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Tribes
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The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures
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Hershey Felder as Leonard Bernstein in Maestro
Book by Hershey Felder
Music and lyrics by Leonard Bernstein and others
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Jun 5–22

The show that blew the lid off racism in San Leandro, and made us laugh about it—back for its tenth anniversary!

Written by Brian Copeland
Directed by David Ford
Special presentation · Starts Apr 23

Written and performed by Brian Copeland
Directed by David Ford
Special presentation · Starts Apr 23

NOT A GENUINE BLACK MAN

ACCIDENTAL DEATH OF AN ANARCHIST

Written by Dario Fo · Directed by Christopher Bayes · Mar 7–Apr 20

Berkeley Rep
Call 510 647-2949
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About a dozen years ago or so (I’m at the age where a “dozen” simply means more than I can remember), I was talking to my friend and colleague, James Bundy. James is the artistic director of Yale Rep and chair of the legendary Yale Drama Department. Every year or so (could be a dozen), I pepper him with questions about talented, new artists in his program that I should maybe keep an eye on.

“There’s this kid named Marcus Gardley,” he said enthusiastically, “really good writer. From your neck of the woods. You should definitely check him out.”

It turns out I wasn’t the only one with a watchful eye. Marcus came out of grad school and never looked back. Productions of his plays started appearing all over the country. Producers of every stripe were lining up to talk to him about a host of projects. We joined the procession by offering him a commission and, after he happily accepted, we waited for a draft of a new play. And waited....

Now, it’s not uncommon that a playwright might take a long time to gestate an idea, but as the years went by we began to think it was never going to happen. The man was simply too busy. Everywhere we turned we heard about scripts he was working on...but our mailbox remained empty. To make matters worse, our contact with Marcus went from casually sporadic to dangerously infrequent. Did he lose his phone? Did he run out of ideas? Is he going straight to Broadway?

But then, just when we were about to throw in the towel, a script appeared. Not a hint of warning. Out of the proverbial blue. We were genuinely surprised, and we are not often genuinely surprised.

The play was called The House that will not Stand. By page 10 my surprise turned to intrigue, by the end of Act One I was completely hooked, and as I finished reading I was elated. Some things are worth the wait...the topic, the characters, the passion, and the language: a searing, realistic vernacular with a grand infusion of poetic beauty. It was almost operatic. Set in 1836 in New Orleans, the play had captured the heart of a little-known slice of history seen through the prism of a family of African-American women. It was the story of a unique matriarchy desperately seeking to survive the pathology of slavery, of a mother struggling to retain her authority and power over her rebellious children, a story that lifted the soft veil from history to reveal its flesh and bone.

And so here we are. At last. The script now realized as a living, breathing production. Joined by his longtime collaborator, director Patricia McGregor, Mr. Gardley leads us back in time, into the heart of the deep South, into the shifting shadows of the Louisiana night. Some things are worth the wait....

Sincerely,

Tony Taccone
Art inspires imagination—sparking creativity, innovation, and understanding. It’s ambitious, but we’re trying to change the world, one play at a time.

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Berkeley Rep
People often ask us how far in advance we plan our seasons, and we always give a rather vague answer. Not because we want to be evasive, but because season planning is such an unpredictable beast. Some plays are the result of commissions we issued three, four, or even five years before. Other projects appear to practically fall from the sky. Of course, it is never quite that simple. We are constantly in touch with a large circle of playwrights and directors who have great ideas in search of a home, and with an equally large circle of colleague theatres in search of producing partners. Having identified plays that excite us, we then struggle with budgets, schedules, artist availability, and capacity of our staff to build, shop, and stitch all those productions. The House that will not Stand is the perfect illustration of this point. Berkeley Rep first offered a commission to Marcus Gardley three years ago. This wonderful young playwright, whose Oakland roots make him particularly attractive to us, has been gaining a national reputation with a growing number of plays in production across the country in recent years. Our commission gave him the impetus and the time to focus on this haunting yet witty story of Southern women at a time of profound social and economic change. His first draft arrived in 2011, and our first Ground Floor Summer Residency Lab in the summer of 2012 gave him a chance to workshop the piece with actors and a director. By the end of that workshop, it was obvious to everyone that this play needed to be in our season. But the next season was already completely booked, and so The House that will not Stand became the first play of the 2013–14 season to be selected.

Selecting the play was only the first step. Scheduling it was the next challenge. Coordinating artist schedules, identifying a time period within the season when our technical staff could devote the attention necessary to the particular needs of a new play, these were all the factors that ultimately determined when in the season it would fall.

When you receive notice within the next few weeks announcing our next season, the plays we announce will be, just like The House that will not Stand, the reflection of many years’ worth of planning, seeds planted through our commissioning program, serendipity, and, yes, just some dumb luck. It seems as though every year we hear from audience members who insist that the current season is our best ever. Our 2014–15 season has been created with all the care and attention of the current season and the ones past. We hope it will, in fact, be our best season ever. I hope you’ll join us for it.

Warmly,

Susan Medak
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“In 1971, San Leandro was named one of the most racist suburbs in America. The U.S. Commission on Civil Rights held hearings—and the next year, we moved in.” So begins Brian Copeland in *Not a Genuine Black Man*, which was originally scheduled to run for six weeks at the Marsh back in 2004. Instead, it ran for 25 months before heading to other cities and off Broadway for an impressive 700 performances over seven years. Berkeley Rep is proud to bring Brian’s seminal show back this April for its 10th anniversary presentation in our new Osher Studio.

Brian portrays over 20 characters—himself as an 8-year-old, his mother, white teenagers, irate neighbors, police officers, and more—in his poignant yet funny memoir about growing up and struggling to fit into a nearly all-white community. The list of racist incidents he endured is lengthy and sadly unsurprising, but Brian tells his tale with more than a generous helping of humor.

“Brian’s personal history offers fantastic fodder for an evening of theatre,” says Michael Leibert Artistic Director Tony Taccone. “His stories paint vivid characters that populate a diverse emotional landscape. *Not a Genuine Black Man* looks at race relations with an unflinching honesty, yet at the same time isn’t afraid to crack a joke. We’re glad Brian will celebrate the 10th anniversary of this show in our Osher Studio this spring.”

“I never imagined the show would be so well-received and have this incredible longevity,” says Brian. “But I’ve come to realize the show’s mix of comedy and pathos makes people really think about who they are and who we are as a nation and a people. I hope the audience leaves feeling that they have had a great evening of thought-provoking, entertaining theatre.”
A field of opportunities

BY KASHARA ROBINSON

“Have you heard of Berkeley Rep?” my professor asked. It was the last semester of my senior year of college and I, like many of my classmates, was at a crossroads. After four years of toiling with the idea of a career in the arts, now came the question of what that actually looked like in the real world.

It wasn’t until a representative from the company visited my college’s theatre department that I not only came to understand what Berkeley Rep was, but also was introduced to an unforeseen possibility.

In an industry where learning by doing is the norm, internships and apprenticeships are familiar avenues of training. Like any other industry, theatre thrives on new talent, but what many leaders in the field are reevaluating is how to become real contenders in the minds of students who are thinking about future career paths.

“We don’t want young people to abandon their passion for the arts because they’re unaware of the career options that exist.” —SUSAN MEDAK, MANAGING DIRECTOR

Many students may not realize that the theatre industry offers many roles besides acting. With jobs ranging from accounting to carpentry, the field is vast with entry points for all backgrounds of study. However, new graduates need to understand what’s available in order to carve out their next steps. This notion prompted Berkeley Rep to start a conversation nearly seven years ago about next generational training and recruiting.

Through its fellowship program administered by its School of Theatre and funded in part over the last five years by a generous gift from American Express, Berkeley Rep has opened its doors to hundreds of graduates with one goal in mind—to prepare the next tide of arts leaders. Fellows are exposed to the Theatre’s daily operations and gain hands-on experience in various areas of production and administration. In an effort to expand the program’s candidate pool, staff began exploring new ways of connecting with students and shedding light on
To learn more about Berkeley Rep’s Fellowship Program, visit berkeleyrep.org/fellowships. For more details on the high school event (Feb 6) and college forum (Mar 3), email fellowship@berkeleyrep.org.

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Financial aid is available for youth and teen classes.
Laughter filled the room when I met with Tom Roberts, David Gaskin, and Phil McPherson, three longtime Berkeley Rep subscribers and donors, at David and Phil’s artful lagoon-side home in Alameda.

“When we were looking to move out of the city, our one requirement was that the place had to have high ceilings, but then we saw this place...” Phil says.

The three friends, who met in the early 1970s when they worked for Winfield Design Associates, a maker of high-end residential wallcoverings, have been attending Berkeley Rep together since 1976, with a four-year break when Phil and David lived in San Miguel de Allende, Mexico.

“We’re kind of gypsies, with a short attention span,” admits Phil, whose résumé also includes advertising and marketing, owning and operating a retail furniture shop in San Francisco’s Castro District, and real-estate development—the latter two with David—and, most recently, digital art. At 85, Phil has just had his first gallery show.

While Tom has more steadily followed a design path in his professional life—in addition to Winfield, he was a freelance graphic designer for many years—a strong sense of friendship has kept the three men close wherever they were in their lives or careers. After some consultation, they all agree that Tom initiated their long relationship with Berkeley Rep. Spurred by powerful theatre experiences in the 1950s, including seeing Dame Judith Anderson in Medea and Julie Harris in A Member of the Wedding, Tom has cultivated a lifelong interest in the theatre, which included three summers with a private Swiss high-school’s touring theatre company.

“I was a scenic and costume designer, as well as an actor,” recalls Tom, who was originally tapped to work with the group because of his visual arts background. “We performed in amphitheatres all over Europe—it was a great experience.”

He was well-prepared to design for theatre—not only does Tom hold a master’s degree in painting from UC Berkeley,
he also has been designing miniature rooms since he was 8 years old. “My father thought it would be a good way for me to learn to use woodworking tools, but I just designed the miniatures, and he ended up building them.” Now 82 and a resident of The Lake Merritt, Tom maintains an active studio near Jack London Square and (so Phil informs me) is one of the top builders of miniatures in the world.

David, Phil, and Tom have been patrons of a variety of arts organizations over the years, but through thick and thin, they have stuck with Berkeley Rep. “It’s just consistently the best theatre in the Bay Area,” David says. “Nine of us go together, and no matter what, there are always things to discuss. When we read about American Idiot, we thought, ‘Do we really want to put ourselves through this?’ And then we loved it!”

David got in touch with me recently to let me know that he and Phil, as well as Tom, were making provisions for Berkeley Rep in their trusts. “We have been given so much, and we feel that it is imperative to share with those who are less fortunate,” said David, whose trust with Phil includes bequests to Horizons Foundation and Big Brothers/Big Sisters. “Berkeley Rep has done and is doing so much to improve the community that we wanted to show our recognition. It feels good to support an organization that will be here for a long time and do great work.”

While friendship tops the list of deeply held values for all three men, “Our friends and family are all comfortable,” says David. “It’s good to give back. And Berkeley Rep gives back to the whole community.” Adds Tom, “Berkeley Rep has given me more pleasure than any other thing I do.”
Want to get engaged?

Come early and stay late to enjoy more at Berkeley Rep

BY ROBERT SWEIBEL

In the old days things were clearer.

You sat down in the theatre. The lights went down. The curtain went up. The show had begun. Nowadays, the show’s likely to start before you take your seat. Audiences for Tristan & Yseult were beckoned into the theatre 10 minutes before “curtain” by the live band, which had simply started to play. Had the show begun? Technically, no. Yet people were already engaged. And those people — research suggests — had a more fulfilling experience than those who took their seats later.

Taking the idea one step further, we’ve got an idea — half strategy, half experiment — to make your experience of our shows more meaningful by creating a more engaging environment before and after the performance.

At best, you’re co-creators of this experience. Patrons attending Tristan & Yseult were invited to concoct their own formula for great theatre using a magnetic “element chart” in the lobby. This was inspired by how actively guests contributed to the poetry wall during last season’s Dear Elizabeth, a play about the correspondence between the two great American poets Elizabeth Bishop and Robert Lowell.

Many of you also regularly attend our pre-show docent presentations on Tuesdays and Thursdays for an insider’s look into the process of creating the production — so we’ve expanded our docent program (now called REPartee) to include post-show discussions after matinees, where you can share your insights on the play with other audience members.

If you’ve been visiting Berkeley Rep over the past couple of years, you probably noticed some changes to our spaces—our new bar, for starters. First a rehearsal hall and then a costume shop, this as-yet-unnamed space opened on September 20. We couldn’t open a new bar without lively libations, so we partnered with the expert mixologists at East Bay Spice Company who curated new craft cocktails like the popular Hibiscus Paloma and other locally sourced signature drinks.

Come by the bar after the show, and you never know who you might see. During the run of Tristan & Yseult you may have bumped into cast members — or heard a set by the show’s band, Martin and the Misfits. Their rehearsals throughout the run culminated in an hour-long set of traditional European music. When fans weren’t fetching beers for the band, they were learning new jigs with the rest of the cast. For The Pianist of Willesden Lane, we moved a piano onto the small stage, laid out sheet music, and invited you to play. A few musical souls, undaunted by Mona Golabek’s virtuosity, tickled the ivories.

You may have noticed that we added a dozen tables and chairs to our courtyard, inviting you to arrive early and enjoy savories and sweets from our concessions counters. The new propane heat lamp that’s been getting lots of affection extends warm feelings well into the evening. They’re small changes to be sure, but they’re part of a larger vision to turn our courtyard into a more welcoming public space.

These few examples are just the beginning. In the coming months and years, you’ll see more changes to our theatre complex, and more activities filling it. We’re fueled by our own passion and we’re inspired by you. You’ve never been shy about letting us know what gets your attention.

We invite you to follow everything that goes on at Berkeley Rep — and comment freely. Find us on social media or email us at info@berkeleyrep.org. We love hearing from you.
You may have already heard (from another article, from ads, or from the little bird we hired to chirp in your ear) that Marcus Gardley’s The House that will not Stand is the second play to emerge from The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work. But you may be a little confused as to why we’re bragging about it all over town: So Berkeley Rep hired an artist to write a play. Big deal, right?

Yes. Huge deal. As a regional theatre, we take deep pride in the work we commission and develop here. Each piece is reflective of our community, and we like to think that our community has an impact on each piece in turn. When we “hire” an artist, we don’t just write them a check in return for a product. Whether with Rinne Groff, Naomi Wallace, David Adjmi, Richard Montoya, Lynn Nottage, or any one of the dozens of other world-class playwrights currently under commission, Berkeley Rep is proud to invest in the future of these relationships.

Commissioning relationships are often born or strengthened through the Summer Residency Lab. There, uncommon connections are made between the nearly 100 playwrights, designers, actors, and directors who live, eat, and work together while developing a wide range of projects. Jackie Sibblies-Drury joined The Ground Floor for our second Lab in 2013. While working on another piece, she and Sarah Benson (the artistic director at SoHo Rep in New York) discovered an artistic affinity with each other and with Berkeley Rep, a connection that led to an exciting new co-commission.

Work is also done throughout the year, and in a variety of ways. With a strong background in investigative theatre through her company American Records and with The Civilian, KJ Sanchez works a bit differently than many playwrights. Her first activity here in Berkeley was a public panel discussion last August, bringing our local community into her playwriting process, and into the play itself.

Other opportunities for collaboration arise further into the life of the play. Whether or not the romantic cliché of the solitary writer — working by the light of a single bulb, a glass of whiskey by her hand — is an image based in reality, playwrights are a bit of a hybrid beast. Their writing may actually be communal, as with devised works by groups like The Debate Society and Kneehigh (The Wild Bride and Tristan & Yseult); but one way or another, a play does not come to life until parts are assigned and characters voiced.

This is particularly the case when you have a play that features 10 to 20 characters and signature music. The dialogue that is, by necessity, spoken from a single voice in a writer’s
head only comes to life when more voices are added in, especially when those readers are representing the diversity of California’s Barbary Coast.

The reading in and of itself is often not enough. The words, and the intent behind the words, are so familiar to an artist that a trained outside observer may be needed to help define what is working, and what maybe needs a little more work. To follow threads and uncover themes that deserve to be examined. Our resident dramaturg and literary staff may work with an artist for years, through numerous revisions, teary phone calls, joyous emails, and illuminating readings, helping to guide the script to the version that you see on stage.

Or, sometimes, that you don’t see. Not every commission results in a premiere. Sometimes an idea just doesn’t work out for one reason or another, or a play does emerge but doesn’t feel quite right for Berkeley Rep’s audience. The best relationships aren’t based on a demand to produce; they just develop naturally.

Naturally speaking, that’s my cue to introduce you to The Food Project, the first work to initiate within the walls of The Ground Floor. This sweeping commission takes its inspiration from all of California, and explores themes from food equity to abuse in the migrant-worker community, along with so much more.

All of this is just a quick snapshot. As of this moment, The Ground Floor has 28 artists under commission working on 10 different projects. The artists, themes, and ideas cover a staggeringly wide range. The only common element? You.

We’ve heard from our community, time and again, that you are hungry for new work and new ideas. You love being exposed to unfamiliar global viewpoints on our stage, and you share in our pride when Berkeley Rep–commissioned projects move on to great things on stages around the world, like Passing Strange and In the Next Room (or the vibrator play).

As The Ground Floor moves into its third year, and as more and more homegrown plays begin to emerge onto our stages, we would love to have a little more you in the mix. We’re currently running surveys and focus groups to hear more of your insights, and to help us provide the level of access to these artists and projects that you desire. If you’d like to be included, or if you just want to hear more about these exciting relationships at their inception, please visit berkeleyrep.org/groundfloor and join our mailing list. Come be a part of our New Play Nation!
When I used to work in the box office, now and again I'd hear over the phone, “I've been a subscriber for years.” I'd believe it, but I assumed they meant maybe five—10 years at the most. I was stunned to learn a lot of you have been coming for decades, if not since Berkeley Rep's very first production. Furthermore, around 1,000 of you have been attending our Theatre since our move from College Avenue to Downtown Berkeley on Addison Street in 1980, if not well before. That's over 30 years. And some of you have been attending since the 1990s—and you aren't even 30 yet! You were indoctrinated into coming to Berkeley Rep shows as kids and are still attending. I know this because I'm one of them: curious on how I cut up in comparison, I researched the ticket records of my parents. Apparently, my family has been attending Berkeley Rep for almost as long as I've been alive. (Their first production was *The Illusion* in 1991.)

We are grateful that so many people return each year and more and more of you are becoming subscribers. I caught up with a couple of longtime patrons, and as a result I got some flashes from the past I'd never known about this company.

Judy Cress, who's been attending since we were on College Avenue, took me back to the days when Botts Ice Cream was across the street from the Theatre. If there was an intermission there was always “this delightful possibility of having ice cream before the second act!” It's a charming visual.

Judith Norberg, an attendee since the 1980s, described to me her first impression of Berkeley Rep. “It was definitely a repertory theatre—you got accustomed to seeing the same people in different roles. Part of the fun was seeing people who were familiar to you in this role or that role. But, it has certainly gotten much more sophisticated, much more edgy, and now attracting national attention.”

Susan Millar, an attendee since 1978, corroborated this sentiment. “We got used to seeing Joy Carlin and other familiar faces morph into a new character for each play, and we felt we knew them quite well, though honestly they did such a good job that sometimes I did not recognize an actor until halfway through the play.” In asking her how the Theatre has changed over the years she responds, “In exchange for the loss of a true repertory of actors, we now see very polished national companies who are trying to get to Broadway. It's been great to be a ‘first viewer’ for some of the productions.”

Over the years, audience members have come to love the works of playwrights and directors, too. Playwrights Sarah Ruhl and Tony Kushner as well as artists like Mary Zimmerman and Emma Rice have quite a following among our patrons, who eagerly await their return every few years. We've been fortunate to help establish some of the best playwrights and artisans working today—the very play you're about to see was commissioned through The Ground Floor: Berkeley Rep's Center for the Creation and Development of New Work. Learn more about the plays we're commissioning on page 16.

Familiar faces—even some as far back as the ’80s—keep coming back as well: we work with many local actors like Charles Dean and James Carpenter (most recently seen in last season's *Pericles, Prince of Tyre*), Sharon Lockwood (who returned earlier this season in *Vanya and Sonia and Masha and Spike*), and directors like Richard E.T. White (who has been
directing with us off and on since 1984), and many designers who have worked on more than 20 of our productions.

David Littlejohn — professor of journalism at UC Berkeley and notable arts critic for PBS, the London Times, and the Wall Street Journal — has been reviewing Berkeley Rep since our very first season, beginning with our 1968 production The Hostage. He’s seen a staggering 67 productions since then. When I asked him what the theatre scene was like back then from a critic’s perspective, he said, “I didn’t feel deprived… because I could go to New York. But you had to do that. Standards were being set by London and New York.” He went on to say that in the 1950s and ‘60s the only productions worth seeing were touring Broadway productions that stopped at the larger houses in San Francisco.

Yet, over time he found his attention as a critic shifted from San Francisco to Berkeley as this small storefront theatre started to make more and more of a name for itself. When asked what makes Berkeley Rep productions and the company in general special, he responded, “People regard Berkeley Rep as a place to play—which is a tremendous help. Now audiences are more open, and more expectant of new works and new playwrights —they’re not nearly as timid or traditionally oriented. It is much more what theatre was in London and New York in the 19th century; they were all new plays. The Bay Area is turning into a hot spot!”

It’s no secret we’re proud of our successes, locally, nationally, and internationally. We’re honored that so many of you return year after year. Says Susan, “Naturally, Berkeley Rep itself is the main draw. We never know what each season will bring, and we all enjoy live theatre.” Even though Susan now lives in Santa Rosa, she still visits. “It’s an undertaking to drive down,” she notes, “but I am lucky that one of my friends is willing to let me spend the night so I can drive home the next day.” That’s dedication.

This isn’t exactly atypical for the Berkeley Rep crowd — some of you even visit us regularly from out of state. If you keep coming back to us, we’ll keep coming back with more reimagined classics and new works to draw you in. It’s as simple as that.
Surprisingly little is written about the free women of color who populated antebellum New Orleans and the system of *placage* that many of them entered into. These women stood at the nexus of two things that we as a society have historically found uncomfortable to examine: race relations and female sexuality. This double whammy may be what helped sweep them under our collective rug.

The term *placage* came from the French word *placer*, or, “to place,” and described formal arrangements between white men and free women of color, since the law at the time forbade interracial marriages. So in essence, a quadroon (the literal definition means a woman who was one-quarter black and three-quarters white, but as generations intermingled, it referred more generally to a free woman of mixed race) was “placed” with a white man by her mother. The mother received a sum of money for this transaction, much like a traditional dowry.

Business and pleasure intersected at quadroon balls—lavish affairs where girls would dress to the nines and affluent white men footed the bill. Quadroons earned a reputation of being beautiful, exotic, and seductive, which drew society’s curiosity as well as its scorn. They occupied a singular place in the collective imagination, which created a very complex set of feelings among the public. On the one hand, quadroons were recognized for their impeccable grace, manners, charm, and intelligence; and on the other, they were criticized for their wily man-stealing and their failure to disguise their sensuality.

Once he took on a *placée*, a man customarily purchased a house for her, marking the official beginning of their life together. He was obligated to provide for her and any children they might have for as long as the relationship lasted. (If the relationship ended, he was required to pay her a severance of money or property or both, so she did not end up destitute.) Sometimes, as was common in the area of Faubourg Tremé, the man would live with his *placée*; other times he would live with his white wife and family.

These relationships were sometimes called *marriages de la main gauche* or “left-handed marriages.” While the law prohibited these couples from becoming husband and wife, it also declared any other kind of interracial relationship illegal. This was widely ignored and unenforced, however, so *placage* became relatively common despite being technically illegal. It was even expected that when a man died, he would divide his estate between his legal wife and her children and his *placée* and hers. Often, the wife attempted to sue the *placée* on the grounds that there was no legal basis for her husband’s other life, and the courts more often than not upheld the man’s will and backed the *placée*. (This began to change around the late 1820s, and by 1836 when the play takes place, *placées* no longer benefited from these under-the-table situations.)
Perhaps society initially tolerated *plaçage* because it arose largely out of demographic circumstances. As New Orleans was being settled, the population of white men greatly outnumbered the population of white women. White men largely comprised the explorers and entrepreneurs attracted to the nascent city. White women often did not accompany their husbands on their new adventures. On the other side of the equation, the average life span for a free man of color was very short (a common statistic puts the median at 8 years) and the ratio of free women of color to free men of color stood at about 7 to 1. So in some ways it made very practical sense that white men and free women of color formed relationships.

The unique history of New Orleans also paved the way for a system like *plaçage* to flourish. Due to its origins as first a French and then a Spanish colony, Louisiana’s pre-statehood laws regarding slavery resembled those of Europe rather than the United States. They had a more complicated racial hierarchy and allowed room for slaves to work to buy their own freedom, and this helped to create a bourgeoning population of free people of color. Their numbers were augmented by Haitians descending upon New Orleans after the revolution there, and by white men freeing their *placées* and their children. Free people of color made up 33 percent of the population of New Orleans by 1805.

As this previously overlooked corner of history gradually accumulates scholarly attention, an argument has arisen over whether or not *plaçage* can ever be seen in a positive light. Some posit that it was a woman’s choice to enter into this kind of relationship, and even label it empowering. They see the fact that some free women of color followed different paths as proof that *plaçage* was not a lifestyle that was forced upon them. Some ran their own businesses or worked a trade and did not depend on their sexuality for their livelihood. Becoming a *placée* offered a woman status in society and a comfortable living that she would have had no opportunity to procure on her own.

Others feel that the power dynamic in these relationships was inherently skewed—the two parties involved could never be on equal footing, and therefore a man’s taking on a *placée* was automatically an act of domination. It is seen as simply another form of slavery—though a quadroon wasn’t toiling on a plantation, she still belonged to a white master and was required to bend to his will.

It’s a complicated question to ponder. Free people of color had more rights than slaves, but far fewer than whites, and their lives were by no means full of the choice that the word “free” implies. Laws and attitudes regarding race at the time sent a very clear message that all people were not created equal. *Plaçage* did give some women a chance to make the best of a bad situation—one where she had little hope of family or comfort within her own class. But it also impeded her ability to truly live up to her status as a free woman.
New Orleans has always been a city of glorious contradictions.

Perched between the mouth of the mighty Mississippi, the shores of Lake Pontchartrain, and the waves of the Gulf of Mexico, it is positioned to receive both the bounty and the fury of the elements. The land itself is always shifting, despite human interventions, and so too is the city’s population. Countless migrations during its history have led to a wholly unique cultural makeup. Isolated by its challenging geography and occasional political drama, and at other times, the pearl at the center of many worlds, New Orleans has always done things her own way.
The first people to live on the land that was to become New Orleans were members of the Natchez, Choctaw, Houma, and Chimachima nations. They fished and hunted in the swampy delta waters; there are still piles of clam and oyster shells left behind from their camps, but no evidence of permanent structures have been found in the area around pre-European New Orleans. This is likely because it is a tremendously difficult place to live.

The land in Southern Louisiana isn’t really land at all, but rather, a series of swamps and channels. The Mississippi River Delta fans into innumerable splinters of islands, sandbars, and currents that constantly change. It’s actually quite a challenge to find where the river ends and the Gulf begins — numerous European explorers sailed right past it in the 17th century and ended up on the coast of Texas. Heavy rains, seasonal hurricanes, and a low elevation mean that the area floods frequently. River currents can either break down embankments or build new ones, dramatically altering the map. In the early 18th century, for example, a port built at La Balize drifted four miles south in 30 years, all the while sinking into the delta.

Areas along the Mississippi are the most habitable because the river deposits heavier sediments nearest its shores. These higher banks, or levees, make the ground more stable for building on, because there’s no bedrock to be found south of Baton Rouge. Dig down three feet, and you’ll probably strike water. Like other aquatic cities, many of the buildings sit on wooden pilings driven deep into the ground. Until it acquired the technology to drain the swamps around the city and build higher levees, the city had to remain on naturally higher ground. The French Quarter (Vieux Carré) and Faubourg Tremé, a historically black neighborhood, are built on this more stable ground, and thus are the oldest parts of the city.

All in all, it maybe didn’t make the most sense for New Orleans to be built where it was — there were other, more stable sites in the delta that would likely have served equally effectively as a trading hub between the Mississippi and the Gulf of Mexico. Nevertheless, the geography of New Orleans has profoundly shaped both the city’s physical and cultural identity. Like San Francisco on its narrow peninsula, New Orleans quickly became a densely populated metropolitan area, hemmed in by swampland and flood zones. People were forced to live in close proximity to one another, allowing for the rapid exchange and permutations of cultures that may not have encountered one another somewhere else.

After a long and arduous journey down the Mississippi in 1682, the explorer La Salle claimed the river and its enormous basin as French territory and quickly went right back home to Canada. In 1698, the French learned of British plans to place a post at the mouth of the Mississippi. Not wanting Great Britain to achieve dominance in the Gulf, they sent Canadian-born Pierre Le Moyne, Sieur d’Iberville, to take control of the land first. Iberville took his younger brother Bienville, who ultimately founded New Orleans on its current site, and a number of rough-and-tumble Canadian-born fur trappers to establish a colony in Louisiana.

The colony got off to a bumpy start. Its new European and Canadian residents struggled to find enough food and deal with the unfamiliar swampland; sickness was rampant, and supplies were low. Between Louis XIV’s lavish spending and a number of costly wars, France had very little money to support its colony in Louisiana. Furthermore, this was the day in which mercantilism reigned supreme. European empires had a rule that their colonies could only trade with the mother country, and not amongst each other. With supply ships taking months to cross the Atlantic and sometimes not coming for years at a time, this economic model could literally be a death sentence for the colony. Though the residents of New Orleans quickly turned to smuggling as a means of staying afloat, the city’s first few decades were lean ones indeed. Bienville knew how important good trade relationships with the Native Americans in the area would be if the colony were to survive. He therefore assiduously cultivated good feeling through shrewd diplomacy and frequent gift-giving, and also strongly encouraged the Canadian trappers to marry into the Choctaw nation.

Unsurprisingly, not everyone who came to the Louisiana colony did so voluntarily. In an effort to boost the population, the French government started sending convicts, vagrants, the unemployed, and prostitutes to the colony. The enforced
emigration got so bad that people feared to travel down the road without proof of employment.

The first African slave ships arrived in 1719, and several more ships were to come over the next two years. These were not the first Africans to come to Louisiana’s shores—there was already a community living there of black Spanish-speaking escaped slaves—but these *cimarrones* or maroons kept largely to themselves. The vast majority of the 3,909 captives brought to Louisiana before the 1750s were from the Senegambian region of Africa. This encompassed many different nations and ethnic groups, including people from Ardra, Bambara from the former Malian Empire, the Mandinga, Wolofs, and several others. Except for a slave ship captured from the British in 1758, no more Africans would come to Louisiana for 30 years, which meant that the cultures already there had a chance to establish themselves independently in the city.

The Senegambian presence in New Orleans not only shaped the city’s cultural identity, but also infused its stuttering economy with new life. They taught the Europeans how to farm rice and process the wild indigo that grew in Louisiana into dye, which became an important crop for the area after grand French plans for finding gold and growing tobacco fell through. Among the captives were artisans and farmers, whose skills allowed them to build up their own reputations and capital independently of their owners.

New Orleans defied early French attempts to create an orderly and segregated city grid. The initial idea was to have the white upper class, artisans, and government workers living in the city proper near the river, with the less desirable occupants (including the aging but still degenerate population of early forced settlers and people of color, both free and enslaved) living on the more bucolic margins, near the plantations that were to ring the town. This did not go exactly to plan. The French architects did not know how to construct buildings that would withstand the hot and muggy climate of New Orleans, and had trouble sourcing materials. There were also simply not enough people to fill the houses, when disease and disinterest drove white settlers from the colony. Though the town in the early 1700s was still mostly white, the colony had a majority black population that was rising as the white population was falling. By the beginning of the 1800s, New Orleans proper would also be a black majority town.

In 1762, after an 80-year roller coaster, France finally gave up on New Orleans and signed it over the Spanish after being on the losing side of the Seven Year’s War. Spain didn’t do anything with its new territory for a few years, and much continued as before. When it finally sent a governor to take over, the Francophone community staged a rebellion and temporarily ousted the Spanish administration. Regaining control and executing the ringleaders, Spain settled in for a 40-year occupation of the city. Today, the Spanish influence in New Orleans is perhaps less immediately apparent than its French connection, but it nevertheless left its mark on the city. Music from Havana had already been pouring into the city for decades, and after a terrible fire destroyed most of the city in 1788, it was rebuilt with Spanish-style architecture. Much of what makes the French Quarter so architecturally unique is actually from the Spanish period.

The French and Spanish empires had a vastly different approach to slavery than the British and later, Americans. Despite the restrictions of the *Code Noir* (see page 26), which many people ignored anyway, the French and Spanish colonial regimes were in general far more permissive in their policies toward enslaved people of color. Slaves could earn and keep their own money on the side, which could be used to purchase property, or, one’s own freedom. By law, slave owners were required to attend hearings requested by their slaves in order to set a price point based on skill level. By contrast, in the American colonies, the vast majority of external slave earnings went to owners, and there was little to no ability to purchase one’s freedom.
In Louisiana, slaves also got the day off on Sunday, and many headed to Congo Square. Place Congo or Congo Square now sits tucked in a corner of the Louis Armstrong Memorial Park, but it was once at the center of African culture in New Orleans. These weekly gatherings with food, music, dancing, and a bustling market were not only attended by slaves, but also by free people of color. In consequence, Congo Square became one of the most important places in the city, both culturally and economically. Most of the shopping in the wealthy Creole households of New Orleans was done by servants of color, either free or enslaved, who would come to Congo Square to purchase what they needed. This would enrich not only the coffers of the vendors at the market, but also the pockets of those who did the buying. It was customary to skim a little something extra off the top, a lagniappe, for oneself. In this way, a good deal of wealth and economic power came to rest with the population of color in New Orleans.

Most importantly perhaps, Congo Square created a sense of community that was not constrained by a white power structure. It was a place where African cultures could be remembered and could thrive through the sharing of languages, food, and most importantly of all, music. Drums competed with church bells, and the steps of the bamboula from West Africa intermingled with tango rhythms from Cuba and contredanses from Europe. As Senegambians, Congolese, and Angolans met, a distinctive Afro-Louisianan culture was forged. In the early 1800s, more people of color flooded the city as refugees (both free and enslaved) from the Haitian Revolution and added their own ingredients to the mix.

By 1810, 63 percent of the city’s population was composed of free or enslaved people of color.

Needless to say, these figures made the city’s white population uneasy. Cultural memory is its own form of political resistance, and the people of color in New Orleans had a rich lineage to draw on from Africa, the Caribbean, and homegrown Creole traditions. In 1811, the leaders of a 500-strong slave revolt on the so-called German Coast in Mississippi were executed at Congo Square, as an example to the community of color.

The French re-acquired the colony, then sold it to the U.S. as a part of the Louisiana Purchase in 1803. Under American control, the city began changing. Gone were the days of Spain’s complex racial hierarchy, and instead, “one drop of blood” policies came into effect, stripping free people of color and slaves of even more of the few rights they had previously enjoyed. American law prohibited the international slave trade, which meant that most of the city’s slaves now came from plantations the American South. An influx of mostly Protestant Germans, Scots, and English poured into the city, adding yet another layer to the teeming cultural mélange. New Orleans was already a wealthy city by the 1820s due to both the legal and illegal goods trafficked through its ports, and her fortunes continued to rise with the invention of the river steamboat. By 1840, New Orleans was the third largest city in the U.S. after New York and Baltimore.

New Orleans’ history fascinates for every second up until the present. For instance, the black community in New Orleans achieved unprecedented political victories during the Reconstruction period after the Civil War, including integrated public transportation, a mostly black legislature, and integrated school systems. These gains, unfortunately, began slipping away in the late 1870s, and did not reappear until the Civil Rights Movement of the 1960s. A glorious crescendo of music continues to rise, from jazz and blues to rock, zydeco, and funk. Despite technological advances in flood prevention, Hurricane Katrina devastated the city in 2005. In addition to the catastrophic property damage the storm wreaked, New Orleans also suffered the sharper blow of having its people and their stories scattered across the country. The greatest tribute we can offer to this city of streetcars and jazz, of bamboula and gumbo, is to seek out her forgotten stories wherever we may find them.
Why did you want to tell the story of *The House that will not Stand*?

I am obsessed with history and especially stories that got buried or that most people do not know about. Most of my work is about digging up history and comparing it to the present. I truly believe that in order for us, as citizens of the world, to move forward we must first deal with, learn from, and speak honestly about the past. This play, for me, is a prime example of that. It deals with a period in American history when Free People of Color, predominately African American women, had a lot of power due to the custom of *plâçage*. *Plaçage* is the system of common-law marriages and relationships these women had with white men under the *Code Noir*, a series of regulations that allowed, amongst other things, for African Americans to inherit property and other assets upon the death of their white lovers. In a sense, these women were both concubines and also some of the most powerful individuals in New Orleans in the 1700s and early 1800s.

What was the most surprising thing that you uncovered in your research?

There were a lot of surprising things in my research. The most surprising I would say happened when I went to New Orleans this past Easter and discovered that one of the characters in the play had a street named after her. She actually started the first African American order of nuns in the United States.
I went on a random tour and soon realized I was learning invaluable information about my play and the history of the characters. I felt like the ghosts were speaking to me, which is a very real thing in New Orleans. The people have a unique relationship with spirits partly because no one can be buried in the ground because the city is only so far above sea level.

Tell us about the development process for *House*. How did the play evolve over time?

Initially, I set out to write about the time period, and then I realized I needed to write about African American women specifically. After this realization, the other major threads just fell into place: the notion of freedom and African Americans who had slaves, and how music, poetry, and family ties play into the central narrative. It all just came together like a tapestry. All of the threads came to me organically. This play, unlike most plays, was very therapeutic to write. I read volumes of research, months and months of endless texts and the story just flooded out of me once I put pen to paper, or shall I say finger to keys.

How is writing a commissioned piece different from writing anything else?

I think a commission is a gift because it not only solidifies a relationship between the theatre and the playwright, but it also confirms the theatre’s support of the writer’s work. Even though some commissions do not get produced, I think the chances are greater if you do have a commission. Personally, I appreciate a commission because it affords me time to write. I went on a random tour and soon realized I was learning invaluable information about my play and the history of the characters. I felt like the ghosts were speaking to me, which is a very real thing in New Orleans. The people have a unique relationship with spirits partly because no one can be buried in the ground because the city is only so far above sea level.

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### What does your writing process generally entail?

I write a recipe. This is the best way to describe it. I like to cook. I am not interested in conventional storytelling. It gets me in trouble. A lot of people want stories told one way, especially critics. I think theatre is boring young audiences because the narrative, the central plots are all linear and predictable. I am not interested in this mode of storytelling. I like to take dissimilar things and put them in a play and mix it in. I like to discover. I take a history, obscure music, poetic language, dance of some type, mythic characters usually, elements of magical realism, and a historic artifact of some kind and create a play with those different ingredients.

### Who are some of your favorite playwrights?

I would say Federico García Lorca, Bertolt Brecht, Octavio Solis, Lynn Nottage, Alice Childress, James Baldwin, Dario Fo, Tennessee Williams, and some Shakespeare.

### What are you working on next?

I am writing a musical about the landmark Supreme Court decision on interracial marriage in the U.S. in the case of Loving V. Virginia, along with director Patricia McGregor and with music by Justin Ellington.

### You’re originally from Oakland but now you’re based in New York. What does it feel like to return to the Bay Area?

I have never really left the Bay Area. I can’t and would not want to. My entire family lives here. My roots are here. I visit every few months and for long stretches. Most of my work has been produced here. I guess I am bi-coastal but I also spend a lot of time in Chicago. Honestly, I feel like my heart never left Oakland. Sometimes my body needs to stretch out in Harlem. Sometimes, I get a second wind in Chicago. I find inspiration in all of these places. I love the history in all three locations. Home is where the muse is.

### What keeps bringing you back?

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DIRECTED BY
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Joniece Abbott-Pratt
ODETTE

Joniece is making her Berkeley Rep debut. Her New York credits include The Good Negro at The Public Theatre, Alondra Was Here at the Wild Project. She’s been seen regionally in Stick Fly at Arden Theatre Company; A Raisin in the Sun at Palm Beach Dramaworks; Slippery as Sin at Passage Theatre Company; Ma Rainey’s Black Bottom at the Huntington Theatre Company; Gem of the Ocean at Hartford Stage; The Piano Lesson at Yale Repertory Theatre and Delaware Theatre Company; The Good Negro at Dallas Theater Center; Mama’s Gonna Buy You at the William Inge Theatre Festival; Stick Fly and The Overwhelming at Contemporary American Theater Festival; False Creeds at the Alliance Theatre; Breath, Boom at Synchronicity Performance Group; and The Doll Plays at Actor’s Express. She will also be performing in The House that will not Stand at Yale Rep. Joniece attended Clark Atlanta University and received her MFA from the University of Iowa.

Harriett D. Foy
MAKEDA/VOCAL ARRANGEMENTS & ADDITIONAL ORIGINAL COMPOSITIONS

Harriett has appeared on Broadway in Mamma Mia! and covered on The American Plan and Once on This Island. Her off-Broadway credits include The Total Bent, On the Levee (Audelco nomination), Crowns (Audelco Award for ensemble), as well as the off-Broadway cast recordings of Reunion, Inside Out, and Lone Star Love. Harriett has performed around the country in LMNOP and Amazing Grace at Goodspeed Musicals, F2M at New York Stage & Film’s Powerhouse Theatre season, The Women of Brewster Place and Polk County at Arena Stage (Helen Hayes nominations for both plays), Dance of the Holy Ghosts at Yale Repertory Theatre, After the War at American Conservatory Theater, Seven Guitars at Center Stage, A Christmas Carol at McCarter Theatre Center, Ambassador Satch in Dubai, her one-woman show My Soul Looks Back in Wonder (directed by Marcus Gardley) at Fordham United Baptist Church, and the African American Spirituals Concert at Merkin Hall (debut). Her film credits include Winter’s Tale, All Good Things, and In the Family. She has appeared in the TV shows Onion News Empire, Hostages, Orange is the New Black, Unforgettable, Law & Order, and Rescue Me. Harriett received her BFA from Howard University. Visit harriettfoy.com.

Lizan Mitchell
BEATRICE

Lizan’s 2013 theatre credits include The Trip to Bountiful at Cleveland Play House, The Gospel of Loving Kindness (by Marcus Gardley) at Brown/Trinity Playwrights Repertory Theatre, This Was the End at Prelude 13 at CUNY, and Bill Wright’s Celebrating Adrienne Kennedy at Phoenix Theatre Ensemble. She performed on Broadway in Electra, Having Our Say, and So Long on Lonely Street, and off Broadway in Rosmersholm, For Colored Girls… (25th anniversary show), Cell, and The Hurricane Katrina Comedy Festival (New York Fringe Festival Best Play). Her film and television credits include The Human Stain, John Adams (HBO), The Preacher’s Wife, The Good Wife, Sesame Street, Law & Order, The Wire, and The Golden Boy. Lizan has received a Black Theatre Alliance Award, a Helen Hayes Award, an Audelco Award for Best Actress, and Drama Desk and Outer Critics Circle Award nominations.

Petronia Paley
LA VEUVE/MARIE JOSEPHINE

Petronia is honored to make her Berkeley Rep debut. She understudied the part of Ethel in the Broadway production of On Golden Pond. Her other New York credits include Volumia in Coriolanus and Gertrude in Hamlet with Take Wing and Soar Productions, Clytemnestra in Electra (Audelco Award) and Madame Ranevskaya in The Cherry Orchard (Audelco nomination) at the Classical Theatre of Harlem, Dr. Iris Preston in Relativity at Ensemble Studio Theatre (Audelco nomination), Gratiana in The Revenger’s Tragedy at Red Bull Theater, The Trial of One Short-Sighted Black Woman vs Mammy Louise and Safreeta Mae at the New Federal Theatre (Audelco Award), and Dr. Tanya Baker in Stray at Cherry Lane Theatre. Petronia’s regional theatre credits include A Raisin in the Sun at Crossroads Theatre Company, Death of a Salesman at Oberlin College, King Lear at Yale Repertory Theatre, The Trojan Women (Helen Hayes nomination) and The Oedipus Plays at Shakespeare Theatre, Nothing Sacred at Arena Stage, and A Midsummer Night’s Dream at Arena Stage. Petronia’s one-person show On the Way to Timbuktu was first produced at EST and received an Audelco Award. She has been seen in the films Transporter, 2 Days in New York, Almost Summer, and White Girl, and her TV credits include Damages, Solomon Northup’s Odyssey, Guiding Light, and Another World. Petronia has also directed both classical and contemporary plays.

Flor De Liz Perez
MAUDE LYNN

Flor De Liz is honored to be making her Berkeley Repertory debut with this company in The House that will not Stand. She has been seen in other regional productions including the world premiere of Seven Homeless Mammots Wander New England, directed by Ken Rus Schmoll at Two River Theater Company; In the Continuum, directed by Liesl Tommy, and Nicholas Nickleby, directed by Joe Haj/Tom Quaintance, both at PlayMakers Repertory Company. She is an ensemble member/performer with New York’s Neo-Futurists in Too Much Light Makes the Baby Go Blind, and an associate artist with Theatre 167. She has also performed in the world premiere of In the Time of the Butterflies under the direction of Jose Zayas at Repertorio Espanol, which won the 2011 HOLA Award for Best Ensemble. Her film credits include the independent feature The House that Jack Built (dir. Henry Barrial). Her TV credits include The Good Wife and Made in Jersey. Flor De Liz received an MFA in acting at the University of North Carolina at Chapel Hill. She is a member of AEA/AFTRA/SAG. Visit floridelizperez.com.

Ray Reinhardt
LAZARE

Ray is delighted to be back at Berkeley Rep, last appearing here as Con melody in A Touch of the Poet and James Tyrone in Long Day’s Journey Into Night. In his over 40 years as an actor, Ray has had a wonderful time working at esteemed Bay Area theatres such as American Conservatory Theater (for 25 years in various roles including leads in Desire Under the Elms, The Visit, The Miser, Sleuth, and Cyano de Bergerac), San Jose Repertory Theatre as Willy Loman in Death of a Salesman, Marin Shakespeare Company and San Francisco Shakespeare Festival in the title role of King Lear, Aurora Theatre Company as Gregory Solomon in The Price and Jacob in Awake and Sing!, and SF Playhouse in The Fantasticks and Storefront Church. He has performed on Broadway in A
Flea in Her Ear and in Tiny Alice with Sir John Gielgud, as well in television and film. Ray is proud to be part of this wonderful new play!

**Tiffany Rachelle Stewart**

Tiffany is delighted to be making her Berkeley Repertory Theatre debut. She was most recently seen in the Alliance Theatre's production of By The Way, Meet Vera Stark. Her New York credits include Blood Dazzler at Harlem Stage, A Midsummer Night’s Dream at the Lyceum Theatre, and Obama Drama at the 45th Street Theatre. Other regional credits include Conference of the Birds at the Folger Theatre, and The African Company Presents Richard III and Love’s Labour’s Lost at the Oregon Shakespeare Festival. Tiffany has acted for television on All My Children and Royal Pains. She starred in the short film Hotel Pennsylvania, which screened in New York as well as several international film festivals including Cannes. Tiffany is also an avid dancer and choreographer, most recently choreographing the world premiere musical The Unfortunates at the Oregon Shakespeare Festival. Tiffany received her MFA in acting from the Yale School of Drama in 2007.

**Marcus Gardley**

**PLAYWRIGHT**

Marcus is a Bay Area-born poet-playwright who is the recent 2012 James Baldwin Fellow. He is also the 2011 PEN/Laura Pels International Foundation for Theater Award for a Playwright in Midcareer and a Mellon Foundation grantee for a playwriting residency with Victory Gardens in Chicago. The New Yorker describes Marcus as “the heir to Garcia Lorca, Pirandello and Tennessee Williams.” His play Dance of the Holy Ghost is currently running at Center Stage in Baltimore to critical acclaim, and his epic trilogy The Road Weeps, the Well Runs Dry about the migration of African American and Indigenous people from Florida to Oklahoma is having a national tour. His play Every Tongue Confess just closed in Atlanta at Horizon Theatre Company after premiering at Arena Stage starring Phylicia Rashad and directed by Kenny Leon. It was nominated for the Harold and Mimi Steinberg/American Theatre Critics New Play Award, the Charles MacArthur Award for Outstanding New Play, and was the recipient of the Edgerton Foundation New American Play Award. His musical On the Levee premiered in 2010 at Lincoln Center Theater and was nominated for 11 Audelco Awards including outstanding playwright. He is the recipient of the 2011 Aetna New Voices Fellowship at Hartford Stage, the Helen Merrill Award, a Kesselering Honor, the Gerbode Emerging Playwright Award, the National Alliance for Musical Theatre Honor, a Mid Atlantic Arts Foundation grant, the Eugene O’Neill Memorial Scholarship, and the ASCAP Foundation Cole Porter Award, and he par-
Patricia McGregor
D I R E C T O R
Patricia is a Harlem-based director, writer, and deviser of new work. Recent credits include The Winter’s Tale and Spunk at California Shakespeare Theater and the world première of Hurt Village at Signature Theatre Company. Other directing credits include Holding It Down, The Mountaintop, In the Cypher, Girl Shake Loose Her Skin, Jelly’s Last Jam, Romeo and Juliet, Four Electric Ghosts, Cloud Tectonics, Elemenosynary, The French Play, Lady Day at Emerson’s Bar and Grill, Sidewalk Opera, Dancing in the Dark, The Covering Skyline, and In the Meantime. She has worked on Broadway and at venues including New York’s Shakespeare in the Park, Brooklyn Academy of Music, Second Stage Theatre, the Public Theater, the Kitchen, the Eugene O'Neill Theater Center, Lincoln Center Institute, Exit Art, and Nuyorican Poets Café. She co-founded Angela’s Pulse with her sister, choreographer Paloma McGregor. Angela’s Pulse creates vital choreoplays and fosters collaboration among artists, educators, organizers, academicians, and other diverse communities in order to illuminate untold stories, infuse meaning into the audience experience, and animate progress through the arts. Patricia attended the Yale School of Drama where she was a Paul and Daisy Soros Fellow and artistic director of the Yale Cabaret.

Paloma McGregor
C H O R O G R A P H E R
Paloma is a Harlem-based movement artist, journalist, and community builder. Recent choreography credits include A Civil War Christmas at Center Stage, A Winter’s Tale and Spunk at California Shakespeare Theater, Four Electric Ghosts at the Kitchen, Children of Killers at Castillo Theatre, For a Barbarian Woman at Fordham University, Indomitable: James Brown at SummerStage, and Blood Dazzler at Harlem Stage. She co-founded Angela’s Pulse with her sister, director Patricia McGregor, to create collaborative performance work rooted in building community, telling untold stories, and animating progress. They are currently collaborating with Marcus Gardley and composer Justin Ellington on a new musical about the Supreme Court case Loving v. Virginia. Paloma is also developing Building a Better Fishtrap, an iterative performance project about water, memory, and home, inspired by the stories of her father, an 88-year-old fisherman. She is an artist in residence at New York University’s Hemispheric Institute of Performance and Politics, has written extensively about dance and civic engagement, and created Dancing While Black to support the work of black dance artists. After leaving a career as a newspaper journalist, Paloma toured internationally for six years with Urban Bush Women dance company and has performed work by choreographers Liz Lerman, Cassie Meador, Cristhal Brown, Jill Sigman, Camille A. Brown, and others.

Antje Ellermann
S E T D E S I G N E R
Antje is happy to be back at Berkeley Rep, where she designed 9 Parts of Desire, The Pillowman, Tragedy: a tragedy, and The Lieutenant of Inishmore. In New York she has designed shows at Theatre for a New Audience, the Play Company, Irish Repertory Theatre, New York Stage and Film, Manhattan Ensemble Theater, and at New York Theatre Workshop. Other regional designs include Will Endo’s Gnit and Branden Jacobs-Jenkins’ Appropriate at the Humana Festival, Long Day’s Journey into Night at Actors Theatre of Louisville (directed by Les Waters), and several shows at Steppenwolf Theatre Company, Philadelphia Theatre Company, Cleveland Play House, Williamstown Theatre Festival, Trinity Repertory Company, the Huntington Theatre Company, Arena Stage, the Denver Center Theatre Company, the Geffen Playhouse, Seattle Repertory Theatre, Mass MoCA, Bard SummerScape, and Pittsburgh Opera Center. She has been nominated for a Lucille Lortel Award, a Helen Hayes Award, an Ovation Award for 9 Parts of Desire, and an Emmy Award for Becoming American: The Chinese Experience on PBS.

Katherine O’Neill
C O S T U M E D E S I G N E R
Katherine’s New York credits include A Midsummer Night’s Dream and The Whole Play at New Theatre House, In the Cypher at Nuyorican Poets Café, and Blood Dazzler at Harlem Stage. Her designs have been seen around the country in The Taming of the Shrew at California Shakespeare Theater, Death of a Salesman at Yale Repertory Theatre, Island of Slaves and Love Song at Orfeo Group, The Emancipation of Mandy and Miz Ellie at Company One, Ti Jean and his Brothers at Central Square Theatre, A Christmas Story at New Repertory Theatre, and Così Fan Tutte at Commonwealth Opera Company. Katherine received an MFA in design from Yale University.

Russell H. Champa
L I G H T I N G D E S I G N E R
Russell is excited to return to Berkeley Rep after creating the lighting design for Les Waters’ productions of Dear Elizabeth, Eurydice (also at Second Stage Theatre and Yale Repertory Theatre), In the Next Room (or the vibrator play), and The Pillowman. His current and recent projects include Intimacy at the New Group, The Patron Saint of Sea Monsters at Playwrights Horizons, Water by the Spoonful and Modern Terrorism at Second Stage Theatre, The Twenty-Seventh Man at The Public Theater, and The Grand Manner at Lincoln Center Theater. On Broadway, Russell has designed In the Next Room (or the vibrator play) at The Lyceum Theatre and Julia Sweeney’s God Said “Hat” also at the Lyceum. Other New York theatres he has designed for include Manhattan Theatre Club, Classic Stage Company, New York Stage and Film, La MaMa Experimental Theatre Club. Regionally, Russell has designed for American Conservatory Theater, the Wilma Theater, Arena Stage, The Old Globe, California Shakespeare Theatre, Trinity Repertory Company, the Mark Taper Forum, and the Kennedy Center.

Keith Townsend Obadike
S O U N D D E S I G N & O R I G I N A L C O M P O S I T I O N S
Keith’s sound design and composition credits include The Mystery Plays (Connecticut Critics Circle Award for Sound Design) at Yale Repertory Theatre and Second Stage Theatre, The Winter’s Tale at Milwaukee Shakespeare, the Lincoln Center Institute production of Twilight: Los Angeles, 1992, and Blood Dazzler at Harlem Stage. Many of Keith’s interdisciplinary artworks are done in collaboration with his wife Mendi Obadike. Their awards include a Rockefeller and New York Foundation for the Arts Fellowship. They have released two albums on Bridge Records The Sour Thunder and CrossTalk, and exhibited artworks at the Studio Museum in Harlem, the Whitney Museum of American Art, and the Whitechapel Gallery in London, among other institutions. They debuted their opera-masquerade Four Electric Ghosts (choreographed Paloma McGregor and directed by Patricia McGregor) at the Kitchen. They are currently developing a new sound-art series and a new opera-masquerade, TaRonda Who Wore White Gloves.

Dave Maier
F I G H T D I R E C T O R
Dave is an award-winning fight director who has composed violence for several Berkeley Rep productions, including Culture Clash’s Zorro in Hell, The Lieutenant of Inishmore, The Pillowman, and Troublemaker, or The Freakin Kick-A Adventures of Bradley Boottight. He is the resident fight director at San Francisco Opera and California Shakespeare Theater and is a company member with Shotgun Players. His recent credits include the world première of Dolores Claiborne (SF Opera), Romeo & Juliet (Cal Shakes) and Buried Child (Magic Theatre). His work has also been seen at American Conservatory Theater, Magic Theatre, San Jose Repertory Theatre, SF Playhouse, Shakespeare Santa Cruz, and Impact Theatre, among others.
As an educator, Dave is a full instructor of theatrical combat with Dueling Arts International and a founding member of Dueling Arts San Francisco. He is on the adjunct faculty of St. Mary’s College of California and UC Santa Cruz. Dave is currently serving as outreach coordinator for the Berkeley Rep School of Theatre, where he also teaches stage combat certification classes.

**Michael Suenkel**  
**PRODUCTION STAGE MANAGER**

Michael began his association with Berkeley Rep as the stage management intern for the 1984–85 season and is now in his 20th 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 Theatre Company, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, The Public Theater and Second Stage Theater in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

**Karen Szpaller**  
**ASSISTANT STAGE MANAGER**

Karen is thrilled to be back at Berkeley Rep after stage managing The Wild Bride last season. This is her 11th season at Berkeley Rep. Her favorite past Berkeley Rep productions include The Lieutenant of Inishmore, Eurydice, Fêtes de la Nuit, Comedy on the Bridge/Brundibar, Compulsion, Concerning Strange Devices from the Distant West, and Let Me Down Easy. Her favorites elsewhere include Anne Patrickson’s art and theatrical installation Seeing the Voice: State of Grace and Anna Deavere Smith’s newest work, On Grace, both at Grace Cathedral; the national tour of Spamalot in San Francisco; A Christmas Carol (2006–11), Armistead Maupin’s Tales of the City, 1776, Stuck Elevator, Blackbird, Curse of the Starving Class, and The Tosca Project at American Conservatory Theater; Wild With Happy, Striking 12, and Wheelhouse at TheatreWorks; Ragtime and She Loves Me at Foothill Music Theatre; The 25th Annual Putnam County Spelling Bee at San Jose Repertory Theatre; Salomé at Aurora Theatre Company; and Urinetown: The Musical at San Jose Stage Company. Karen is the production coordinator at TheatreWorks.

**Tara Rubin, CSA**  
**CASTING DIRECTOR**

Tara has been casting at Yale Rep since 2004. Her Broadway credits include The 25th Annual Putnam County Spelling Bee; Billy Elliot; The Country Girl; The Farnsworth Invention; Guys and Dolls; The History Boys; How to Succeed in Business Without Really Trying; Imaginary Friends; Jersey Boys; Les Misérables; The Little Mermaid; A Little Night Music; Mamma Mia; Mary Poppins; My Fair Lady; Oklahoma!; The Phantom of the Opera; The Pirate Queen; The Producers; Promises, Promises; Rock ’n’ Roll; Shrek; Spamalot; and Young Frankenstein. For Lincoln Center Theater, she has cast Contact,
Tony Taccone
MICHAEL LEBERT
ARTISTIC DIRECTOR

During Tony’s tenure as artistic director of Berkeley Rep, the Tony Award–winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 16 years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 22 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. 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 this season marks his eighth collaboration with Kushner when he directs The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures. Tony’s regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, The Public Theater, and Seattle Repertory Theatre. As a playwright, Tony recently debuted Ghost Light and Rita Moreno: Life Without Makeup. His latest play, Game On, written with Dan Hoyle, will premiere in April 2014 at San Jose Repertory Theatre. In 2012, Tony received the Margo Jones Award for “demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre.”

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. 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, Park Day School, and the Julia Morgan Center. Karen is married to arts attorney MJ Bogatin.

Liesl Tommy
ASSOCIATE DIRECTOR

After having directed the acclaimed production of Ruined in 2011, Liesl joined the artistic team at Berkeley Rep in 2013. She is an award-winning director whose world premieres include Party People by Universes at Oregon Shakespeare Festival, The White Man—A Complex Declaration of Love by Joan Rang with Dan and Dan Dansk Theatre in Denmark, Peggy Picket Sees the Face of God by Roland Schimmelpfennig at the Luminato Festival/Canadian Stage Toronto, Eclipsed by Danai Gurira at Yale Repertory Theatre and Woolly Mammoth Theatre Company, The Good Negro by Tracey Scott Wilson at The Public Theater and Dallas Theater Center, A History of Light by Eisa Davis at the Contemporary American Theatre Festival, Angela’s Mixtape by Eisa Davis at Synchronicity Performance Group, New Georges, and Bus and Family Ties at the Play Company for the Romania Kiss Me! Festival. Tommy’s other credits include California Shakespeare Theater, Huntington Theatre Company, Center Stage in Baltimore, Sundance East Africa, Manda Island, Kenya, Oregon Shakespeare Festival, La Jolla Playhouse, and Huntington Theatre Company, among others. Tommy serves as the program associate at Sundance Institute Theatre Program, focusing on its activities in East Africa, and she was recently made an artist trustee with the Sundance Institute’s board of trustees. She was awarded the inaugural Susan Stroman Directing Award from the Vineyard Theatre, the NEA/TCG Directors Grant, and the New York Theatre Workshop Casting/Directing Fellowship. She is a native of Cape Town, South Africa.

The Frog, Happiness, and Thou Shalt Not. Tara’s off-Broadway credits include Love, Loss, and What I Wore and Second Stage Theatre, and regionally she has cast for Dallas Theater Center, the Kennedy Center, and La Jolla Playhouse.

Amy Potozkin
CASTING/ARTISTIC ASSOCIATE

A native New Yorker, Amy moved west in 1990 when she was hired to work for Berkeley Rep. Through the years she has also had the pleasure of casting projects for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for various indie films: Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and the upcoming Love and Taxes both by Josh Kornbluth; and the upcoming feature film Beyond Redemption by Brittia 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. Amy is a member of CSA, the Casting Society of America.

Yale Repertory Theatre
CO-PRODUCER

Yale Repertory Theatre has produced well over 100 premieres—including two Pulitzer Prize winners and four other nominated finalists—by emerging and established playwrights. Eleven Yale Rep productions have advanced to Broadway, garnering more than 40 Tony Award nominations and eight Tony Awards. Yale Rep is also the recipient of the Tony Award for Outstanding Regional Theatre. Professional assignments at Yale Rep are integral components of the program at Yale School of Drama, the nation’s leading graduate theatre training conservatory. Established in 2008, Yale’s Binger Center for New Theatre is an artist-driven initiative that devotes major resources to the commissioning, development, and production of new plays and musicals at Yale Rep and across the country. The Binger Center has supported the work of more than 40 commissioned artists and the world premieres and subsequent productions of 15 new American plays and musicals. Recent and upcoming Yale–commissioned world premieres include Amy Herzog’s Belleville and The Realistic Joneses by Will Eno (opening on Broadway this spring), cited among the year’s Top Ten by The New York Times in 2011 and 2012 respectively, and this season’s The Papers Bullets, adapted by Rolin Jones from William Shakespeare’s Much Ado About Nothing, with songs by Billie Joe Armstrong. Visit yalerep.org/center.
Madeleine Oldham
RESIDENT DRAMATURG/DIRECTOR, THE GROUND FLOOR
Madeleine is the director of Berkeley Rep’s recently launched Ground Floor and the Theatre’s resident dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of Passing Strange and In the Next Room (or the vibrator play), among others. As literary manager and associate dramaturg at Center Stage in Baltimore, 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 Theatre in Seattle. 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.

The Strauch Kulhanjian Family
SEASON PRODUCERS
Roger Strauch is a former president of Berkeley Rep’s board of trustees and is currently chair of the trustees committee. He is chairman of the Roda Group (rodagroup.com), a venture-development company based in Berkeley, focused on clean tech investments, best known for launching Ask.com and for being the largest investor in Solazyme, a renewable oil and bio-products company (Nasdaq: SZYM, solazyme.com). Roger is chairman of the board of CoolSystems, a medical technology company, and a member of UC Berkeley Engineering dean’s college advisory board. He is chairman of the board of trustees for the Mathematical Sciences Research Institute (MSRI); a member of the board of Northside Center, a mental health services agency based in Harlem, New York City; and a co-founder of the William Saroyan Program in Armenian Studies at Cal. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three children.

Rachelle and Stewart Owen
EXECUTIVE PRODUCERS
Rachelle and Stewart are honored to produce The House that will not Stand and to support an award-winning playwright, Marcus Gardley, who has such deep roots in Oakland and the Bay Area. Rachelle is a social worker by training, serves on the board of Bay Area Community Services (BACS), and volunteers for the Red Cross. Stewart is a former vice chairman of Young & Rubicam and partner/owner of mcgar-byowen. He serves on the boards of Berkeley Rep, Chabot Space & Science Center, and a number of startups including Ruby’s Rockets, JustGoGirl, and Revelator Coffee Company.

Gail & Arne Wagner
EXECUTIVE PRODUCERS
Arne Wagner recently retired from the law firm of Calvo Fisher & Jacob in San Francisco. In his retirement, he teaches high school math part time and serves as treasurer for Tiba Foundation. Gail Wagner is a hematologist and oncologist at Kaiser in Hayward. She is the founder of Tiba Foundation (tibafoundation.org), an organization investing in community healthcare in an underprivileged district of western Kenya, in partnership with Matibabu Foundation. Mama Sarah Obama, President Obama’s Kenyan grandmother, is a Matibabu patient. Gail is a Berkeley Rep trustee and, together, Gail and Arne have been attending the Theatre since they were students in 1972.

Barry Lawson Williams & Lalita Tademy
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Barry Williams and Lalita Tademy welcome the opportunity to support Marcus Gardley and Berkeley Rep’s efforts toward diversity. Barry is the retired general partner of Williams Pacific Ventures, and Lalita is an Oprah-selected author.

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We are pleased to recognize first-time donors to Berkeley Rep, whose names appear in italics.
Sustaining members as of December 2013:

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

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.

MEMORIAL AND TRIBUTE GIFTS
The following members of the Berkeley Rep community made gifts in memory and in honor of friends, colleagues, and loved ones from November 2012 to November 2013.


CONTRIBUTORS
Donors received by Berkeley Rep:
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### ARTISTIC
- **Associate Director**
  - Liesl Tommy
- **Artistic Associate & Casting Director**
  - Amy Potoski
- **Artistic Associate**
  - Mairee Towne
- **Director, The Ground Floor/Resident Dramaturg**
  - Madeleine Oldham
- **Literary Associate**
  - Julie McCormick
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  - Madeleine Oldham
  - Resident Dramaturg
  - Mina Morita
- **Properties Supervisor**
  - Julia Englehorn
- **Stage Supervisor**
  - Production Assistants
  - Leslie M. Radin
- **Production Managers**
  - Michael Suenkel
  - Jean-Paul Gressieux
- **Post Production**
  - Production Assistants
  - Megan McClelland
  - Amanda Warner
- **COMPANY MANAGEMENT**
  - **Managing Director**
    - Susan Medak
  - **General Manager**
    - Karen Racanelli
  - **Operations**
    - **Facilities Director**
      - John Horton
    - **Facilities Manager**
      - Lauren Shorofsky
    - **Building Engineer**
      - Thomas Tran
    - **Maintenance Technician**
      - Johnny Van Chang
    - **Facilities Assistants**
      - Kevin Barry - Sonny Hudson - Sophie Li - Carlos Mendoza - Jesus Rodriguez - Oliver Swiebel
  - **BERKELEY REP SCHOOL OF THEATRE**
    - **Director of the School of Theatre**
      - Rachel L. Fink
    - **Associate Director**
      - Mary Beth Cavanaugh
    - **Jan & Howard Oringer**
    - **Outreach Coordinator**
    - **Dave Maier**
    - **Community Programs Manager**
      - Benjamin Hanna
    - **School Administrator**
      - Kashara Robinson
    - **Registrar**
      - Katie Riemann
    - **Faculty**
    - **Outreach Teaching Artists**
    - **Teacher Advisory Council**
    - **Docent Committee**
      - Thalia Dorwick, Director
      - Matty Bloom, Core content
      - Nancy Fenton, Procedures
      - Jean Holmes, Visuals
      - Charlotte Martinelli, Off-site contact & recruitment
      - The House that will not Stand
      - Docents
      - Joy Lancaster, Lead docent
      - Nona Hungate
      - Dee Kurch
      - Dale Marshall
      - Selma Meyenowitz
      - Gabriella Mingoa

### OPERATIONS
- **Director of Operations**
  - Mike Leibert
- **Assistant Director of Operations**
  - Liesl Tommy
- **Operations Manager**
  - Amy Potoski
- **Theatre Communications Group/Julie McCormick**
  - Madeleine Oldham
  - Resident Dramaturg
  - Mina Morita
- **Properties Supervisor**
  - Julia Englehorn
- **Stage Supervisor**
  - Production Assistants
  - Leslie M. Radin
- **Production Managers**
  - Michael Suenkel
  - Jean-Paul Gressieux
- **Post Production**
  - Production Assistants
  - Megan McClelland
  - Amanda Warner
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FEATURING
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EAST BAY SPICE COMPANY
Latecomers
Please arrive on time. There is no late seating, except at the discretion of the house manager.

Connect with us online!
Visit our website 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.

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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.

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.

Group tickets
Bring 10–14 people and save $5 per ticket; bring 15 or more and save 20%. And we waive the service charge.

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.

Student matinee
Tickets are just $10 each. Learn more at berkeleyrep.org/studentmatinees.

For group, Entourage, and student matinee tickets, please call us at 510 647-2918.

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

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

Accessibility
Both theatres offer wheelchair seating and special services for those with vision-or hearing-impairment. Assistive listening devices are available at no charge in both theatre lobbies. Scripts for the hearing impaired are available in the box office. Open captioning is available for at least one performance of every season production.

Educators
Bring Berkeley Rep to your school! Call the School of Theatre at 510 647-2972 about free and low-cost workshops for elementary, middle, and high schools. Call Sarah Nowicki at 510 647-2918 for $10 student-matinee tickets. Call the box office at 510 647-2949 about 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.

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.

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.

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. No babes in arms.
Yoga.
Coffee shop.
Deposit check.
Pay dog walker.

Deposit checks from your living room. Pay a friend from your favorite diner. Have a chat with a banker in Berkeley or Oakland, or anywhere in the Bay Area you happen to be. And, of course, get cash at your convenience at any one of our 961 Bay Area ATMs. On your phone, online, or on the go — it’s all about getting your banking done. Learn more at GetBankingDone.com or stop by your nearby Wells Fargo location.
MODERN NATURE

Georgia O’Keeffe

AND LAKE GEORGE

Fascinated with the astonishing natural beauty of Lake George in upstate New York, Georgia O’Keeffe reveled in the discovery of new subject matter that energized her signature modernist style. From magnified botanical compositions to panoramic landscapes, this exhibition offers a deeper understanding of the spirit of place that was essential to O’Keeffe’s artistic evolution.