jim Schnobrich • Stephen Schoen & Margot Fraser • Laura Wais & Dorothee Pardys

$50,000 & up

UBS Financial Services • The Strauch Kulhanjian Family • Dr. & Mrs. Philip D. Schild • Beth & David Sawi • John & Helen Meyer • Frances Hellman & Warren Breslau • John & Helen Meyer • Pam & Mitch Nichter • Beth & David Savi • Dr. & Mrs. Philip D. Schild • The Strauch Kulhanjian Family • Jean & Michael Strunsky

$12,000–24,999

David & Vicki Cox • Thalia Dorwick
Named funds
The Dale Elliot Fund
The Bret C. Harte Young Directors Fund
The Jan & Howard Oringer Outreach Coordinator Position
The Bernard Osher Foundation New Play Development Program
The Peter F. Sloss Dramaturgy & Literary Fellowship Fund
The Strauch Kulhanjian Artistic Innovation Fund
The Harry Weinginer Sound Fellowship Fund

We acknowledge the following donors for their generous support of the 40th Anniversary Campaign:

**INVESTORS CIRCLE**
Anonymous
Wayne Jordan & Quinn Delaney
The Bernard Osher Foundation
The Strauch Kulhanjian Family

**SEASON PRODUCERS CIRCLE**
Doris Duke Charitable Foundation
Ira & Leonore Gershwin Charitable Foundation
Marjorie Randolph
Jean & Michael Strunsky

**PRODUCERS CIRCLE**
Anonymous
S.D. Bechtel, Jr. Foundation
David & Vicki Cox
Walter & Elise Haas Fund
Rick Hoskins & Lynne Frame
The James Irvine Foundation
John & Helen Meyer
Jan & Howard Oringer
Joan Sarnat & David Hoffman
Betty & Jack Schafer
Felicia Woytak & Steve Rasmussen
Martin & Margaret Zankel

**ASSOCIATE PRODUCERS CIRCLE**
Shelley & Jonathan Bagg
Becky & Jeff Bleich
Thalia Dorwick
Robin & Rich Edwards
Bill Falk & Diana Cohen
Kerry Francis & John Jimerson
Mary & Nicholas Graves

**THE HEARD FOUNDATION**
The Heard Foundation, Inc.
William & Flora Hewlett Foundation
Koret Foundation
Sarah McArthur & Michael LeValley
Sandra & Ross McCandless
Andrew W. Mellon Foundation
Dugan Moore
Mary Ann & Lou Peoples
Peter Perever & Georgia Cassel
Richard A. Rubin & H. Marcia Smolens
Cynthia & William Schaff
Michael & Sue Steinberg
The Harold & Mimi Steinberg Charitable Trust
Guy Tiphane
Wayne & Gladys Valley Foundation

**PRESIDENTS CIRCLE**
American Express Philanthropic Foundation
Ken & Joni Avery
Kim Campbell
Jennifer Chalkey & Sam Hamilton
William Espey & Margaret Hart Edwards
David & Vicki Fleishhacker, in memory of Peter Sloss
Scott & Sherry Haber
Julie Matloff Kennedy & Patrick Kennedy
Wanda Kownacki
Carole & Ted Krumland
Dixon Long
David & Connie Lowe
Dale & Don Marshall
Eddie & Amy Orton
Beth & David Sawi

**DIRECTORS CIRCLE**
Rena Braasten
John & Carol Field
Susan Medak & Greg Murphy
Len & Barbara Rand
Stephen & Cindy Snow
The Tonsesl Project
Arne & Gail Wagner
Woodlawn Foundation

**PLAYWRIGHTS CIRCLE**
Anonymous (2)
Stephen K. Cassidy
Mel & Hella Cheitlin
East Bay Community Foundation
Kristina Flanagan
Tom Hanks & Rita Wilson
Bob & Linda Harris
Roger & Silviya Hoag
Patrick & Holly O’Dea
Patricia Sakiak & Richard Shapiro
Kae Skelos
Douglas Tilden
Wells Fargo Foundation

We thank these additional donors for their support of the 40th Anniversary Campaign:
Anonymous (3)
Pat Angel in memory of Gene Angel
Susan & Barry Baikin
Alvin Baum
Harry & Suzie Blount
Lynne Carmichael
Kristin Carpenter
Susan Chamberlin
Harry & Susan Dennis
Alex Edwards
Entresto Foundation
Cynthia A Farner
Steven, Jill, & Kevin Fugaro
Mary Hamilton
Earl & Bonnie Hamlin
Harlan & Joanne Heydon
Deborah & David Kirshman
Jack Klingelhofer
Lynn Eve Komaromi
Zandra Faye LeDuff
Nancy & George Leitmann
Ellen & Barry Levine
George J. Lythcott, III
Neil & Leah Mac Neil
Helen Marcus & David Williamson
Miles & Mary Ellen Mckey
Ron Nakayama
Barbara & Pier Oddone
Judith & Richard Oken
Regina Phelps
Aaron Phillips
James & Maxine Risley
Barbara & Richard Rosenberg
Sarlo Foundation of the Jewish Community Endowment Fund,
in honor of Rebecca Martinez
Dr. & Mrs. Philip D. Schild
Sherry & David Smith
Mr. Leon Van Steen
Dave Wedding Dress
Julie M. Weinstein
Alessio Wong

**SUSTAINING MEMBERS AS OF MAY 2012:**
Anonymous (2)
Sam Ambler
Carl W. Arnoul & Aurora Pan
Ken & Joni Avery
Nancy Axelrod
Edith Barschi
Fritz Benesich
Carole B. Berg
Linda Brandenburger
Jill Bryans
Bruce Carlton & Richard G. McColl
Stephanie Cassidy
Andrew Daly & Jody Taylor
Rich & Robin Edwards
William Espey & Margaret Hart Edwards
Carol & John Field

Dr. Stephen E. Follansbee &
Dr. Richard A. Wolitz
Kerry Francis
Dr. Harvey & Deana Freedman
Paul T. Friedman
Laura K. Fuji
Marjorie Ginsburg & Howard Slyter
Mary & Nicholas Graves
Elizabeth Greene
Richard & Lois Halliday
Linda & Bob Harris
Fred Hartwick
Douglas J. Hill
Robin C. Johnson
Lynn Eve Komaromi
Bonnie Killip
Hoskins/Frame Family Trust
Zandra Faye LeDuff

Ines R. Lewandowiz
Dot Lofstrom
Richard Markell
Dale & Don Marshall
Sumner & Hermine Marshall
Rebecca Martinez
Peter Sloss
Susan & Charles McCulloc
Miles & Mary Ellen Mckey
Susan Medak & Greg Murphy
Toni Mester
Sharon Ott
Amy Pearl Pardini
Barbara Peterson
Margaret Phillips
Marjorie Randolph
Bonnie King Living Trust
Betty & Jack Schafer
Brenda Buckhold Shank, M.D., Ph.D.

Michael & Sue Steinberg
Karen Stevenson
Dr. Douglas & Anne Stewart
Jean Strunsky
Phillip & Melody Trapp
Janis Turner
Dorothy Walker
Grace Williams
Karen & Henry Work
Martin & Margaret Zankel

**GIFTS RECEIVED BY BERKELEY REP:**
Estate of Suzanne Adams
Estate of Nelly Berteaus
Estate of Nancy Croy
Estate of John E. & Helen A. Manning
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 Hepp at 510 647-2904 or dhepp@berkeleyrep.org.
We’re proud to announce our upcoming season, featuring an array of accomplished artists who have collectively earned 11 Obie Awards and five Tony Awards.

2012–13

WEST COAST PREMIERE
Chinglish
Written by David Henry Hwang
Directed by Leigh Silverman
Co-production with South Coast Repertory
Aug 24–Oct 7

An Iliad
Adapted from Homer by Lisa Peterson & Denis O’Hare
Translation by Robert Fagles
Directed by Lisa Peterson
Oct 12–Nov 11

WORLD PREMIERE PRODUCTION
The White Snake
Conceived and directed by Mary Zimmerman
Co-production with Oregon Shakespeare Festival
Nov 9–Dec 23

WORLD PREMIERE
Troublemaker
or The Freakin Kick-A Adventures of Bradley Boatright
Written by Dan LeFranc
Directed by Dexter Bullard
Jan 4–Feb 3

WORLD PREMIERE
Fallaci
Written by Lawrence Wright
Directed by Gregory Mosher
Mar 8–Apr 21

Pericles, Prince of Tyre
Written by William Shakespeare
Directed by Mark Wing-Davey
Apr 12–May 26

WEST COAST PREMIERE
Dear Elizabeth
Written by Elizabeth Bishop & Robert Lowell
Arranged by Sarah Ruhl
Directed by Les Waters
May 24–Jul 7

To order your ticket package, visit berkeleyrep.org or call the box office at 510 647-2949
BOARD OF TRUSTEES

Marjorie Randolph
PRESIDENT

Bill Falik
VICE PRESIDENT

Sandra R. McCandless
VICE PRESIDENT

David Cox
TREASURER

Scott Haber
SECRETARY

Kerry Francis
CHAIR, TRUSTEES COMMITTEE

Emily Shanks
CHAIR, AUDIT COMMITTEE

Richard A. Rubin
PRESIDENT EMERITUS

PAST PRESIDENTS
Helen C. Barber
A. George Battle
Carole B. Berg
Robert W. Burt
Shih-Tso Chen
Narsai M. David
Nicholas M. Graves
Rick Hoskins
Jean Knox
Robert M. Oliver
Harlan M. Richter
Richard A. Rubin
Edwin C. Shiver
Roger A. Strauch
Warren Widener
Martin Zankel

BOARD MEMBERS
Carrie Avery
Steve Buster
Martha Ehmann Conte
Thalia Dorwick, PhD
Robin Edwards
William T. Espey
Lisa Finer
David Fleishhacker
Paul T. Friedman
Jill Fugaro
David Hoffman, PhD
Carole S. Krumland
Dale Rogers Marshall
Julie M. McCray
Susan Medak
Helen Meyer
Pamela Richter
Len Rand
Jack Schafer
Richard M. Shapiro
Sally Smith
Roger Strauch
Jean Z. Strunsky
Tony Taccone
Felicia Woytak

SUSTAINING ADVISORS
Carole B. Berg
Rena Bransten
Stephen Cassidy
Diana Cohen
John Field
Nicholas Graves
Rick Hoskins
Dugan Moore
Pat Rougeau
Patricia Sakai
Michael Steinberg
Michael Strunsky
Martin Zankel

Founding Director Michael W. Leibert
Latecomers
Please arrive on time. There is no late seating, except 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 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
Box office hours: noon–7pm, Tue–Sun
Call 510 647-2949
Click berkeleyrep.org anytime
Fax: 510 647-2975

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

Group tickets
Bring 10-14 people and save $5 per ticket; bring 15 or more and save 20%. And we waive the service charge. Call Cari Turley at 510 647-2918.

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

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.

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.
“I chose City National for their proven expertise.”

I wanted to free up more time to do the things I enjoy doing, and I needed somebody to take responsibility for my individual assets. I chose City National because I’ve been investing with them for 15 years and they’ve proven their ability to do well in these challenging times.

City National is The way up* for me and my business.

Sy Kaufman
Founder of Crosslink Capital, Semi-Retired

Hear Sy’s complete story at cnb.com/thewayup.

Experience the City National Difference.

Bob Brant
Executive Vice President
(415) 576-2775