“I scarcely dared to look” 24 · “My eyes have seen what my hand did” 25 · The program for Dear Elizabeth 33
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Calendar
Docent presentations take place one hour before each Tuesday and Thursday performance. Post-show discussions take place after matinees.

May
23 Unscripted Happy Hour, Pericles and Costumes, Harrison Campus, 5:30pm
24 Teen Night, Dear Elizabeth, 6pm
24 First performance, Dear Elizabeth, 8pm
26 Final performance, Pericles, Prince of Tyre, 7pm
29 Opening-night dinner, Dear Elizabeth, Hotel Shattuck Plaza, 6pm
29 Opening night, Dear Elizabeth, 8pm

June
5 Teen Council Meeting, 5pm
8 First performance, George Gershwin Alone, 7pm
9 Opening night, George Gershwin Alone, 7pm
17 Summer Theatre Intensive, Session 1 starts
24 Teen Actors Studio starts

July
1 Summer classes start
6 Teen Actors Studio performance
7 Final performance, Dear Elizabeth, 7pm
12 Summer Intensive, Session 1 performance
16 Summer Theatre Intensive, Session 2 starts

School of Theatre event
Donor appreciation event

The Berkeley Rep Magazine
2012–13 · Issue 7
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Portrait of Elizabeth Bishop (1950) by Josef Breitenbach, © The Josef and Yaye Breitenbach Foundation
They can be impassioned. Funny. Enlightening.

Or inspiring.

They can open doors. And build relationships.

Some can even change the world.

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I've always been fascinated by letters.

And I don't mean email. I'm dating myself here, obviously. People under the age of 30 have no memory of waiting by the mailbox for a letter from a distant friend or a loved one, the excitement of tearing open the envelope, or of trying to decipher every single word written in longhand in a cursive style that uniquely identified the writer. Back in the day when you knew the name of your mailman, letters were a way of marking time, marking the changes, both little and big, in the ebb and flow of our lives. They were the cradle of some of our deepest, most intimate thoughts and feelings, conveyors of a kind of rarified speech capable of expressing things that no other form of communication could bear.

*Dear Elizabeth* is a chronicle of a 30-year relationship between two great poets told entirely through the exchange of letters. The sweep of the letters provides a window into two extraordinary minds, as well as a portrait of two small human beings struggling to make their way through life. Unlike a biography, or a fictional drama, or a film, the great virtue of sticking solely to the letters is that it allows us to fill in the spaces in between. We become each character, obsessing over what’s been said and what each author chose not to include. Why didn’t she tell me that? Why hasn’t he written in so long? Why is this letter so short? My god, it’s good to finally hear from you! I rejoice upon hearing from you! Your letter was a great relief, was deeply troubling, was so exciting, cleft my heart in two....

But using letters as the only material for a stage play is also seriously challenging. It requires artists of great skill, possessed of enough intelligence and creativity to transmute the descriptions on the page into a series of compelling dramatic actions. Fortunately, the wonderful Sarah Ruhl and our beloved colleague Les Waters have returned to grace us with their talents. Both Les and Sarah are comfortable in “the spaces in between.” They’ve spent much of their creative lives studying what we say to each other and what we don’t. Together they leap into the task of making the letters three dimensional, joined by a special design team and consummate actors Mary Beth Fisher and Tom Nelis. We are the lucky recipients of their discoveries.

Sincerely,

Tony Taccone
As we open Dear Elizabeth, which is the final subscription production of the season, I want to draw your attention to two special events that we’ll offer here at Berkeley Rep this summer.

We are very pleased to host George Gershwin Alone on the Thrust Stage from June 8 to 23 and No Man’s Land, featuring Ian McKellen and Patrick Stewart along with Billy Crudup and Shuler Hensley, in the Roda from August 3 through 31. You’ll find information about both of these spectacular shows in this program and on our website at berkeleyrep.org.

Why, you might ask, are some productions listed as special events and others as subscription shows? Ever since we opened the Roda Theatre, we’ve had more weeks available for productions than the seven subscription shows require. We’ve done our best to make some of those weeks available to other organizations in need of performance space in downtown Berkeley. We’ve also found, over time, that the flexibility afforded us with these open weeks has given us the opportunity to showcase certain projects that fall outside of the parameters of a Berkeley Rep subscription.

Special-event programming tends to fall into three categories: projects with time constraints, projects that fall substantially outside the aesthetic of our subscription productions, and projects that become available after our subscription season has been selected. In other words, special-event programming gives us the opportunity to be flexible and opportunistic—and to bring you more extraordinary experiences.

For example, Selected Shorts, the NPR series that we’ve hosted for the last two years, fits outside our standard programming. We were able to host the show for a weekend this winter, and NPR devotees were grateful to us for making the show available at Berkeley Rep. Last season’s production of In Paris featuring Mikhail Baryshnikov could only be performed for four weeks—way below the usual seven weeks we’d need to seat our entire subscription audience. In the past, we would have needed to turn our back on this project. Instead, we do everything possible to say “yes” to projects that might be of interest to all arts lovers in this community.

The one downside to these special events, we’ve found, is that many of our subscribers think that they already have tickets to these shows. Long after we’ve sold out, some are disappointed to find that they missed out. We do everything we can to alert subscribers to these special events—and they always get first dibs on tickets. That is one of the many important perks that come with becoming a subscriber!

So, if you’re a subscriber and haven’t made your call to order tickets for George Gershwin Alone or No Man’s Land, then you don’t yet have tickets. If you’re not a subscriber, please consider joining us for our exhilarating 2013–14 season and pick up subscriber perks along the way. And whether you’re a subscriber or not, we look forward to seeing you here throughout the summer!

Warm regards,

Susan Medak
ANNOUNCING THE NEW SEASON

2013–14

Enjoy the Full Season of seven subscription plays or the five-play Main Season, or choose any three or more shows. Then reserve your seats for No Man’s Land. Packages start at just $25 per ticket.

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Vanya and Sonia and Masha and Spike
Written by Christopher Durang
Directed by Richard E.T. White
Obie Award–winner Christopher Durang turns Chekhov on his head in this witty and incisive new farce for our modern hyperconnected world. In bucolic Bucks County, PA, Vanya and Sonia have frittered their lives away in their family’s farmhouse. Enter self-absorbed movie star Masha with her prized 20-something boy toy Spike, and the stage is set for an absurd weekend of general hilarity and global warming. This year’s Broadway sensation, Vanya and Sonia and Masha and Spike delights audiences with its abundant comic twists while paying loving homage to Chekhov’s classic themes of loss and longing.

The Pianist of Willesden Lane
Adapted and directed by Hershey Felder
Set in Vienna in 1938 and in London during the Blitzkrieg, The Pianist of Willesden Lane tells the true story of Lisa Jura, a young Jewish musician whose dreams are interrupted by the Nazi regime. In this poignant show, Mona Golabek performs some of the world’s most beautiful music live — as she relates the real-life legacy of her mother’s quest to survive. Adapted and directed by Hershey Felder, Pianist is infused with hope and invokes the life-affirming power of music.

Tristan & Yseult
Adapted and directed by Emma Rice
Written by Carl Grose and Anna Maria Murphy
Kneehigh is back! Britain’s beloved theatre company returns to the Bay Area with a glorious story of love. King Mark rules with his head, until he falls head over heels for his enemy’s sister. Based on an ancient tale from Cornwall, Tristan & Yseult revels in forbidden desires, broken hearts, grand passions, and tender truths. It’s another marriage of gorgeous music and ingenious staging from the acclaimed creators of Brief Encounter and The Wild Bride. Embrace comedy and spontaneity in this West Coast premiere for an irresistible night of love!

The House that will not Stand
Written by Marcus Gardley
Directed by Patricia McGregor
Berkeley Rep proudly presents the world premiere of a new play from an Oakland native: The House that will not Stand by Marcus Gardley captures a single, steamy day for seven women in New Orleans. In 1836, white men in that city often live openly with their black Creole lovers. Yet wealth and freedom may not protect Beatrice when her man mysteriously dies… or conceal old secrets when another handsome bachelor calls on her daughters. Inspired by Lorca and directed by Patricia McGregor, The House That Will Not Stand is gripping family drama — sensuous, humorous, uplifting, heartbreaking — told in a rich and lyrical river of words.

Amy Kim Waschke and Christopher Livingston in
the 2012–13 hit The White Snake
Photo courtesy of mellopix.com
Accidental Death of an Anarchist
Written by Dario Fo
Directed by Christopher Bayes
A bank gets bombed, a suspect dies in custody, and the police inquiry turns into... a masterpiece of comedy? Steven Epp returns to Berkeley Rep for a criminally funny production of Accidental Death of an Anarchist. He delighted audiences as Figaro and The Miser—now he's back in another madcap show directed by Christopher Bayes. Nobel Prize–winner Dario Fo penned more than 70 incisive scripts, and this is by far his most famous. With Epp's outrageous Anarchist, Berkeley Rep hauls you down to the station for a hilarious interrogation of our culture.

Tribes
Written by Nina Raine
Directed by Jonathan Moscone
When three smart siblings move back home with their opinionated parents, the cacophony of their family hits a new high—even for Billy, who's deaf. Nina Raine's profound and powerful new play became a hit in London and New York; now renowned director Jonathan Moscone brings it to Berkeley Rep. To fall in love or find a job, to forge an identity apart from your family, to fulfill that longing for somewhere to belong... is it as simple as following the signs? In Tribes, a deaf man learns to find his way in a world where everyone needs to be heard.

The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures
Written by Tony Kushner
Directed by Tony Taccone
Winner of two Tony Awards, three Obies, an Emmy, and a Pulitzer Prize, Tony Kushner returns to Berkeley Rep for the West Coast premiere of his latest play: The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures. With his trademark mix of soaring intellect and searing emotion, the legendary playwright unfurls an epic tale of love, family, sex, money, and politics—all set under the hard-earned roof of an Italian family in Brooklyn. When Gus decides to die, his kids come home with a raucous parade of lovers and spouses to find that even the house keeps secrets. Kushner reunites with one of his favorite collaborators, Artistic Director Tony Taccone, to bring this sweeping drama to the Roda Theatre.
Diebenkorn

The Berkeley Years

Deeply engaged with the unique setting of the Bay Area, postwar artist Richard Diebenkorn profoundly influenced American modernism during his years spent working in Berkeley (1953–1966). Explore the first exhibition to focus on this pivotal period in Diebenkorn’s career with more than 120 works, beginning with the artist’s earlier abstract paintings and moving through his subsequent figurative phase.

JUNE 22—SEPTEMBER 29, 2013

Exhibition organized by the Fine Arts Museums of San Francisco, in collaboration with the Palm Springs Art Museum. Additional support is provided by Christie’s, the Koret Foundation, and the National Endowment for the Arts. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Richard Diebenkorn, Figure on a Porch, 1959. Oil on canvas. Oakland Museum of California, gift of the Anonymous Donor Program of the American Federation of the Arts. © 2013 The Richard Diebenkorn Foundation

deyoungmuseum.org • Golden Gate Park
Walking between the lines

The Downtown Berkeley Poetry Walk

By Beryl Baker

While walking to Berkeley Rep, you might have seen a poem next to your feet. Perhaps you read it. Maybe you looked around, curious if the person that put it there had just walked away. Perhaps you were surprised that there were other poems — suddenly lots of poems — up and down Addison Street. But, hopefully, in looking back down, you had taken that essential extra moment to really hear the poem, to be here, to be present, and as Shakespeare wrote, “take time to pause.”

Almost 10 years ago today, the Berkeley Poetry Walk was installed in the burgeoning Arts District. Since you are about to watch a play about two poets, it seemed appropriate to recognize the poetry embedded in the sidewalk. I was lucky to get into contact with the two key players behind the Walk’s creation: John N. Roberts, local architect and landscape designer, and Robert Hass, local poet, professor of literature at UC Berkeley, and former Poet Laureate of the United States.

John Roberts, who came up with the concept, recalls, “[There was] a small group of people who assembled weekly on Addison Street to envision what an Arts District might be in reality. Once we had declared it to be a District, all agreed that it should be a place where artistic expression in all its variety would be encouraged and embedded into the physical fabric of the place.”

Robert Hass, who selected the poems for this unique anthology, recalls, “I tried to stick to Berkeley and Oakland in choosing work for the street. The idea was to capture some of the history of the town. So there are the very famous passers-through like Seamus Heaney, the student passers-through like Allen Ginsberg and Gary Snyder and Jack London, the writers who grew up here like Gertrude Stein and Thornton Wilder, the faculty poets like Czeslaw Milosz, the writers who have been alive in this place because Berkeley Rep brought them alive like Shakespeare, Brecht, Ben Jonson, but also Tony Kushner and Maxine Hong Kingston. I thought it made for a powerful story about this place, very present, very much alive.”

A fair number of you may recall that 20 years ago Downtown Berkeley wasn’t a place that welcomed its visitors — it was rough around the edges, to put it mildly. Back in 2003 John had said, “There was a time not so long ago when a walk in Downtown Berkeley was a frightening experience.” But he forged ahead. “It was clear to us that the language arts were an integral part of Berkeley’s heritage, an essential component of Berkeley Rep’s work (our Arts District anchor), and should be key part of the mix on the street.” When asked why he chose this particular street, given its reputation, he says, “Any community revitalization effort must begin

To learn more, pick up The Addison Street Anthology: Berkeley’s Poetry Walk, edited by Robert Hass and Jessica Fisher, by local publishing house Heyday. We’re selling a very limited number of copies of this out-of-print book in the Roger & Silvija Hoag Theatre Store in the Roda lobby.
somewhere, and what better place to begin than one whose transformation will be dramatic with the potential to spin off elsewhere?"

The installation features 126 poems that line the sidewalks on either side of Addison between Shattuck and Milvia. The layout of the poetry plates was designed by the artist Scott Donohue, who after several considerations selected cast iron with a baked enamel, which creates an aged patina over time. Ten years on, the panels look as natural to the sidewalk as the buildings and concrete pavement. The poems range in voice, subject, perspective, and rhythm. Some are actually songs. Some are by people that never saw Downtown Berkeley. But they all feel strangely familiar and echo the dramatic, united reclaiming of Addison Street by the Berkeley arts community.

Since Berkeley Rep moved downtown in 1980, other arts venues have flocked to Addison: the Jazzschool opened its doors in 1997, Aurora Theatre in 2001, and now the most recent addition, Freight & Salvage, in 2009. John concludes, “There is something unusual happening here…the unusual experience of encountering something so provocative, yet so subtly part of the texture of the space is exhilarating. There are so many poems that it is almost impossible to read them all in one visit to the street. My hope is that the poetry contributes to this as a rich, memorable place — giving pleasure to people and offering a reason to return.” As Robert says, “You never know when a poem is going to give someone their thought or clarify a feeling in a way that makes a difference.”

It is no mistake these poems reside right outside of Berkeley Rep. Poetry and theatre have had a symbiotic relationship since the beginning of the spoken word. Our home is between the lines, and as you walk back to yours this evening, we hope you feel welcome to return.
“If UCSF could take a bite out of AIDS, we can certainly take a bite out of pancreatic cancer,” says Dr. Tempero. She has dedicated her career to treating this difficult cancer at UCSF Medical Center, which has among the best outcomes in the nation for pancreatic cancer. When Stu Rickerson was diagnosed with pancreatic cancer, he also came to the UCSF Helen Diller Family Comprehensive Cancer Center in hopes of his own good outcome. Eight years later, Stu is happy, healthy, and glad he chose UCSF. Learn more at PioneeringCare.com >
Chinglish proves a hit in Hong Kong

BY DARIA HEPPS

From the time David Henry Hwang finished writing Chinglish, the hit comedy that opened Berkeley Rep’s 2012–13 season, he had hoped it would one day be performed in a Chinese-speaking city. Meanwhile, Berkeley Rep’s leaders, Susie Medak and Tony Taccone, had been looking east for some time, hoping to have the opportunity to tour a play across the Pacific. So the initial conversations with David were pretty straightforward. He said what he wanted, and Susie and Tony said, “Great!”

With Hong Kong’s history as a former British colony recently returned to China and its mostly bilingual population (most people in Hong Kong speak English and Cantonese, which has a different pronunciation and tone sounds from Mandarin but is written exactly the same), the city seemed to have the perfect audience for Chinglish. So when the prestigious Hong Kong Arts Festival came calling, Berkeley Rep jumped at the opportunity — and Chinglish became the first show we’ve sent to Asia.

In case you missed it when it played here (or in Costa Mesa at South Coast Rep, our producing partner on the show), Chinglish is a comedy about cross-cultural miscommunication. In the play, an American businessman travels to China to score a lucrative contract for his firm and becomes enmeshed in multiple misunderstandings, from language to love. In our production, the Chinese-language sections of the play were translated by English-language supertitles projected on the set. The set, meanwhile, was a miracle of mechanization, with two perfectly synchronized turntables and three automated chairs that allowed a minimal production staff to seamlessly and quickly change scenes a staggering 11 times.

That was before we knew that Chinglish would be scheduled to perform in Hong Kong just days after it closed at South Coast Rep. There was no way that our set could be shipped from Costa Mesa to Hong Kong in time. The solution? Build a replica set.

“At which point I was catapulted into the world of the play, attempting to translate a fairly complex set across thousands of miles, three languages, and into the metric system,” says Tom Pearl, Berkeley Rep’s production manager, smiling wryly.

In the end, the set that was built in a shop in Shenzhen, China was not an exact replica. As Tom discovered on the first of his three trips to China this year, the Shenzhen shop couldn’t recreate the complicated mechanics of the turntables. In Hong Kong, stage hands would move the turntables manually and carry the chairs off and on. Other changes included supersizing the supertitles so they could be seen from the back row of the
“We can travel anywhere with San Francisco Ballet and know that our money is in good hands. For us, First Republic is about peace of mind.”

MARLENE TOMASSON
Former Dancer, Wife and Mother

HELGI TOMASSON
Artistic Director & Principal Choreographer
San Francisco Ballet
1,100-seat Lyric Theatre (almost double the size of the Roda) and creating additional Chinese supertitles to be projected on screens on either side of the stage.

Eventually, the set was ready to be shipped to Hong Kong, loaded in, and rehearsed with the local technical crew. “The crew was unbelievably committed,” notes Tom. “By the time we arrived in Hong Kong, they had translated and discussed all our notes. The first thing each crew member did was watch the video of the *Chinglish* set-changes [available at vimeo.com/berkeleyrep]. It was incredibly helpful in teaching them what to do. And thanks to the prop shop’s thorough documentation, the set was entirely dressed one hour after the walls went up.”

Meanwhile, the actors and key American production staff closed the show at South Coast Rep, flew for 13 hours, rehearsed on the new set with a new crew for one-and-a-half days, rather than the one-and-a-half weeks of on-set rehearsals they had enjoyed in both Berkeley and Costa Mesa, and opened the show to a sold-out house. (*Chinglish* was one of the hottest tickets at the Festival, and the entire run had been sold out for months.) Fighting jet lag while rehearsing before opening, Michelle Krusiec, who played sexy bureaucrat Xi Yan, said of the set, “It looks the same but feels very different. We’re discovering it again.”

The biggest question for everyone —actors, playwright, staff, and the more than 25 supporters of Berkeley Rep and South Coast Rep who travelled to Hong Kong to cheer the show on —was, Would they get it? Would they laugh? Playwright David Henry Hwang’s concerns went deeper. “Comedy is a product of identification; we laugh at situations we recognize as familiar, often ramped up to extremes,” he wrote in a subsequent article for Bay Area News Group. “[But] a Hong Kong audience might be more familiar with the situations in my play than me, a Chinese-American born and raised in Los Angeles. What if they...
“What if they found my story implausible? Unrealistic? Fake? Would a Hong Kong audience laugh loudly, or rise up in outrage?”

DAVID HENRY HWANG, PLAYWRIGHT

found my story implausible? Unrealistic? Fake?” David also feared that audiences might be offended: “Would a Hong Kong audience laugh loudly, or rise up in outrage?”

The answer was emphatic. At intermission on opening night, an enthusiastic Brian Nishii, who played business consultant and British expatriate Peter, said, “It feels like a good majority of the audience is drawing from firsthand personal experience specifically of Chinese-English miscommunication, so they’re laughing at every little thing.”

The cast had to wait for the laughter to subside again and again. A euphoric David Henry Hwang shared his opening night experience: “What functioned for an American audience as education was all the more funny [in Hong Kong] as the audience recognized its truth.... One scene was interrupted more than a half-dozen times by showstopping applause. I saw people literally rolling in their seats — lolling from side to side — as they wiped away tears of laughter.... My hopes had been realized beyond my wildest dreams.”

The tears were not confined to the Hong Kong audiences — they were also present at a post-show party held by former Berkeley Rep Trustee and part-time Hong Kong resident Virginia Foo. Mike Strunsky — a longtime Berkeley Rep supporter and trustee-by-association (his wife, Jean, is a member of Berkeley Rep’s board) — was visibly moved when he told Managing Director Susie Medak, “I’m so proud to be part of this theatre! I have such pride in what we’ve accomplished.” Susie described the scene at the party: “Actors were throwing their arms around board members. There was this overwhelming sense that together, we had accomplished something historic for our theatre. It was truly amazing.”

An accidental change provided one of the most dramatic moments of the show. Based on the set renderings that Berkeley Rep had provided, the Shenzhen shop had ordered an official shield made for the second to last scene, when the judge “humbly accepts” his appointment as mayor before an adoring crowd. Somehow, the shield had never made it into the final set created for the American production, but as long as we had it in Hong Kong, we decided to use it—possibly influenced by the shop motto, painted on the wall in characters two feet high: “The wasting of material is shameful.” At every performance, when the shield flew in, the audience gasped. We were told that it’s not altogether legal to reproduce it, and certainly not for a play. But it certainly provided another in a long list of moments that resonated with Hong Kong audiences.

Actor Alex Moggridge, who played the American businessman Daniel, may have put it best: “It feels kind of like we’re playing a home game. It’s incredible.”

— David Henry Hwang, playwright
In June, some of the nation's most prominent and promising writers, directors, and composers will gather at Berkeley Repertory Theatre's campus in West Berkeley for the second annual Ground Floor Summer Residency Lab. Residencies of a week or more have been awarded to 18 projects featuring 27 artists working in a wide variety of ways: ensemble pieces, artists writing alone in a room, multimedia explorations, and adaptations.

“We're thrilled about this second session and this terrific selection of artists,” says Madeleine Oldham, the director of The Ground Floor. “The projects we’re supporting this year are enormously diverse—from a comedy about a shark to a drama about the Syrian civil war, from a musical set in Alaska to a children’s show on Mars, from a vaudeville act about obesity issues to an interactive experience with electronic music.” During an intense four-week period of growth and discovery, these artists from both near and far will create, collaborate, and exchange ideas.

“For decades, Berkeley Rep has developed new work and nurtured innovative projects,” says Madeleine. “Last year, we launched The Ground Floor to devote even more time, space, and resources to creating plays and daring ourselves to create them in new ways.”

The Ground Floor is a larger umbrella for all of Berkeley Rep’s new play activity, including our commissions program, but the crown jewel is the summer lab. This new program is still taking shape, and will always remain flexible so as to be the most responsive to artists’ needs. With an ethos that values relationships and process over product, it supports artists of all stripes and projects in all states—whether that is peace, quiet, and endless cups of coffee for solo playwrights sketching out a first draft of a play, or a large room for an ensemble

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**2013 SUMMER RESIDENCY LAB**

- Lucy Alibar
  - *Carl the Raping Goat Saves Christmas*
- Janet Allard and Nikos Tsakalakos
  - *Alexander Supertramp*
- Cesar Alvarez
  - *The Universe is a Small Hat*
- Jeff Augustin
  - *Krik? Krak! or The Last Tiger in Haiti*
- Sarah Burgess
  - *Camdenside*
- The Debate Society
  - *Untitled ski play*
- Jackie Sibblies Drury
  - *The Theory of Rational Choice*
- Larissa FastHorse
  - *What Would Crazy Horse Do?*
- Idris Goodwin
  - *Rage is Back*
- Lauren Gunderson
  - *The Heath*
- David Hanbury and Andrew Rasmussen
  - *Mrs. Smith & Carlyle: To Mars and Back Again*
- Victor Liesnewski
  - *Untitled Play about the Syrian Civil War*
- Mona Mansour and Tala Manassah
  - *The Wife*
- A. Rey Pamatmat
  - *Untitled project about the abuse of power and magical narratives*
- Nicholas C. Pappas
  - *Untitled Fatty Arbuckle Project*
- Lisa Peterson
  - *The Idea of Order*
- Heidi Schreck
  - *Untitled soup-kitchen play*

For more information on each project, and for future announcements of opportunities to interact with The Ground Floor, watch the website at berkeleyrep.org/groundfloor and like our Facebook page at facebook.com/pages/The-Ground-Floor

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**In June, some of the nation’s most prominent**
exploring movement and dance. We encourage artists to do the work they need to do, whether that means starting from scratch or experimenting with a particular detail on a piece that’s almost ready for production. We do not require participants to have any kind of final presentation unless it’s helpful to them in their process (in which case we’re happy to oblige).

The summer lab’s flexibility is all about creating a good experience for those involved, and a big part of that is having fun and fostering a supportive and stimulating community. Last year, it wasn’t unusual to see a remote-controlled flying saucer cruising through the building, or to find artists and staff engaged in fierce cornhole toss tournaments in honor of the Olympics.

There are more formal opportunities to interact, like readings and panel discussions, but it was often in the interstitial moments at dinner or around the coffee counter in the morning that the most rewarding connections were made. Playwright Madeleine George, who worked on her script The (curious case of the) Watson Intelligence with director Leigh Silverman last summer, says that “I’m still thinking about several searing conversations I had with actors over dinner that week — actors working on other shows, whom I might never have cast in my own plays or even gotten the chance to meet — and I’m as grateful for those interactions, and the long-term aesthetic investigations they’ve sparked in my life, as I am for the work I was able to get done on my own play during the week.”

One thing that we have learned is just how important physical space is in supporting The Ground Floor’s work and incorporating its principles of creativity, collaboration, and fun into the daily life of the company. At the West Berkeley campus, administrative offices, a giant rehearsal room, and production shops nestle cheek by jowl to allow for greater cross-pollination and conversation than ever before. It gives us the room to host dozens of artists at once, and will ultimately allow us to support them in a dizzying array of activities. Having the right kinds of spaces is important and has already led to a number of smaller construction projects, but there is still a long way to...
REPORT

go. Someday, we hope to build more rehearsal and studio spaces, in addition to on-site housing for visiting artists. This centrally located creativity is not only beneficial for the artists—it is good for Berkeley Rep staff as well. As Madeleine says, “Our inaugural summer lab was wildly successful. With so many talented artists all working under one roof, it felt like the entire building was vibrating for four weeks.” Like sticking your finger in a new play socket, there’s a jolt of energy that sustains everyone. There’s something very important about sharing a roof and breaking bread (or whatever the gluten-free offering of the day is). Seriously. The food’s really good.

Fortunately, these relationships do not end with the passing of summer. Not only have we remained in close contact with last year’s participants and stayed up to date on the latest developments in their projects, but two shows developed through the program have already made their way into Berkeley Rep’s season: Dan LeFranc’s Troublemaker, or the Freakin Kick-A Adventures of Bradley Boatright had its world premiere in January, and Marcus Gardley’s The House that will not Stand will debut in 2014. It’s a vital way for the Theatre and its staff to connect with groundbreaking artists and their boundary-pushing work. And it’s also a way for us to re-engage with the Berkeley community at large — by collaborating with local theatre artists, connecting summer lab residents with nearby experts for research purposes, and holding public readings. Madeleine sums it up perfectly — “Our vision is coming true: artists from across the nation are gathering here to enjoy the atmosphere that gave birth to Berkeley Rep and to take advantage of the creative, collaborative, forward-thinking, and risk-taking culture that is the hallmark of life in the Bay Area. I can’t wait until June!” We can’t either.

The Ground Floor is made possible by a $1 million grant from the James Irvine Foundation’s Artistic Innovation Fund with additional support from the Andrew W. Mellon Foundation and the Kenneth Rainin Foundation.
Bling bling!

**OVATION raises over $650,000**

**BY JAMIE MCCLAVE**

**Over 400 guests illuminated** the Four Seasons San Francisco in April for Berkeley Rep’s spectacular OVATION gala.

The Theatre is known for the outstanding works that appear on its stages, but few realize that only about half of Berkeley Rep’s income is earned through ticket sales. Berkeley Rep must raise $4 million in Annual Fund support each year to create world-class productions, keep ticket prices accessible, and provide educational opportunities to Bay Area youth. This year’s gala delivered, raising over $650,000.

Berkeley Rep invited guests to get in the spirit of the evening by donning boas, bow ties, and bling. After perusing the silent auction offerings, guests feasted on a four-star dinner prepared by executive chef Mark Richardson. “The Gavel Girl,” DawnMarie Kostonis, aided by OVATION’s effervescent host Danny Scheie, led the live auction where guests bid fiercely on unique experiences like a pair of tickets to Sir Elton John’s annual Oscar-viewing party.

Following the live auction, an inspiring video illustrated the importance of the arts and the impact of Berkeley Rep on the community and moved many guests to “raise their paddles” in support of the Theatre. Artistic Director Tony Taccone told the crowd, “Thank you for supporting our desire to say something original that hopefully has the capacity to touch you in a deep and surprising way.”
Do you remember learning to write? I’m talking about the physical practice of putting pen to paper, of penmanship; I’m talking about drafting a letter. In this fast-paced age of digital communication, it’s easy to forget the lasting impressions that handwritten letters can make. Letter-writing is truly a chance for self-expression, making it an easy avenue for artistic engagement. This is especially the case for children, whose eager minds yearn to be creative.

As a means to engage those eager minds, the School of Theatre’s outreach program puts teaching artists into Bay Area classrooms throughout the year, bringing theatre-based workshops to public- and private-school students of all ages. The experience can be quite entertaining and often surprisingly moving.

Luckily for us, the impact of this engagement is captured in thank-you letters that many of the students and teachers send to us following the workshops. Luckily for the students, their engagement with the arts is thus extended from theatre-making to letter-writing, exposing them to a variety of forms of artistic expression. And luckily for you, we are sharing some of the letters on these pages. Chances are they’ll make you smile. Maybe they’ll even strike a chord, reminding you of the joys of letter-writing (and receiving!), and inspire you to once again write letters of your own.
November 6, 2012
Dear Mr. Dave,

Thank you for coming to our class. I enjoyed you reading us stories. It was funny when Steven was playing the naked fish. I learned a lot about acting out stories. I liked when you made jokes about the five Ws.

Do you go to many other schools? I am glad you came to our school. I will never forget you.

Sincerely,
Edwin

Thank you Berkeley Repertory Theater!
At 18, Elizabeth Bishop abruptly left a family gathering and hitchhiked to her boarding school, where a policeman found her asleep on the steps the next morning. For the rest of her life Bishop kept travelling—adventurous, lost, or both—to make her home. The carefully crafted imagery and delicate meter of her poems earned her a place among America’s most respected poets, but her friends also

CONTINUED
When he was 13 years old, Robert Lowell’s classmates started calling him “Cal.” The big bully of a boy reminded them of Shakespeare’s wild Caliban, and also of Caligula, the mad emperor of Rome. The name stayed with him for the rest of his life, as did the forceful presence that inspired it, which would manifest

CONTINUED
remember a vulnerability that she kept hidden from the world. Whether she was teaching in Cambridge or living in Brazil, Bishop disliked sharing her personal life with critics, interviewers, and often even her friends. “Almost nothing I’ve said about Elizabeth’s life would she want said,” remarked Frank Bidart in an interview. “That’s why, after her death, I decided I didn’t want to be the source of anything that appeared in print about her drinking, sexual life, etc. But the intensity of interest in her work, and the nature of contemporary biography, made revelations that she would have found intolerable in her lifetime inevitable.”

Bishop’s poetry drew on her experience, but more often from the world around her than from her own emotions. “I hate self-pity poems,” she said, although the struggles and tragedies throughout her life could have provided ample opportunity for them. Bishop’s father died in 1911, several months after she was born, and her mother fell into deep mourning and mental instability, and was institutionalized when Bishop was 5. She had an unmoored childhood, spending several years in rural Nova Scotia with her maternal grandparents, less than a year with her paternal grandparents in Worcester, and several years with her aunt in Boston before attending boarding school and then Vassar College. Yet when her poems draw on experiences from those times, the vivid scenes they paint still leave the poet obscure:

These crystalline images are as indicative of her writing as the loneliness they evoke is of her life. The subtle solitude of these lines stayed with Bishop from the childhood moment (visiting the dentist with her aunt at age 7), through the publication of the poem more than 50 years later.

Bishop was first published in 1935, a year after graduating from college, when the poet Marianne Moore selected three of her poems for an anthology. Moore was the first of many influential writers whose support would guide Bishop’s professional and personal life: across the years her friends would often look after her, nominating her for awards, recommending her for jobs, taking her to the hospital, and once even moving all her furniture into a new apartment. Among them, Robert “Cal” Lowell stands out as a lifelong advocate of her writing and one of her most trusted friends. The two met at a party in 1947 and took to each other instantly — a rarity for the reclusive Bishop. “She liked Cal Lowell. She liked him and his work,” recalls Bishop’s friend Joseph Frank. “She had a liking for things that were harsh.... I think she liked the kind of knottiness and also a certain pitiless quality of his sensibility.”

Bishop and Lowell’s extensive correspondence — which provides the text for Dear Elizabeth — was due in part to the fact that Bishop traveled throughout her life. After college she and Louise Crane, whom she knew from Vassar, visited Europe. The two returned to the States in 1938 and set up a residence in Key West, Florida, where Bishop lived for nine years, although Crane left after a year. In 1951, Bishop made an impromptu voyage to Brazil. While staying with her friends she had an allergic reaction to cashews and was nursed back to health by Lota de Macedo Soares, an aristocratic Brazilian woman with a passion for painting and architecture. By the time Bishop had recovered, Lota had invited her to stay. She did, for 15 years.

Throughout this time, Bishop was always writing, but slowly — it might take years for a poem to come together. She didn’t subscribe to any theoretical approaches, but employed her strong command of meter and rhythm in a variety of forms to create mesmerizing and moving images. After fighting with her publishers over the limited quantity of her new work, her second book,
itself in everything from his brazen and evocative poetry, to his defiant political gestures, to his strident manner when teaching at Harvard and clever quips while drinking at the writer’s colony Yaddo.

Born on March 1, 1917 to the Somerset Lowells and the Boston Winslows (both first families of Massachusetts), Lowell was raised by conservative parents. He played football, baseball, ice hockey, and wrestled at prep school, but amidst these classic schoolboy pursuits Lowell already yearned to become a poet. He attended Harvard in 1935 and, while he had never gotten along well with his parents, their relationship plummeted that year when he scandalized them by getting engaged to a woman he had only known for a couple months, Anne Tuckerman Dick. Years later, he recalled a particularly bad fight he and Anne had with both their parents in a poem:

"I see your pink father—you, the outraged daughter. That morning nursing my dark, quiet fire on the empty steps of the Harvard Fieldhouse in vacation...saying the start of *Lycidas* to myself fevering my mind and cooling my hot nerves—"

—excerpt from “Anne Dick 1. 1936”

Lowell’s ability to transform his emotions into rich images and sonorous lines would shape his work, but during those Harvard days he was still experimenting endlessly — blank verse, heroic couplets, free verse, sonnets — in search of his own poetic style. During his sophomore year, this search also inspired him to leave college with the novelist Ford Madox Ford to meet the poet Allen Tate in Tennessee. With the house already full of guests, Lowell pitched a tent on Tate’s front yard, determined to study and write poetry.

The image of the 19-year-old Lowell—sun-tanned, often drunk, absent from the Ivy League, completely dependent on others for money and shelter, and absolutely set in his ways — encapsulates the manner in which he was to live. His single-mindedness could be reckless, invigorating, selfish, and inspiring. And even then, years before any of his poems would be published, Lowell was clearly talented. Although initially perplexed by the young man living on his lawn, Tate soon became Lowell’s mentor, and in 1937 they attended the Colorado Writer’s Conference, where Lowell met Jean Stafford, a promising fiction writer. His engagement to Anne fizzled out, and he pursued Jean through letters as he returned to school, now studying classics at Kenyon College in Ohio. Encouraging and dismissive in turns, Jean confided in her friends that she thought Lowell “an uncouth, neurotic, psychopathic murderer-poet.”

In spite of this, the two married in 1940. The marriage was marked by constant fighting, drinking, and writing. While working for a literary review, reading criticism, and converting to Catholicism, Lowell continued to write poems, and was first published in 1943. That same year he was drafted, and made headlines when he explained his refusal to serve in a personal note to President Roosevelt that he also sent to the newspapers. Lowell was arrested and sentenced to a year and a day, and when he was released after five months was “more often recognized as a draft-dodger than a poet,” according to Jean, whose latest book, *Boston Adventure*, was a best-seller.

But Lowell’s poetic star was also on the rise; in 1944 he published his first volume, *Land of Unlikeness*, and his second work, *Lord Weary’s Castle*, earned bright reviews and the 1947 Pulitzer Prize. Lowell had established himself as a major American poet at the age of 30. A current of rebellion flows through the symphonic second volume, as Lowell’s poems explored war, materialism, and religion (although by this time Lowell’s religious fervor had dwindled). Lowell’s preference for epic themes — reflecting his love of Milton and classical writers — resulted in a collection that was described by Randall Jarrell, a poet and friend, as “little interested in people [and] more about the actions of you, God, the sea, and cemeteries.”

That same year Lowell’s positive review of Elizabeth Bishop’s *North & South* set the wheels in motion for their friendship, which would take form through numerous letters and visits in New
Poems: North & South — A Cold Spring, incorporated her first volume alongside 18 new poems. Nevertheless, it earned her the Pulitzer Prize in 1956, which delighted Bishop because it prompted not only the Brazilian literary circles that had dismissed her but also the local fruit vendors to recognize her as a respected poet. Her next volume, Questions of Travel, was published in 1965 and drew on life in Nova Scotia and New England as well as in Brazil:

There are too many waterfalls here; the crowded streams hurry too rapidly down to the sea, and the pressure of so many clouds on the mountaintops makes them spill over the sides in soft slow-motion, turning to waterfalls under our very eyes.

—excerpt from “Questions of Travel”

In the 1960s, the home that Bishop and Lota had set up in Brazil began to fall apart. Bishop’s fierce intelligence, acerbic wit, and clear poetic talent were married with a social anxiety and a lifelong struggle with alcoholism that often fed off each other, creating disastrous downward spirals. Her drinking was one source of tension between her and Lota; another was Lota’s increased involvement in politics, which left Bishop feeling neglected. She began traveling before moving to Seattle in 1966 to teach for a year. Although she returned to Brazil, Lota’s deteriorating health caused her doctor to recommend that the two have some distance. “I don’t know what is right really, and wish God would lean down and tell me,” Bishop wrote to her friend as she planned to move to New York in 1967. “I hate to leave Lota like this, but it seems almost as if it were a question of my own life or sanity, too, now.” Bishop went to New York that September. Against advice, Lota joined her there several months later and died within a week, overdosing on Valium. Lota was buried in Brazil and, after meeting hostility from their friends and Lota’s family, Bishop moved to San Francisco, where her literary style was at odds with the 1960s counterculture. In 1970 — as another relationship fell apart — she won the National Book Award and moved to Boston to take over Lowell’s teaching position at Harvard. She needed the stable employment, although she was ill at ease when teaching and keenly aware that her poetic success fell within a limited sphere. A friend recalls Bishop looking through The Modern Poet, with essays on Lowell, Sylvia Plath, and John Berryman but nothing on her, and remarking, “It’s like being buried alive.”

Her position at Harvard ended in 1977, and that year her Geography III brought her a new level of public recognition; the slender collection includes a variety of forms, from the strict rhythm scheme of “One Art” (included in Dear Elizabeth) to the narrative poem “Crusoe in England.” As one of her students recalled, “Her life was often out of control, but her poetry is precise.” The critical acclaim sparked by Geography III continued to grow after Bishop died of a brain aneurysm in 1979. Once considered “a poet’s poet,” today her writing holds a place within any anthology of American poetry.

Although Bishop was lauded for her pristine images and precise language, an uncertain sense of self flits behind many of her poems: “I scarcely dared to look / to see what it was I was,” she writes in “In the Waiting Room.” Throughout her life Bishop struggled with her identity, and any answer to that personal question, Who am I? was unvoiced. She rarely spoke with even her closest friends about her childhood, sexuality, or alcoholism, and she hated when others applied labels to her life or her work. She refused to have her poems included in anthologies selected around gender, and her work defied the artistic camps — new formalist, free verse, beat, or confessional — that were pitched around her. In so many ways Bishop lived a life apart, and with that came both loneliness and individuality. The poems that she left reveal a rich talent, but for a sense of the woman Lowell knew so well we must turn to her letters, the memories of her friends, and our own imaginations, and ultimately content ourselves with imperfect discoveries.
York, Cambridge, Yaddo, Maine, and Brazil. As the poetry consultant for the Library of Congress from 1947 to 1948, Lowell invited numerous writers to make recordings of their readings and encouraged them to go with him to visit the poet Ezra Pound, who was confined to the prison ward in St. Elizabeth’s hospital for treason. Lowell would always be closely connected to America’s finest poets, and over the years his mentors, peers, and students would often simply become his friends.

As a poet and as a husband, Lowell was constantly revising. After fighting with Jean in New Orleans, in New York, in Boston, and in Maine, the two separated in 1946 (they were divorced two years later), while Lowell was involved with another woman. He would leave her, and propose to and leave another, before meeting the novelist Elizabeth “Lizzie” Hardwick in 1948 at Yaddo, during a period of manic energy and intense drinking. “Is it true that you are drinking too much and going to pieces and that that ungainly bird [T.S.] Eliot is worried to death about you?” Jean wrote him that winter, and things only got worse when Lowell visited Tate in Chicago and held him out a two-story window while reciting Tate’s poetry. The episode led to Lowell’s arrest and hospitalization, when he was formally diagnosed as manic-depressive.

Lowell left the hospital in July of 1948 and married Lizzie Hardwick that month. Manic episodes, accompanied by affairs and ending with hospitalizations, persisted throughout their marriage. They spent several years abroad in Europe before returning to the States in 1953, where Lizzie gave birth to their daughter, Harriet, in 1957. Lowell taught poetry across the country, although over the years Harvard would come to be his academic home, somewhat ironically given that abandoning the university had been one of his first steps as a poet. Nevertheless, he was a daunting professor with clear ideas of quality, and often intimidated students. Anne Sexton would recall him, “In this thin classroom, where your face / was noble and your words were all things...You are so gracefully insane.” In addition to poetry, Lowell’s translations and plays were well received: The Old Glory, the first play in his trilogy based on classic American stories, won five Obies after its premiere in 1963.

During this time the voices of American poetry clamored in debate — Eliot’s formal verse pitted against Williams Carlos Williams’ free verse, with the Beat poets entering the fray in the mid ‘50s — and Lowell made his unique contribution in 1959 with Life Studies, a volume which pioneered confessional poetry. While Lowell had always had an eye for transforming the details of his life into lines, Life Studies broke new ground, drawing on his parents’ marriage, ancestors, and mental illness:

I strut in my turtle-necked French sailor’s jersey before the metal shaving mirrors, and see the shaky future grow familiar in the pinched, indigenous faces of these thoroughbred mental cases, twice my age and half my weight. We are all old-timers, each of us holds a locked razor.

—excerpt from “Waking in the Blue”

These lines reveal Lowell’s transition into freer verse than his earlier work, contributing to the rough, emotional honesty that shone through the volume. With confessional poetry he forged a path between his predecessors and peers to emerge with a new voice of his own. “When I finished Life Studies, I was left hanging on a question mark,” he said in his acceptance speech for the National Book Award. “I am still hanging there. I don’t know whether it is a death-rope or a life-line.”

It may have been both, for while Lowell worked to access the truth of his experience through poetry, his new style also took a toll on those who figured into his personal life. In 1970, Lowell
Sarah Ruhl is a woman to be reckoned with. One of the most highly sought-after playwrights of her generation, her plays have appeared in theatres around the world and garnered a number of awards, including a MacArthur Fellowship (also known as a “genius grant”), the Susan Smith Blackburn Prize, the Helen Merrill Award, and nominations for a couple of Pulitzers and a Tony Award. Sarah and director Les Waters have been frequent collaborators at Berkeley Rep, with productions of Eurydice, In the Next Room (or the vibrator play), and Three Sisters. Her spare and poetic writing is imminently theatrical — each play finds beauty in the mysterious mundane and demonstrates a willingness to live in the interstitial spaces of the human heart. It is perhaps this ability to see into the in-between places that makes Dear Elizabeth such a unique endeavor: the dialogue in the play is drawn in its entirety from 30 years’ worth of letters between poets Elizabeth Bishop and Robert Lowell. Sarah graciously took some time from her busy traveling schedule to answer questions from Berkeley Rep about the genesis of Dear Elizabeth, poetry, and the lost art of letter-writing.

Julie McCormick: What drew you to Elizabeth Bishop and Robert Lowell? How did you discover that there was a play in their letters?

Sarah Ruhl: I’ve always been a big Bishop admirer, and came to know Lowell through Bishop. A playwright friend gave me their collected letters when I was on bed rest with a pregnancy, and the book seemed to save me from torpor. I found it impossible to put down even though there is no narrative structure in the usual sense; I found myself so drawn to the people, to their individual minds, and to their relationship. My first thought was just wanting to hear their voices with actors, to hear that language with actors, I wasn’t sure whether or not there was a play. So I spent a lot of time at my kitchen table reading the letters out loud with friends.

We heard that you were working under some pretty strict restraints from the poets’ estates, and had to use their words and only their words — you could not add or change a single thing. What was it like putting this piece together?

I was happy to have those restrictions because I love the language of the letters themselves and was happy not to embellish. But it was a little like tying my hands behind my back to invent a play. I love those kinds of challenges. Like: how can you tell a play without dialogue in the strict sense? How can you imagine the spaces between the letters without inventing dialogue? So it was a really interesting process for me. Language that seemed dramatic to me on the page wasn’t necessarily dramatic when read out loud. So there was a lot of trial and error involved.

Is there something inherently dramatic about letter-writing? In other words, do you feel like this form would make sense for correspondences between other people, or is there something unique about Bishop and Lowell?

I think so. I think of those wonderful old epistolary novels like Clarissa or Dangerous Liaisons where there’s always a maid hiding in a closet and a man about to violate you. They’re page-turners. And letter-writing is a form of dialogue with space between the dialogue for life to happen.

What is your personal relationship with poetry?

I started as a poet; I still write the occasional poem for the drawer, and I read a lot of poetry, and spy on a lot of poet friends to see what they are up to.
Is poetry still important? Does it have a place in daily life?
I have to believe that it does!

Dear Elizabeth is the latest in a long line of collaborations with director Les Waters — does anything about him still surprise you?
He continues to make me laugh during rehearsals. We sit in the back and cackle away. It surprises me that he likes it when I do a bad English accent when I get ready to order out chicken vindaloo. I love Les. He is one of the most clear-eyed directors alive. He sees what’s on the page and he’s like an archeologist holding a light saber, or a sculptor in a Zen garden holding a sword, and he makes what he sees without much fuss.

Over their careers, Bishop and Lowell wrote a number of poems to and about each other. Who would you want to write a poem (or a play) for you?
Oh gosh. Who would I want to write a poem for me...Mark Strand? Sharon Olds? Louise Glück? Plenty of dead poets?

When was the last time you wrote a letter? (A real one...)
I’ve been thinking up a letter in my head to write to Paula Vogel and send to her new address. I used to write her actual letters all the time. And I still haven’t had the chance to write her one. I used to correspond with a poet named Mark Tardi when we lived in the same house. We would send each other letters. I miss letters and what they represent. The feel of the page, the feel of absence that is softened by paper...

Besides Bishop and Lowell, do you have favorite poets?
I love Wallace Stevens, Walt Whitman, Donne, Shakespeare, Rumi (although I think a lot of translations are bad, but what do I know, I don’t know Persian), Ann Carson, Seamus Heaney, anyone Irish, oh let’s see now...Emily D, Edna St. Vincent Millay. I read e.e. cummings and Dylan Thomas to my dad on his death bed — those were his favorite poets, so I have a special place in my heart for them. And I have Dylan Thomas’ lamp shade in my office.

Both Bishop and Lowell led peripatetic lives, constantly shuttling between New England, New York, DC, Key West, Brazil, and Europe. How do you think this informed their work? Where has been your favorite place to escape and write?
Yes, true. I think place is specially important to Bishop. Place and distance and imaginary temporary homes.
I’m looking for a place to escape and write. It’s hard because I have three kids. I had to escape to the Berkshires to finish this play, leaving vomit in my wake. I think all my kids were throwing up at the time. Now I have an office in Cobble Hill that I am hopeful about. Anywhere near the sea is good for me.

I have sat and listened to too many words of the collaborating muse, and plotted perhaps too freely with my life, not avoiding injury to others, not avoiding injury to myself—to ask compassion...this book, half fiction, an eelnet made by man for the eel fighting—my eyes have seen what my hand did.

—excerpt from “Dolphin”

The Dolphin won Lowell his third Pulitzer; while the life behind the poetry was easy to criticize, as an artist, Lowell remained exceptional. Over the next three years, he would return to teaching at Harvard as his marriage to Caroline fell apart. He spent his 60th birthday with Lizzie and their daughter, and later traded jokes with Bishop over their dental history. Six months later, he died.

Lowell ceaselessly sought for the profound not only in the collapse of a family, but in things as simple as the prowling of a skunk or the song coming over the radio. Sometimes chaotic and brutal, sometimes generous and kind, Lowell anchored his life in poetry; there is a neatness to his elegant lines that reality could never have.
Music and lyrics by George Gershwin and Ira Gershwin
Book by Hershey Felder
With Hershey Felder as George Gershwin
Directed by Joel Zwick
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WASHINGTON POST

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“Blissful!”
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Berkeley Repertory Theatre presents the West Coast premiere of

Dear Elizabeth

By Sarah Ruhl

Directed by Les Waters

A play in letters from Elizabeth Bishop to Robert Lowell and back again

MAY 24–JULY 7, 2013
RODA THEATRE · MAIN SEASON

Dear Elizabeth is made possible thanks to the generous support of

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CAST
Elizabeth Bishop  Mary Beth Fisher
Robert Lowell  Tom Nelis

PRODUCTION STAFF
Scenic Design  Annie Smart
Costume Design  Maria Hooper
Lighting Design  Russell Champa
Sound Design  Bray Poor
Original Music  Bray Poor & Jonathan Bell
Projection Design  Hannah Wasileski
Stage Manager  Cynthia Cahill

The actors and stage manager are members of Actor’s Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Dear Elizabeth was commissioned by Yale Repertory Theatre, New Haven, Connecticut. James Bundy, Artistic Director, Victoria Nolan, Managing Director and received its first public performance on November 30, 2012. This production is produced in association with Yale Repertory Theatre.

Dear Elizabeth uses letters between Elizabeth Bishop and Robert Lowell that were published as a part of Words In Air: The Complete Correspondence Between Elizabeth Bishop and Robert Lowell, published by Farrar, Straus and Giroux. We are also grateful to Farrar, Straus and Giroux for the use of selected poems by Bishop and Lowell.

Dear Elizabeth is produced by special arrangement with Bruce Ostler, Bret Adams, Ltd., 448 West 44th Street, New York, NY 10036.
Mary Beth Fisher
ELIZABETH BISHOP
Mary Beth is making her Berkeley Rep debut. She most recently appeared in the world premiere of Dear Elizabeth at Yale Repertory Theatre. In New York she has appeared in Boy Gets Girl (Drama League honorree, Drama Desk and Lucile Lortel nominations), By The Sea..., and The Radical Mystique at Manhattan Theatre Club; Extremities at Westside Arts Theatre; Frank’s Home at Playwrights Horizons; and The Night of the Iguana at Roundabout Theatre Company. Mary Beth’s Chicago credits include Angels in America, The Glass Menagerie, Three Tall Women, and The Year of Magical Thinking (Joseph Jefferson Award) at Court Theatre; The Clean House, Design for Living, Dinner with Friends, God of Carnage, Heartbreak House, Rock ‘n’ Roll, The Seagull, Spinning Into Butter and others at the Goodman Theatre; Dead Man’s Cell Phone, The Dresser, and The Memory of Water at Steppenwolf Theatre Company; The Little Dog Laughed at Aboutface Theatre Company; and productions at Chicago Shakespeare Theater, Northlight Theatre, Remy Bumppo, and Writer’s Theatre. She has worked at regional theatres all over the country including Center Stage, the Geffen Playhouse, the Guthrie Theater, the Huntington Theatre Company, Indiana Repertory Theatre, Milwaukee Repertory Theater, and South Coast Repertory. Her TV and film credits include: Chicago Fire, Chicago Code, Without a Trace, NUMB3rs, Profiler, Dragonfly, and Trauma. Mary Beth received the 2010 Chicago’s Leading Lady Award from the Sarah Siddons Society and was named Best Actress in Chicago Magazine’s 2010 Best of Chicago issue. She was a Beinecke Fellow at Yale University and is an inaugural Lunt-Fontanne Fellow.

Tom Nelis
ROBERT LOWELL
This is Tom’s debut at Berkeley Rep. His other Bay Area performances include Ahab in Laurie Anderson’s Moby Dick at Zellerbach Hall, Going Going Gone at Magic Theatre, Oscar Wilde in Gross Indecencies at Theater on the Square, and A Midsummer Night’s Dream at San Jose Repertory Theatre. Tom has appeared on Broadway in Aida, The Caine Mutiny Court Martial, and Enron. Off Broadway he has been seen at Classic Stage Company, mtc, New York Theatre Workshop, The Public Theater, Playwrights Horizons, Signature Theatre Company, and Theatre for a New Audience. He has appeared throughout the country in many regional productions. Tom has performed at international festivals throughout the world with Laurie Anderson, Richard Foreman, and sri Company as well as at the Royal Shakespeare Company and with the Suzuki Company of Toga. He is a founding member of sri Company, now celebrating its 20-year anniversary. Tom has received a Barrymore nomination for Candide, a Drama League nomination for Score, an Obie for The Medium, and a San Diego Critics Ensemble Award for Wintertime. He earned his MFA at UC San Diego.

Sarah Ruhl
PLAYWRIGHT
Sarah has written numerous award-winning plays including Eurydice, which made its West Coast premiere at Berkeley Rep in 2005, and In the Next Room (or the vibrator play), which was commissioned by Berkeley Rep, premiered there in 2009, and earned a Tony nomination for Best Play on Broadway. Her adaptation of Three Sisters also played on the Thrust Stage in 2011. Sarah’s other scripts include The Clean House, Dead Man’s Cell Phone, Demeter in the City, Late: a cowboy song, Melancholy Play, Orlando, Passion Play: a cycle, and Stage Kiss. She is the winner of a prestigious MacArthur Fellowship, as well as a Fourth Freedom Forum Award from the Kennedy Center, a Helen Hayes Award, the Helen Merrill Award, the pen/Laura Pels Award, the Susan Smith Blackburn Prize, a Whiting Writers’ Award, and nominations for the NAACP Image Award and the Pulitzer Prize. Her plays have been performed at theatres across the country including Arena Stage, Classic Stage Company, Clubbed Thumb, Cornerstone Theater Company, Court Theatre, Epic Theatre Ensemble, the Goodman Theatre, Lincoln Center Theatre, Madison Repertory Theatre, the Piven Theatre Workshop, Playwrights Horizons, Second Stage Theatre, Steppenwolf, Victory Gardens, the Wilma Theater, Wooly Mammoth Theatre Company, and Yale Rep. These scripts have also been produced internationally and translated into Arabic, French, German, Korean, Norwegian, Polish, Russian, Spanish, and Swedish. Originally from Chicago, Sarah received her MFA from Brown University, where she studied with renowned playwright Paula Vogel. A member of New Dramatists and 13P, she lives in Brooklyn with her family.

Les Waters
DIRECTOR
Since 2012, Les has been Artistic Director of Actors Theatre of Louisville, where his productions include Girlfriend, Gint, and Long Day’s Journey Into Night. From 2003–11, he served as associate artistic director of Berkeley Rep. During that time, his shows garnered great acclaim, routinely ranking among the year’s best in publications such as The New Yorker, New York Times, Time Out New York, Time Magazine, and USA Today. In 2009, he made his Broadway debut with Ruhl’s In the Next Room (or the vibrator play), which began in Berkeley. His other productions at Berkeley Rep include the world premieres of Concerning Strange Devices from the Distant West, Fêtes de la Nuit, Finn in the Underworld, Girlfriend, and To the Lighthouse; the American premiere of TRAGEDY: a tragedy; the West Coast premieres of Ruhl’s Eurydice and Three Sisters; and extended runs of The Glass Menagerie, The Lieutenant of Inishmore, The Pillowman, Red, and Yellowman. In 2012, he directed the world premiere of Ruhl’s Dear Elizabeth at Yale Rep. Waters has numerous credits in New York, his native England, and at theatres across America. He led the MFA directing program at UC San Diego and is an associate artist of The Civilians.

Annie Smart
SCENIC DESIGNER
Annie’s Berkeley Rep design credits include Big Love, Concerning Strange Devices from the Distant West, Fêtes de la Nuit, Heartbreak House, In the Next Room (or the vibrator play) (also on Broadway at the Lyceum Theatre), The Mystery of Irma Vep, Passing Strange, Rita Moreno: Life Without Makeup, Suddenly Last Summer, Taking Over (also at The Public), Three Sisters (also at Yale Rep), Tiny Kushner (also at the Guthrie and the Tricycle Theatre in London), To the Lighthouse, Yellowjackets, and Yellowman. Her other Bay Area work includes A Doll’s House, Night and Day, and Threepenny Opera at American Conservatory Theater; Blithe Spirit, The Ideal Husband, John Steinbeck’s Pastures of Heaven, Man and Superman, Othello, Private Lives, and The Tempest at California Shakespeare Theater; and shows for Center Rep in Walnut Creek (where she just opened Sweet Charity), the Magic, San Jose Rep, and TheatreWorks. Annie is originally from London where she designed for Joint Stock Group, the National Theatre, and the Royal Court Theatre, among many others. She currently teaches costume and set design at UC Berkeley.

Maria Hooper
COSTUME DESIGNER
Maria’s previous credits include the world premiere of Dear Elizabeth at Yale Rep. Her other credits include the television series NickMom Night Out and the feature film Don’t Ask Don’t Tell (Yuguru). She was an assistant designer on the films The Stare, Shadows &...
Lies (RabbitBandini), and Movie 43 (Relativity Media). She is a 2002 Parsons School of Design graduate and a recent graduate of Yale School of Drama.

**Russell Champa**  
**Lighting Designer**

Russell is excited to return to Berkeley Rep after creating the lighting design for Les Waters’ productions of Eurydice (also at Second Stage and Yale Rep), In the Next Room (or the vibrator play), and The Pillowman. His past projects include War Music at ACT; School of Night at the Mark Taper Forum; Back, Back, Back at the Old Globe; The Slugbearers of Kayrol Island at Vineyard Theatre in New York; and The Four of Us at mtc. Other regional credits include work with the Wilma Theater, the Actors’ Gang, Cal Shakes, the Kennedy Center, Long Wharf Theatre, McCarter Theatre, Seattle Repertory Theatre, Trinity Repertory Company, and Williamstown Theatre Festival. On Broadway, Russell designed lighting for Julia Sweeney’s God Said “Ha!” at the Lyceum Theatre. His other New York credits include productions at the Classic Stage Company, La MaMa Experimental Theatre Club, New York Stage & Film, Promenade Theatre, and the Union Square Theatre.

**Bray Poor**  
**Original Music/Sound Designer**

Bray is thrilled to be back at Berkeley Rep where he worked on Concerning Strange Devices from the Distant West, Eurydice, In the Next Room (or the vibrator play), and Red. Most recently he designed sound for Les Waters for the world premiere of Will Eno’s Gnit along with the world premiere of Appropriate at this year’s Humana Festival. He also recently designed sound for Annie Baker’s The Flick (Lortell nomination) in New York. Bray has designed sound and created music for numerous productions in New York, on Broadway and off, as well as regionally around the United States. His work has been heard at Actors Theatre of Louisville, Arena, Clubbed Thumb, Lincoln Center, Long Wharf, MTC, NYTW, Playwrights Horizons, P.S. 122, The Public, the Roundabout, Signature Theatre Company, Trinity Repertory Company, and Yale Rep, among others. He was nominated for a Drama Desk Award for John Doyle’s production of Wings at Second Stage. From 2005 to 2007, Bray lived in Oaxaca, Mexico, studying music and creating multimedia art installations with a collective of Mexican and American artists.

**Hannah Wasileski**  
**Projection Designer**

Hannah is a projection designer from Berlin. Her recent designs include the premiere of Sarah Ruhl’s Dear Elizabeth at the Yale Rep,
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Tony Taccone ARTISTIC DIRECTOR
Tony is the artistic director of Berkeley Rep. During his tenure, the Tony Award–winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 15 years, Berkeley Rep has presented more than 60 world, American, and West Coast premieres and sent 18 shows to New York, two to London, and now one to Hong Kong. Tony has staged more than 35 plays in Berkeley, including new work from Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, Itamar Moses, and Lemony Snicket.

Cynthia Cahill STAGE MANAGER
Cynthia has been working as a professional theatre artist in the Bay Area, New York City, and around the country for more than 18 years. Recently she was the production stage manager for the revival of Metamorphoses for Lookingglass Theatre in Chicago and the Arena in DC, and she stage managed the final engagements of Anna Deavere Smith’s Let Me Down Easy tour, and A Doctor in Spite of Himself and The Wild Bride all for Berkeley Rep. Last fall in New York, Cynthia directed the new musical If You Could See: The Alice Austen Story for Sundog Theatre. She was also the production manager for the European tour of Hello Hi There, a performance art piece directed by Annie Dorsen, and recently directed productions of Brides of the Moon for Common Ground Theatre in North Carolina and Fête for the Midtown International Theatre Festival, also in New York City. Cynthia has worked as a stage manager on Broadway, off Broadway at the Culture Project, The Public, and Second Stage, and regionally at Arena, Berkeley Rep (18+ seasons), the Guthrie, Hartford Stage, Kansas City Rep, Seattle Rep, and Yale Rep, among many others.

and Doctor Faustus Lights the Lights, A Streetcar Named Desire at Yale School of Drama, as well as multiple productions at the Yale Cabaret. Her projection designs in New York City include Look Away at Columbia University; My Life in a Nutshell, Sonnambula, and The Strange Tales of Liaozhai at HERE Arts Center; and Uncanny at Littlefield. Her installation and video work has been exhibited in Brighton, London, and at the National Review of Live Art Festival in Glasgow. Hannah holds a BA in music and visual art from the University of Brighton and an MFA in design from Yale.
He directed the shows that transferred to London, Continental Divide and Tiny Kushner, and two that landed on Broadway as well: Bridge & Tunnel and Wishful Drinking. Tony commissioned Tony Kushner’s legendary Angels in America, co-directed its world premiere, and has collaborated with Kushner on seven projects. His regional credits include ARL, Arena, Center Theatre Group, the Eureka Theatre, the Guthrie, the Huntington, Oregon Shakespeare Festival, The Public, and Seattle Rep. In 2012, Tony was selected to receive the Margo Jones Award for “demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre.” As a playwright, Tony recently debuted 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 Arts Midwest, the Joyce Foundation, and 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. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund. 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 1993 as education director. Under her supervision, Berkeley Rep’s Programs for Education provided live theatre for more than 20,000 students annually. In 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 the Theatre’s 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, the Eugene O’Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

Amy Potozkin
CASTING DIRECTOR
Amy is in her 23rd 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; *Hai ku Tunnel* and the upcoming *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.

**Martha Ehmman Conte**

**SEASON PRODUCER**

Martha is thrilled to support this season of groundbreaking regional theatre at Berkeley Rep. A season ticket-holder for many years, Martha recently joined Berkeley Rep’s board of trustees and is really enjoying the behind-the-scenes view it affords her. Otherwise, Martha devotes half of her time to caring for her four incredible children, ages 4 to 15, and the other half to friends, family, and civic engagement, including board and advisory work with Gateway Public Schools, the Golden Gate Parks Conservancy, and PRO Conservation Science, as well as political advocacy. Before having her second child, Martha worked in brand-strategy consulting. She is a graduate of Princeton University.

**John & Helen Meyer**

**SEASON PRODUCERS**

John and Helen have been Berkeley Rep subscribers for more than 30 years. They own and operate Meyer Sound Laboratories, Inc., a Berkeley–based company that designs and manufactures professional audio equipment and provides electro-acoustical architectural services. Meyer Sound employs over 350 people in its offices in Berkeley, Nashville, Canada, Germany, Mexico, Spain, Brazil, Portugal, China, Dubai, and Australia. Helen has served on Berkeley Rep’s board of trustees for the past 14 years and also serves on board for the Mark Morris Dance Group. John is a fellow of the Audio Engineering Society and recently received the Silver Award for outstanding technical contributions to his field. He is also the recipient of an R&D 100 Award for measurement technology. The Meyers are delighted to play a part in outstanding theatre at Berkeley Rep.

**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 29 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 co-chair of the Oxbow School in Napa and an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty, a retired transitions coach, has resumed her earlier career as a nonfiction writer and poet. She serves on the boards of Brandeis Hillel Day School, Coro Foundation, Earthjustice, and JVS and represents the Jewish Community Foundation on a national allocation committee.

**The Strauch Kulhanjian Family**

**SEASON 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 teenaged children.

**Nicholas & Mary Graves**

**EXECUTIVE PRODUCERS**

Nick and Mary live in San Francisco and enjoy many days and evenings each year in Berkeley.
and at Berkeley Rep. Nick is a past president of the Theatre’s board of trustees and serves on the boards of several other nonprofits in the Bay Area. He is retired from the San Francisco-based asset management firm, Osterweis Capital Management. Mary was awarded her doctor of education by Rutgers University in 2005. She is a past voting member of the Girl Scouts of the USA.

The Ira and Leenore Gershwin Philanthropic Fund/ Jean & Michael Strunsky Production Sponsor/ Executive Producers

Michael and Jean Strunsky have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide. He helped facilitate the Gershwin Room in Washington, DC, the Ira Gershwin Gallery at the Disney Concert Hall in LA, and the annual Gershwin Prize for Popular Song. Mike is a sustaining advisor to Berkeley Rep and serves on the boards of the Michael Feinstein Foundation and the Jewish Home of San Francisco. He is a past member of the boards of the Goodspeed Opera House and the San Francisco Symphony. Jean and Mike co-manage the Ira and Leonore Gershwin Philanthropic Fund and a trust for the music division of the Library of Congress. They are members of the Library of Congress’ James Madison Council. Jean is an active Berkeley Rep trustee and is co-chair of OVATION, our annual gala. She serves on Theatre Communications Group’s National Council and is a former board member of JVS, where she continues to co-chair the Employee of the Year Awards to select winners for the annual JVS Strictly Business Lunch.

Scott and Sherry Haber Producers

Scott and Sherry are thrilled to produce Dear Elizabeth, especially since productions involving Les Waters and Sarah Ruhl have been longtime favorites of theirs. Scott and Sherry have been interested in the arts as long as they can remember, including in choral and instrumental music, dance, and live theatre. Scott, who is a corporate law partner at Latham and Watkins LLP has served on Berkeley Rep’s board of trustees since 2005. Sherry volunteers at the Hillsborough City School District as the Parent Group President and organizational effectiveness leader. She is currently an independent consultant to both for-profit and nonprofit organizations and also performs with the San Francisco Choral Society. Richard currently serves on Berkeley Rep’s board of directors, and has also served on the boards of the Berkeley Art Museum/ Pacific Film Archives, Camp Swig, the East Bay Conservation Corps, Legal Assistance to the Elderly, and the Urban School. He is a partner at Farella, Braun + Martel.

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For over 20 years, the Mosse Foundation has been promoting an open and tolerant society through grants to organizations that advance literacy and the arts in their communities. Named after Hilde Mosse, a child psychiatrist whose family owners of the Berliner Tageblatt-Imperial, Germany’s leading progressive newspaper fled the country shortly after Hitler assumed power. Dr. Mosse played a key role in founding the La Farge Clinic in Harlem, which specialized in the treatment of African Americans with psychiatric illness. The Mosse Foundation honors Dr. Mosse’s legacy by supporting people and organizations that are brave and creative in their energetic and tenacious efforts to promote artistic innovation and nourishment, as well 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 HDS. Through a grant made to Berkeley Rep, the Mosse Artistic Development Fund was established to support the development of new plays.

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The San Francisco Chronicle is the largest newspaper in Northern California and the second largest on the West Coast. Acquired school educator, director of continuing education at St. Mary’s College, and worked at several Bay Area corporations as a learning and organizational effectiveness leader. She is currently an independent consultant to both for-profit and nonprofit organizations and also serves on the boards of Berkeley Rep’s board of directors, and has also served on the boards of the Berkeley Art Museum/ Pacific Film Archives, Camp Swig, the East Bay Conservation Corps, Legal Assistance to the Elderly, and the Urban School. He is a partner at Farella, Braun + Martel.
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