KATHLEEN TURNER IN
RED HOT PATRIOT*
THE KICK-ASS WIT OF MOLLY IVINS
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Making you feel right, at home.
Molly Ivins loved to kick ass. A political reporter and muckraker from the great state of Texas who used humor as her primary analytical tool, she once said about Vice President Dan Quayle: “If you put that man’s brain in a bumblebee it would fly backwards.”

She became a legendary writer, a columnist who, at the time of her death in 2007, was syndicated in over 400 newspapers around the country. But her popularity was hard won. The recipient of numerous literary prizes and many awards, she was constantly at odds with her editors for creating an intense amount of controversy. Her prose wasn’t simply smart or precise, it was combustible. She wasn’t just clever or witty, she was dangerously funny.

The bottom line was that Molly Ivins couldn’t bear politicians who were stupid or lazy or corrupt. And she was unafraid of going after them. But her aims were much higher than exposing the hypocrisy of nefarious individuals. She was, first and foremost, a citizen whose candor and dissent were at the heart of that messy, chaotic, and raucous process we call American democracy. She insisted that political decisions have a profound effect on the life of every American, and that if we ignore the football being kicked around in our city council, our state capitol, and among our leaders in Washington...well then, we get what we deserve. She called on us to fulfill our duty as citizens: to raise hell when hell needs raising. And if we’re worried about the consequences of behaving “badly,” Ivins counseled, well not to worry, since there’s nothing more flat-out fun than raising hell.

So what better actress to raise hell with than Kathleen Turner? Bearing a striking resemblance to the physically formidable Ivins (who at six feet tall once said that she was recruited for the basketball team at age 4), Ms. Turner is likewise armed with a wicked intelligence and a passion for political combat. She embraces Molly with a muscular gusto that provides great entertainment and boisterous humor while inserting herself into a serious conversation about the state of our country. It is a great pleasure to welcome her to Berkeley, along with longtime friend and colleague, director David Esbjornson. Together they bring the sassy truth of Molly Ivins to our stage, with a swagger that, with any luck, can raise some holy hell.

Sincerely,

Tony Taccone
Peking Acrobats

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—The New York Post

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It’s really no accident that Red Hot Patriot: The Kick-Ass Wit of Molly Ivins received its world premiere starring Kathleen Turner in 2010, and that she reprised her role 2012. Both were election years, and of course, in 2012 President Obama was seeking a second term in a heated race against Governor Mitt Romney. Ms. Turner will be the first to say that she planned it that way — and I can’t help but to think that Ms. Ivins was cheering her on with a “Give ‘em hell, Kathleen.”

With her rigorous research and infamous wit, Molly Ivins made us pay attention to the world around us, to our politicians, and even to our own actions (or inactions). Likewise, Berkeley Rep has always endeavored to engage you, our audience, in an ongoing dialogue of ideas through provocative and entertaining productions. Our most recent, Party People, was more than a look at a seminal moment in history, it also raised questions about legacy and revolution today. Last season’s Tribes offered a profound glimpse into the inner life of a young deaf man born to a hearing family. The House that will not Stand, a play that we commissioned and premiered earlier this year (and which recently played in London), unearthed a fascinating bit of history about 19th-century New Orleans. Many of you have responded to these plays and more. We’re so gratified to read your thoughts via email, through our post-show surveys, and on social media. We love hearing from you.

Now Molly Ivins takes the stage once again through the immense talent of Kathleen Turner. Though the 2014 midterm elections have come to a close, we hope Red Hot Patriot inspires you to continue to ask questions, to learn, and to engage with current events, political issues, and your community.

Warmly,

Susan Medak
BE THE BEST GIFT GIVER EVER

This holiday season, give a really unique gift to your friends and loved ones.

After all, who wants to be remembered as the one who gave that last-minute 50% off scarf or a gift card to Humongous Online Store That Sells All the Things?

Be original—give them the gift of Berkeley Rep! Our gift certificates are easy to buy, and easy to enjoy. You choose the amount, and they choose the show, date, and even seat location. Our 2014–15 season has something for just about everyone: a compelling family drama, a raucous comedy, a Molière classic, and even a play about an all-American sport. They could even get a chance to see Kathleen Turner, thanks to you!

Though most popular in December (we process up to 30 a day), they’re great gifts year-round. Birthdays, anniversaries, graduation—Berkeley Rep’s gift certificates are perfect for just about any occasion.

So, here’s how to be the best gift giver ever: visit berkeleyrep.org/giftcert, or call 510 647-2949.
Caterpillar employees may be trading in their hard hats for tap shoes.

Well, not quite yet. However, more and more companies outside the arts are looking for performative techniques as a way to enhance teambuilding, communication, and creativity skills among their workers. They have contacted Berkeley Rep’s School of Theatre, seeking teachers to try out performative workshops with their employees to better unify and stimulate the workplace.

Arts Council England recently published an article explaining that while seeing a show causes short-term effects like “captivation and pleasure,” it is the engaging in a creative process that leads to long-term benefits such as “economic growth and creation of social bonds.” The arts are also highly valuable to adults on a personal level. In Tony Noice’s study published in *Current Directions in Psychological Sciences*, he found that “theatrical work can be used to slow cognitive decline,” where working to memorize and act out lines from a script helped study participants with problem solving and word recall. This surge in research about the latent effects of practicing the arts may have prompted outside interest in the School of Theatre’s teachings.

“We’re applying techniques we have successfully used and developed in the classroom to non-classroom settings for adults,” says School of Theatre Director Rachel Fink. “We’re seeing that there’s an interest in these skills for people other than our school-age students. It’s another way for us to use our expertise and experience to impact community life.”

Rachel started the School of Theatre in 2001 and with her staff has since cultivated classes ranging from playwriting to voice-over acting. While these classes often focus on useful performance or writing techniques, the skills can stretch further than what’s seen on stage. “In one of our improv classes our teacher was noticing that more and more mental health practitioners were enrolling,” Rachel shares. “Therapists, psychologists were gravitating toward our improv classes because they valued the technique: the comfort in speaking, being able to make choices in the moment, any type of role playing. Out of that two of our instructors developed an Improv for Mental Health Practitioners class.”

Most recently Peterson Cat, a subsidiary of Caterpillar Inc., and the local nonprofit Association of Bay Area Governments (ABAG) have requested workshops tailored to their companies’ needs. Jan & Howard Oringer Outreach Coordinator Dave Maier led ABAG’s workshops, where he modified the curriculum from the School of Theatre’s Creating Character class, gearing it toward adult needs. Creating Character focuses on voice and movement for characters, teaching students to comfortably vocalize and embody who they portray onstage. “Similarly, we worked on presentational skills, vocal quality, and non-verbal communication through physicality with ABAG,” says Dave.

Employees taking these workshops not only try out theatre icebreakers and vocal exercises for perhaps the first time, but also take the risk of being vulnerable with their colleagues and experimenting with their vocality in front of others. “They were skeptical, but it’s actually remarkable what they’ve gotten
out of it,” Dave observes. “Every week I notice more presence, more consciousness of their presentations skills, and an ability to collaborate with each other. It’s definitely a verification that integrating performance into their lives works.”

Dave also crafted activities for Berkeley Rep’s annual board of trustees retreat back in August to help clarify and energize their understanding of the Create Campaign, a five-year operation supporting two key initiatives: reinvesting in the signature Thrust Stage and developing the Harrison Street campus into a center for new work. Rachel explains, “In order for the trustees to better prepare for the Create Campaign, Dave made a curriculum to develop short PSA skits investigating the needs of renovating the Thrust Stage.” She adds, “The act of having a communal, interactive experience as well as sharing it with each other solidified their grasp of the information.” Trustees fully invested in the exercises, ultimately donning costumes and props to tell a story and better articulate their role in bringing the campaign to fruition.

“I was initially intimidated by the idea of having to perform, but Dave quickly made us feel totally at ease and provided a thoroughly enjoyable experience,” recounts trustee Robin Edwards. “The value of working together as a team to prepare our infomercials was also evident, showing that multiple heads are way better than one.”

As the Create Campaign gains momentum and employees bring new skills back to their workplaces, the School of Theatre looks forward to more of these workshops. Any plans of future collaborations with outside companies, however, are still in nascent stages. “It’s an experiment, often with unintended benefits,” Dave says. “I think ABAG’s employees will feel closer as a team than before they started, even though the original focus was on presentational skills.”

Dave notes that all participants, regardless of age or expertise, can broaden their outlooks, gain confidence, and learn to work as an ensemble through drama. He smiled at the progress he’s seen before summing up his practices: “You can use theatre arts to teach anything.”
Let’s face it: when we tune in to our local TV stations, we don’t usually expect good news. But KPIX 5/KBCW—Berkeley Rep’s new season media sponsor—aims to change that by partnering with local arts and community nonprofits and by creating positive programming of its own.

“We support the arts because it’s a good story,” says Akilah Monifa, KPIX 5’s director of communications and public affairs. “It’s a way of reaching out to people and bringing beauty to their lives. The news isn’t always good, but the arts usually bring pleasure to people.”

Berkeley Rep and KPIX 5 had hooked up in the past—the news station was a media sponsor for Rita Moreno: Life Without Makeup and Let Me Down Easy. Earlier this year, Petronia Paley, Harriett D. Foy, and Lizan Mitchell from The House that will not Stand appeared on Black Renaissance, a monthly news/interview show on KBCW produced by Akilah. “That episode was so powerful,” she says. It was then that KPIX expressed interest in participating more with the Theatre.

“We greatly appreciate the innovative programs, education, and outreach that Berkeley Rep provides,” notes Akilah. “In addition to debuting Tony Award–winning plays, Berkeley Rep nurtures talented artists and gives them voice to add to the diverse community that is the Bay Area.”

KPIX also boosts popular arts organizations like the San Francisco Latino Film Festival, the Mill Valley Film Festival, Museum of the African Diaspora, San Francisco Opera in the Park, and others. The TV station brings good news directly to the Bay Area. Through its media partnership with Students Rising Above, a San Francisco–based nonprofit, KPIX recognizes local low-income teenagers who overcome the odds to become first-generation college students. As a media partner with the Jefferson Awards, the station selects and highlights local “unsung heroes” who make their communities and neighborhoods better places to live. Many local Jefferson Award winners have gone on to receive a national award, known as the “Nobel Prize for community service.”

That’s only half of the story. KPIX anchors Dennis O’Donnell, Ken Bastida, and Roberta Gonzales have participated in the Walk to End Alzheimer’s—and CBS matched the funds raised. The station is currently in the midst of Food for Bay Area Families, an annual food drive and donation campaign which involves local food banks and Whole Foods stores. Last year the campaign raised over $2 million and fed thousands of people.

So next time you turn on your TV, tune in to KPIX 5 to discover the good news in the Bay Area.
This season, we are embarking on the next transformative chapter in the history of our theatre company.

**The bold and ambitious Create Campaign will strengthen the relationship between artists, audiences, and our community, and will transform Berkeley Rep into one of the foremost centers for new play development in the country.**

Two key initiatives will help us realize our vision: a $14 million expansion of our Harrison Street campus into a center for new work and a $6 million renovation of the signature Thrust Stage.

**Be part of this exciting chapter in the Theatre’s history and leave your mark on Berkeley Rep.**

---

**A center for new work**

By 2017, we aim to transform Berkeley Rep’s Harrison Street campus into a center for artistic innovation, where artists and the community can engage in the art of making theatre.

The Create Campaign will support the development of Berkeley Rep’s pre-production complex with the construction of artist living units, four rehearsal halls, studios, and a public forum — and fully realize The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work.

**A theatre for the 21st century**

Thirty-five years after its opening, our signature Thrust Stage is in urgent need of renovation to provide artists the 21st-century tools they need and to enhance the audience experience, while retaining the Thrust’s hallmark intimacy.

Artists will be able to take advantage of new energy-efficient lighting equipment, new electrical wiring, and a state-of-the-art Constellation Acoustic System from Meyer Sound, which will offer incomparable sound clarity and speech intelligibility to audiences no matter where their seats are located.

Theatregoers will enjoy fresh amenities such as refurbished seats and new carpeting, additional handrails, a larger and more central box office, and a new courtyard atrium for the community’s year-round use.
To really make a theatre work, it has to be a civic enterprise. [It’s thrilling] when you find places like Berkeley where the city is clearly in love with this organization and this theatre and is willing to help make this kind of expansion of the facilities possible.... We can’t have a civilization without art and you can’t have art without the support of the people.

—TONY KUSHNER, PLAYWRIGHT

### Take your place in the spotlight

You have a unique opportunity to play a starring role when you invest in the Create Campaign. You’ll not only champion the historic renovation of the Thrust Stage and the development of the Harrison Street campus, but also have a chance to leave your mark on Berkeley Rep with one of these special naming opportunities:

**Be a star · $1,000 and above**
Champion the renovation of the Thrust Stage with your gift of $1,000 or more, and place your name in a new constellation of Create Campaign supporters in the revitalized Thrust lobby.

**Take a seat · $3,000 and above**
Claim your favorite seat with your gift of $3,000 or select your two favorite seats with your gift of $5,000 in the upgraded Thrust Stage. Enjoy seeing your permanent inscription adorn the armrest of your chosen seat when you visit the Thrust.

**Dedicate an atrium square · $10,000 and above**
Leave your footprint in the new courtyard atrium. Your personal dedication will be engraved on a 19” x 19” square in the Narsai M. David Courtyard, which will be enjoyed year-round, rain or shine, by audiences, artists, and our community.

Your Create Campaign pledge may be paid in installments over three years, through August, 2017.

### Honor someone you love

Pay tribute to the theatregoer in your life by supporting the Theatre they love and honoring them with permanent recognition in the renovated Thrust Stage or the new courtyard atrium. Make your tribute gift today.

**THE CREATE CAMPAIGN**

CREATE the story with us.
Visit berkeleyrep.org/create
Call 510 647-2906
Satire is traditionally the weapon of the powerless against the powerful.

The First Rule of Holes: When you're in one, stop digging.

What is a teenager in San Francisco to rebel against, for pity's sake? Their parents are all so busy trying to be non-judgmental, it's no wonder they take to dyeing their hair green.

Next time I tell you someone from Texas should not be president of the United States, please pay attention.

If ignorance ever goes to $40 a barrel, I want drillin' rights on that man's head.

I have been attacked by Rush Limbaugh on the air, an experience somewhat akin to being gummed by a newt. It doesn't actually hurt, but it leaves you with slimy stuff on your ankle.

I prefer someone who burns the flag and then wraps themselves up in the Constitution over someone who burns the Constitution and then wraps themselves up in the flag.

I dearly love the state of Texas, but I consider that a harmless perversion on my part, and discuss it only with consenting adults.

SOME DAYS, I'D FEEL BETTER WITH PUNXSUTAWNEY PHIL IN THE OVAL OFFICE — AT LEAST HE DOESN'T LIE ABOUT THE WEATHER.

Being slightly paranoid is like being slightly pregnant — it tends to get worse.

With her sharp mind and sharper tongue, Molly Ivins could cut even the mightiest down to size. Here are a few of our favorite incisive quotes.

One function of the income gap is that the people at the top of the heap have a hard time even seeing those at the bottom. They practically need a telescope.

I have been attacked by Rush Limbaugh on the air, an experience somewhat akin to being gummed by a newt. It doesn't actually hurt, but it leaves you with slimy stuff on your ankle.

The thing about democracy, beloveds, is that it is not neat, orderly, or quiet. It requires a certain relish for confusion.

I prefer someone who burns the flag and then wraps themselves up in the Constitution over someone who burns the Constitution and then wraps themselves up in the flag.

Next time I tell you someone from Texas should not be president of the United States, please pay attention.

What is a teenager in San Francisco to rebel against, for pity's sake? Their parents are all so busy trying to be non-judgmental, it's no wonder they take to dyeing their hair green.
Words like these inevitably appear in any discussion of the fiercely clever Molly Ivins and her ferocious approach to journalism. But to get a true sense of Ivins, one must consider her acerbic gibes and her unforgiving scrutiny in the context of her passion for the outrageous, for the truth, and for her readers and country. As she once wrote, “Being a cynic is contemptibly easy. If you let yourself think that nothing you’re working on is ever going to make a difference, why bust your tail over it? Why care? If you’re a cynic, you don’t have to invest anything in your work. No effort, no pride, no compassion, no sense of excellence, nothing.” Molly Ivins devoted herself entirely to dissecting the political landscape she surveyed, making a corrupt and often alienating world accessible and even hilarious.

CONTINUED ON NEXT PAGE
Born in 1944 and raised in Houston, Texas, Ivins made her foray into journalism with a summer job working for the Houston Chronicle complaints department between her years as a student at Smith College. After studying at the Institute of Political Science in Paris and earning her master’s degree at the Columbia University Graduate School of Journalism, she returned to the Chronicle as a columnist, and moved on shortly after that to the Minneapolis Tribune.

Ivins was the first woman police reporter at the Tribune, and when she accepted the position of co-editor of the Texas Observer in 1970, she became one of just a handful of women with a high-ranking job in the world of journalism. Despite the progress made by the women’s movement in the 1970s, newsrooms remained heavily male-dominated atmospheres. Women who did write for newspapers rarely wrote about politics, and certainly not with the kind of piss and vinegar present in every one of Ivins’ columns. She complained that most often when newspapers hired women, it was “to cover food, fluff, and fashion. They’d hire you to do the ‘safe’ things.” Ivins never played it safe, always opting instead to tell the truth in bold and ruthless terms.

In response, her critics challenged her femininity, often taking unprofessional jabs at her physical appearance. At six feet tall and with wild red hair and freckles, Ivins had grown accustomed to standing out in a crowd. Ivins once wrote, “I should confess that I’ve always been more of an observer than a participant in Texas Womanhood: the spirit was willing, but I was declared ineligible on grounds of size early.” Rather than bending to take up less space or toning down the harshness of her writing, Ivins swung the criticism to her advantage, laughing along with her detractors and reinforcing the strength of her public persona. When the Minneapolis Police Department, for example, named their mascot pig after her, she took it in stride and referred to it for the rest of her life as one of her proudest accomplishments. Her refusal to wilt under these circumstances undermined her detractors and gave her power over her own image.

Ivins used what has been described as a “folksy populist voice” in her writing, relying heavily on Texas jargon and a casual familiarity with her readers. She also extended this familiarity to the subjects of her columns, whom she often gave humbling nicknames (she consistently called George W. Bush “Shrub” and Rick Perry “Governor Goodhair”). Though she used humor as a means of access, her attacks were deeply searing and always intended to expose with absolute precision. “There are two kinds of humor,” she once wrote. One is the kind “that makes us chuckle about our foibles and our shared humanity. The other kind holds people up to public contempt and ridicule. That’s what I do.” Ivins had a keen sense of when her colloquial Texas voice would prove most useful, and when it would be more effective to drop into what her friends called her “Smith voice,” a more traditionally intellectual tone that she groomed in her years on the East Coast. Her savviness in balancing the “cornpone” with the highbrow earned her many a comparison to Mark Twain.

As Ivins honed her feisty voice and satirical style writing about the outrageous political happenings in her home state, her pluck began to garner her national attention. In 1976, the New York Times took notice and hired her as a political reporter. Though she was writing for a much wider audience, she maintained her provocative flair and trademark Texas brashness. She was constantly dodging trouble with her editors for her bawdy content, and a particularly lewd comment about a chicken-plucking competition led to a demotion. She had
Though she used humor as a means of access, her attacks were deeply searing and always intended to expose with absolute precision.

been working as Rocky Mountain Bureau Chief, but the Times moved her back to New York City where her creativity could be more closely monitored. In 1982, Ivins left the Times and moved back to Texas where she wrote as a columnist for the Dallas Times Herald and then the Fort Worth Times-Telegraph. She also wrote freelance for publications such as Mother Jones, The Nation, and Atlantic Monthly, creating content with wild alacrity and making appearances on television and radio at a similarly furious pace.

By the late 1990s, Ivins had locked her sights on an old high school classmate whose political star was on the rise: George W. Bush. She waged war against the eventual two-term Commander in Chief, writing two best-selling books that examined the records, decisions, and character of the Bush administration. She acted as a leader in the national conversation about his presidency across many media, using her expertise in the Texas political scene to provide special insight into his checkered history as a politician. Ivins was not merely looking to mock a figure she regarded as inept — she was savagely serious about exposing a man whose policies she believed would be detrimental to the country. In doing so, Ivins sought to hold the president and the country accountable for what was happening in the White House.

As she accumulated fame and recognition, Ivins also fought many personal battles. She wrestled with loss and isolation, and those close to her mentioned that she often expressed feeling lonely and angry. She also struggled tremendously with alcoholism throughout her life. Hard-drinking ways were part of her “Texas gal” persona for a good portion of her early career, but she ultimately found that the habit got away from her. She tried several times over the years to quit drinking; it was to become a lifelong fight. On occasion she wrote about her private life, but for the most part she poured her frustration and energy into her work.

Ivins was diagnosed with breast cancer in 1999, arguably at the height of her career. The cancer returned in 2003, 2005, and eventually took her life in January of 2007. Throughout her treatment she continued working just as ferociously as ever, even writing two columns in the last month of her life just before entering hospice. News of her death shook her loyal fan base as well as the worlds of politics and journalism; hundreds of tributes and obituaries appeared in many of the 400-plus newspapers that syndicated her columns.

Time and again, our country has proven its eternal appetite for political satire. Many sources of political commentary have faded in and out of our cultural consciousness, and younger generations might not recognize Molly Ivins’ name or be aware of the impact that she made. But the bite, fire, vivacity, and heart present in all of her work secure her legacy as a heroic American voice.

Left page: Molly Ivins with colleague Kaye Northcott at the Texas Observer office, 1975
This page: (Top) Molly smoking a cigarette at the Texas House of Representatives; (Bottom) Molly singing with the Rock Bottom Remainders in 1998 at Cactus Cafe in the Student Union, Utah; (Right) Editing the old-fashioned way, 1975
TURNER CHANNELS
MOLLY IVINS IN
‘RED HOT PATRIOT’

TALK OF THE NATION,
SEPTEMBER 6TH, 2012
Neal Conan, Host: You're enjoying yourself in this role.

Kathleen Turner: Very much so. I have such fun.

And obviously, you didn't write this play but...

No. Margaret and Allison Engel, sisters and journalists, wrote it.

And however, this is something — a role that you must embrace with full heart.

I do. I do. I have to confess that it's right up my alley in terms of her — not just her humor but also her positions and her values. I don't — I was asked if I could portray someone else, say, oh, someone like Sarah Palin. I said, no, I really didn't think I could do that. As good an actor as I am, I really just couldn't get behind that one.

You think of George C. Scott, though, as Patton, someone whose views he certainly did not endorse.

Indeed. Yes, well, perhaps I am just simply a different kind of actor.

Good. I was going to ask you if you inhabit a character like that, how important is it that they be close to you — your values, your morality, your politics?

Well, in this case, it is, because it is a political piece and it is about the values, and it is pre-election. I mean, I'm here because I planned it this way, to be doing Molly right up until the election, to have her voice out there, you know? But I would say that when it comes to more fictionalized pieces of theater — “Who's Afraid of Virginia Woolf?” or other performances that I have done, I don't think that I have to necessarily agree with the character's values. No.

When you did “Virginia Woolf,” for example, you're in a cast with a lot of volatile other people. You're not carrying the whole thing yourself.

No. It's such — it's a blessing, I'll tell you. It's lonely up there. I mean, at least, what I can do, what I do get to do, is really engage the audience as sort of a — as part of the show. Now it's a lot of fun playing with other actors, but you kind of pretend, of course, there's that fourth wall. So you sort of don't even acknowledge the people out there looking in. You just concentrate on the people you're on stage with. So I don't have that luxury. So — but I — the audience gives me enough to play with.

The only other actor in the play doesn't say a word.
The copy-boy comes in.

No. He's just a figure that sort of comes and goes, rather mysteriously.

And the play is almost like a scripted stand-up.

Well, she did write this way. I mean, she did write stories, and the stories had punchlines and, you know, punctuation points in her — when she was making her point. So this is very much true to — and 70 percent, I would say, of this piece are Molly's own words, you know? But to that, we have added the circumstances of her life and her history.

Mm-hmm. And her family. She starts out writing a column about her father who's clearly an important figure in her life.

Very much so. And the fact was that she and her father disagreed drastically and emphatically, almost — I mean, she says, I hate his world and he hates mine. He was a big oil company, gas man, far, far right Republican, everything that she wanted to fight against.

And in some degree, you get the feeling that a lot of what she did or at least started that way was rebellion.

Very much so. She says — at one point, she says, you know, I wish I could tell you that I write and I do these things because I can't help myself. But the truth is it's mostly backtalk I wish I'd said to my father. Yeah, I think that was probably her first — her first instinct through the rebellion to find other values and other positions, and then she grew to believe in them most strongly.

And throughout, though, she showed such joy...

Yeah.

...in everything she did.

Yeah. I think that's one of the things I love most about doing her and about her. I had the opportunity to meet her a few times. One time in particular, we really had a little time with her and Ann Richards, which is a funny story. But I — she says, you know, celebrate the sheer joy of a good fight. And I have — I think she tackled everything that way.

“I have to confess that it’s right up my alley in terms of her — not just her humor but also her positions and her values.”

— KATHLEEN TURNER

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Red Hot Patriot playwrights Margaret and Allison Engel are a force to be reckoned with. In their successful careers as journalists, they have written for papers like the Washington Post, the Des Moines Register, and the San Jose Mercury News. Allison is also a media representative at her alma mater, the University of Southern California, and Margaret runs the prestigious Alicia Patterson Foundation in Washington, DC. These twin sisters are no strangers to long-distance collaboration: over the years they have written three books together while living in different states. So after Molly Ivins’ death in 2007, the Engels’ deep admiration for Molly’s work as a journalist and lifelong love of theatre made writing a play together about her life seem like a natural tribute. Taking a few moments from their busy schedules, the Engels gave us the inside scoop on Red Hot Patriot.

Julie: How did you decide that Molly Ivins’ story needed to be a play?

Margaret: She truly is an American icon, and there is something about her personality and her courage and her intellect that we thought would connect with audiences both on the humor side of the equation and also through her passion.

Allison: People have referred to her as our Mark Twain, and I think she discovered that even though she was a very careful journalist and did a lot of original research, people listened to her, carefully, because of her humor. She said that when you laugh, people open up their ears and listen, and I think that’s one of the reasons why she has endured well past her death. She was very honest and spoke truth, but in a humorous way, so people really remembered her comments and her writing.

Margaret: Bill Moyers really said it best—he said “she made the mighty humble” and “the wicked ashamed.”

When did you both first encounter Molly Ivins?

Allison: Peggy, why don’t you go ahead.

Margaret: We started reading her when we were just out of college, or maybe even still in college, right, Allison?

Allison: I think still in college, but then we both went into journalism. As cub reporters we certainly read everything she wrote, because luckily she was syndicated in more than 400 newspapers across the country. You could get her column readily, and it was definitely something you wanted to look out for.

After college our first jobs were in newsrooms. So some of the things that Molly experienced, we also experienced just a few years later.

Margaret: I met her maybe three times, but just really to say hello and as a fan to listen to her speak at journalism conferences. We were going to be on some panels together in Denver in April 2007, but she died at the end of January.

Allison, had you met her?

Allison: No, I hadn’t. I had not.

How did you both end up in journalism at the same time?

Allison: When we were growing up, our father was in advertising, but he was a tremendous writer. He wrote a lot of history, and had gotten a master’s in playwriting himself from Columbia University. So, he would give us assignments to write at home because he felt that the elementary and high school didn’t require enough writing. And our mother is a librarian, so she would bring home every magazine and newspaper
that we wanted. We also got the Cleveland Plain Dealer and the Cleveland Press—we got two daily newspapers—and on Sunday my parents would go and get the New York Times. So there was always a lot of journalism in the house. Our dad was also one of the few Americans who subscribed to the Congressional Record. So we also had Congressional Records all over the house—we thought everybody got it. That being a voter, you got the Congressional Record.

My parents both thought that journalism was a really important profession, and I think that’s why we both ended up in it.

What were your favorite things to read when you were growing up? Was it journals and newspapers or...?

Allison: (Laughing) Well, our very first favorite thing was—our library would not stock Nancy Drew mysteries because the librarian did not feel that they were—

Margaret: literary.

Allison: They were serials. And so, Peggy and I formed the Nancy Drew fan club, mainly because there was a girl at our school who had the entire collection, and we asked her to be in the club so we could all borrow her books.

Margaret: We were pretty much speed readers. We’d get home from school and finish a Nancy Drew book before dinner.

We wrote a letter to the supposed author, Carolyn Keene, and invited her to come to our club. We actually got a letter back, a response.

Allison: Only later—

Margaret: Only later when we were in college, the Wall Street Journal ran a story about the fact that Carolyn Keene was not a real person; that it was a syndicate of 14 writers.

Allison: Anyway, they wrote us back and said that, “Due to Carolyn Keene’s itinerary, she could not come to a meeting of our club,” (laughter) and we had to look up the word “itinerary.” I don’t know whether we still have that, but it was a hilarious letter.

Margaret: In retrospect. At the time, we thought it was very official.

When did theatre first come into your purview?

Margaret: We were theatre rats growing up. We were in children’s theatre, all the way, for me, through college.

Allison: Right. We had a really good little theatre in the town that we lived in—the Chagrin Valley Little Theatre. We were either taking classes there or helping out behind the scenes in productions, or going to plays... My parents took us to Musicarnival, which a big thing in the Cleveland area; we went to New York, and they took us to Broadway plays—

Margaret: My father started out wanting to be a playwright and wrote a lot of plays, and ended up working for Helen Hayes at her community theatre in Nyack, New York. He was on the production crew. My mother tells a story of going up for a dress rehearsal, and sitting next to George S. Kaufman. He kept looking at her and couldn’t figure out what this woman was doing there. I’m now on the Helen Hayes Board in Washington, because she is from Washington, DC, and from this one auction house I have a check that Helen Hayes wrote George Kaufman. I’ve got it framed here on my desk.

Have you ever tried to write plays, either separately or together, before Red Hot Patriot?

Allison: When we lived in Iowa, I was the president of the Des Moines Playhouse, which is one of the oldest and largest community theatres in America. I was head of play selection. Then when we moved to California, I got an MFA in screenwriting at the University of Southern California. So I wrote quite a few screenplays there, and had to do some playwriting as well. But those weren’t done together.

Margaret: And I was in drama and acting all the way through my freshman year of college, and then just became a constant theatregoer of all descriptions. Then I joined the board of theatreWashington, which administers the Helen Hayes Awards. There are a number of Equity theatres here in Washington, so I’ve spent a lot of time seeing theatre—not just here in this city, but also in New York.

In that case, can you talk a little bit about your experience of writing a play together? What that was like?

Allison: We had written three books together, never living in the same place. These were for HarperCollins, and they were on regional food producers. Food Finds was really one of the first books on the American small food producer. We then turned it into a television series for Food Network when Food Network was just beginning, and it ran for seven years there and then went to the Travel Channel.

But anyway, Peggy and I did these books without being in the same state. We started out with carbon paper and mailing them, and of course as computers came in, it became that much easier. So it’s actually really easy for us to write together, because being twins, we have sort of a shorthand, and we don’t have to have these long, drawn-out conversations on the phone. Some of our conversations are literally seven seconds long. We can just say, “Page 27, do this!” and, “OK!” Click.

How did you make the decision of what moments to include verbatim in the play, and what to dramatize?

Allison: In a way, there was a very dramatic thing that actually happened in Molly’s life that really became the spine of the play and why it opens when it does. I don’t want to give that away for people who haven’t seen it, but we were lucky in that sense.

Margaret: But there also was more than the usual drama in a person’s life, with Molly’s life. And so you ask what we wanted to cut out—I mean, obviously it’s not fascinating to watch a person behind a typewriter pecking out a column. Not fascinating.

But what Molly was so adept at was really sizing people’s character up: illuminating it in a really telling and perceptive way. Which I think we’ve captured a good deal of.

Allison: Molly was very prolific, you know. She wrote for many years, so obviously there were a lot of things we couldn’t include. If people really are interested in getting that kind of year-by-year chronicle of her life, they can read her column. This is a play, not a Wikipedia entry.

Margaret: She lived in very exciting times. Civil rights, wars, Texas politics, the rise of George Bush... You know Molly was the one who pegged George Bush as “Shrub.” But she did

CONTINUED ON PAGE 32
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Berkeley Repertory Theatre presents

KATHLEEN TURNER in

RED HOT PATRIOT ★ THE KICK-ASS WIT OF MOLLY IVINS

By Margaret Engel and Allison Engel

DIRECTED BY

David Esbjornson

RODA THEATRE · MAIN SEASON

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

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World Premiere Produced by Philadelphia Theatre Company
Sara Garonzik, Producing Artistic Director
Diane Claussen, Managing Director
March 24, 2010

Partial support of open captioning is provided by Theatre Development Fund.

CAST

Molly Ivins  Kathleen Turner
Helper  Michael Barrett Austin

PRODUCTION STAFF

Scenic Design  John Arnone
Costume Design  Elizabeth Hope Clancy
Lighting Design  Daniel Ionazzi
Sound Design & Original Music  Rob Milburn &
                             Michael Bodeen
Projection Design  Maya Ciarrocchi
Casting  Amy Potozkin, CSA
Stage Manager  Michael Suenkel

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

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Katleen Turner
MOLLY IVINS

Screen icon Kathleen Turner has garnered critical acclaim for her performances in various movies including *Body Heat*, for which she was nominated for a Golden Globe; *Romancing the Stone* and *Prizzi's Honor*, which earned her an Academy Award nomination and a Golden Globe nomination; and *Wag the Dog* with another Golden Globe nomination. Ms. Turner’s extensive film credits also include *The Man with Two Brains* with Steve Martin, *Jewel of the Nile* with Michael Douglas, *The Accidental Tourist*, V.I. Warshawski, *John Waters’ Serial Mom*, *Naked in New York*, *Moonlight and Valentino*, *The Real Blonde*, and *Sofia Coppola’s The Virgin Suicides*. Ms. Turner has also starred on Broadway in *Cat on a Hot Tin Roof*, with Michael Douglas, and *Who’s Afraid of Virginia Woolf?* on Showtime’s hit series, Turner had a major recurring role as Sue Collini second Tony nomination for Best Actress. Ms. Turner has garnered multiple awards and acknowledgments in addition to her film and stage credits, she recently starred on Broadway in *The Perfect Family*. She was in the world premiere of *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins* at Philadelphia Theatre Company and immediately following that shot the starring role in an independent film called *The Perfect Family*. Ms. Turner most recently starred on Broadway in *High*, and in addition to her film and stage credits, she wrote of her many accomplishments and life experiences in her 2008 autobiography titled *Send Yourself Roses: Thoughts on My Life, Love, and Leading Roles*, which secured a position on the *New York Times* Best-Seller List.

Allison Engel
PLAYWRIGHT

Allison Engel has been a newspaper reporter for the *Des Moines Tribune*, *San Jose Mercury News*, and *Pacific News Service*, and was a Knight Journalism Fellow at Stanford University. She has also been a political speechwriter and aide for former Iowa governor Tom Vilsack and lieutenant governor Sally Pederson. In Iowa, she was active in the Des Moines Playhouse, serving as president and head of play selection. She has been a food columnist for *Saveur*, an architecture columnist for *Renovation Style*, and has written for many other national publications. She recently spent five years as director of communications at USC before becoming the associate director of the Los Angeles Institute for the Humanities at the university. She received an MA in screenwriting from USC in 2009. She is married to Scott Kirkpatrick, and they have two children, Miles and Nora.

Margaret Engel
PLAYWRIGHT

Margaret Engel was a reporter for the *Washington Post*, *Des Moines Register*, and *Lorain Journal*, and was a Nieman fellow at Harvard University. She directs the Alicia Patterson Journalism Foundation and was the managing editor of the *Newseum*, the museum for news, in Washington, DC. She co-wrote *Food Finds: America's Best Local Foods and the People Who Produce Them* with her twin, Allison, and helped turn the book into a show for Food Network, where it ran for seven years. It appears today on the Travel Channel. She serves on the boards of *theatreWashington/A Helen Hayes Awards*, the *Fund for Investigative Journalism* and the Nieman Foundation. She chairs the Robert F. Kennedy Journalism awards board. She and her husband, Bruce Adams, wrote three editions of a travel guide to America’s baseball parks, with the help of their children, Emily and Hugh.

David Esbjornson
DIRECTOR

David’s premieres include Edward Albee’s *The Goat, or Who is Sylvia?* (Broadway) and *The Play About the Baby* (the Century Center), *The Ride Down Mt. Morgan* (Broadway) and *Resurrection Blues* (the Guthrie Theater) by Arthur Miller, *Angels in America: Millennium Approaches* and the first staged presentation of *Perestroika* (Eureka Theatre), *Homebody/Kabul* (London), Neil Bell’s *Thérèse Raquin* (Classic Stage Company), *In the Blood* by Suzan-Lori Parks (the Public Theater), *Albom/Hatcher’s Tuesdays with Morrie* (Minetta Lane Theatre), Israel Horowitz’s *My Old Lady* (the Promenade Theatre), Kathleen Tolan’s *Memory House* (Actors Theatre of Louisville and Playwrights Horizons), Ariel Dorfman’s *Purgatorio*, and Kevin Kling’s *How? How? Why? Why? Why?* (Seattle Repertory Theatre). His recent work includes *Measure for Measure* (New York Shakespeare Festival Delacorte), *Moira Buffini’s Gabriel and Peter Parnell’s Trumpery* (Atlantic Theatre Company), and Allison and Margaret Engels’ *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins* (Philadelphia Theatre Company and Geffen Playhouse). He directed the revivals of *Driving Miss Daisy* (Broadway and West End); *Death of a Salesman* (Gate Theatre in Dublin); *Hamlet* (Theatre for a New Audience); *A Few Good Men* (West End); *All My Sons* (the Huntington Theatre Company); *Much Ado About Nothing* (nvsf); *The Normal Heart* (the Public); *Mud and Drowning* (Signature Theatre); *The Entertainer, The Maids, Endgame*, and *Entertaining Mr. Sloane* (csc); *Who’s Afraid of Virginia Woolf?* and *Summer and Smoke* (the Guthrie); *Twelfth Night* and *Lady From Dubuque* (Seattle Rep); and *Farnyard* (New York Theatre Workshop). David has served as artistic director of Classic Stage Company and Seattle Repertory Theatre and is the current chair of theatre at Rutgers University.

John Arnone
SCENIC DESIGNER

Tony Award winner John began his career designing critically acclaimed productions off Broadway for which he received two Obie Awards. He designed more than 30 sets at the Public Theater with legendary producer Joseph Papp, the Lion Theatre, Playwrights Horizons, and Circle Rep. He has worked with Garland Wright and Joe Dowling at the Guthrie Theater and Des McAnuff at La Jolla Playhouse and the Stratford Shakespeare Festival. In 1993, *The Who’s Tommy* opened on Broadway, for which John received a Tony, Dora Maurer Moore, Drama Desk, Outer Critics Circle, and Olivier Awards. Other Broadway designs include *How to Succeed in Business without Really Trying; Twilight: Los Angeles, 1992; Sacrilege;* Tommy Tune’s productions of *The Best Little Whorehouse Goes Public and Desire; Sex and Longing; Patio/Porch; The Goat, or Who is Sylvia?; Fortune’s Fool; The Full Monty; Marlene; The Deep Blue Sea; Lone Star & Ptv Wars; Minnelli on Minnelli; The Best Man; The Ride Down Mt. Morgan; Lennon: The Musical*; and next season’s *All That Glitters*. John’s work has been seen in Canada, London, Vienna, Berlin, Japan, and Australia.
Elizabeth Hope Clancy  
**COSTUME DESIGNER**  
Elizabeth's Broadway credits include *A Christmas Story; Passing Strange; Bobbi Boland; The Goat, or Who Is Sylvia?*; and *The Ride Down Mt. Morgan*. She also designed *A Few Good Men*, which played in the West End, and *Death of a Salesman* for the Gate Theatre in Dublin. Her off-Broadway credits include *The Lady from Dubuque, The Oldest Profession,* and *The Last of the Thorntons* at Signature Theatre; *Measure for Measure* at New York Shakespeare Festival; *Hamlet* at Theatre for a New Audience; *In the Blood and A Dybbuk* at the Public Theater; *Memory House, Recent Tragic Events,* and *The Wax* at Playwrights Horizons; *Waiting for Godot, Endgame,* and *The Entertainer* at Classic Stage Company; and *Finer Noble Gases and Acts of Mercy* at Rattlestick Playwrights Theater. She also designed costumes for productions at George Street Playhouse, Philadelphia Theatre Company, the Guthrie Theater, Seattle Repertory Theatre, Intiman Theatre, the Huntington Theatre Company, the Mark Taper Forum, Kansas City Repertory Theatre, Oregon Shakespeare Festival, Hartford Stage, Long Wharf Theatre, the Geffen Playhouse, Yale Repertory Theatre, and many others. She is resident designer for Sally Silvers & Dancers. Elizabeth holds an MFA from Yale School of Drama and is on the faculty of Mason Gross School of the Arts at Rutgers.

Daniel Ionazzi  
**LIGHTING DESIGNER**  
Daniel makes his debut at Berkeley Rep with *Red Hot Patriot*. His work has also been seen at Steppenwolf Theatre Company, Arena Stage, South Coast Repertory, the Denver Center Theatre Company, and the Geffen Playhouse, where he originally designed *Red Hot Patriot*. His design for the New York production of *The Jacksonian* garnered a Lucille Lortel nomination. He designed the lighting installation for *Il Teatro alla Moda* for the Wallis Annenberg Center for the Performing Arts and *Trajectoire* and *Catapult* for Diavolo Dance Theatre. His design work can also be seen in the 4-D cinematic experience, *Beyond all Boundaries*, at the National WWII Museum. Daniel is the production manager for the Geffen and a member of the faculty of the UCLA School of Theater, Film and Television and director of production for the Department of Theater. He is the author of *The Stage Management Handbook* and *The Stagecraft Handbook*.

Rob Milburn & Michael Bodeen  
**SOUND DESIGNERS AND ORIGINAL MUSIC**  
Rob and Michael composed music and designed sound for Berkeley Rep’s productions of *No Man’s Land* and *Vanya and Sonia and Masha and Spike* and designed sound for *Comedy on the Bridge/Brundibar*. Their Broadway credits include music composition and sound for *Waiting for Godot* & *No Man’s Land, Breakfast at Tiffany’s, The Miracle Worker,* and *One Flew Over the Cuckoo’s Nest,* and sound for *This Is Our Youth, Of Mice and Men, Superior Donuts, reasons to be pretty, A
Year with Frog and Toad, King Hedley II, Buried Child, The Song of Jacob Zulu, and The Grapes of Wrath. Their off-Broadway credits include music and sound for Sticks and Bones, The Notebooks of Leonardo Da Vinci, and Marvin’s Room; sound for Jitney and The Pain and the Itch; and music direction and sound for Ruined. Rob and Michael have created music and sound at many of America’s resident theatres (often with Chicago’s Steppenwolf Theatre) and at several international venues. Please visit milbomusic.com.

Maya Ciarrocchi
PROJECTION DESIGNER
Maya designed the video and projection for Berkeley Rep’s production of Ghost Light. She is a New York City–based video artist and projection designer. She has created projections for performance with such artists as Merce Cunningham, Ping Chong, and Bebe Miller, as well as for regional theatre. Her work has been exhibited in New York at Anthology Film Archives, Chashama, the Chocolate Factory, Microscope Gallery, and New York Live Arts, and around the country and world at Artisphere (VA), Borderlines Film Festival (UK), Hammer Museum (CA), and Moving Pictures Festival (Canada). Maya has received residencies from the Kala Arts Institute, the Lower Manhattan Cultural Council, and the Ucross Foundation, and is a recipient of Bessie and Jeff Awards for projections design. Maya earned a bfa in dance from suny Purchase and an mfa in computer art from the School of Visual Arts.

Paul Huntley
WIG DESIGNER
London-born, Paul has worked on hundreds of Broadway shows since his 1972 arrival in New York, most memorably the original productions of Amadeus, Cats, Evita, Les Misérables, Sweeney Todd, The Producers, and Hairspray. A recipient of Drama Desk and Tony Awards, he has also worked with some of the most legendary leading ladies of the cinema, ranging from Bette Davis, Mae West, Marlene Dietrich, and Vivien Leigh to Jane Fonda, Faye Dunaway, Glenn Close, and Jessica Lange. He also worked on Anything Goes, War Horse, Other Desert Cities, and Man and Boy.

Amy Potozkin
CASTING DIRECTOR / ARTISTIC ASSOCIATE
This is Amy’s 25th season at Berkeley Rep. Through the years she has also had the pleasure of casting plays for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Com-
Michael Suenkel
STAGE MANAGER
Michael began his association with Berkeley Rep as the stage management intern for the 1984–85 season and is now in his 21st year as production stage manager. Some of his favorite shows include 36 Views, Endgame, Eurydice, Hydriotaphia, and Mad Forest. He also works 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.

Tony Taccone
MICHAEL LEIBERT 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 18 years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 23 shows to New York, two to London, and 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 shows that transferred to London, Continental Divide and Tiny Kushner, and two that landed on Broadway as well: Bridge & Tunnel and Wishful Drinking. Prior to working at Berkeley Rep, Tony served as artistic director of Eureka Theatre, which produced the American premieres of plays by Dario Fo, Caryl Churchill, and David Edgar before focusing on a new generation of American writers. While at the Eureka, Tony commissioned Tony Kushner’s legendary Angels in America and co-directed its world premiere. He has collaborated with Kushner on eight plays at Berkeley Rep, including last season’s The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures. Tony’s regional credits include Angels in America and two that landed on Broadway as well: Bridge & Tunnel and Wishful Drinking.

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 Association (pba). 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.

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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 ARTIST
Liesl is Berkeley Rep’s associate director and helmed the acclaimed productions of Party People and Ruined. She directed the premieres of Appropriate by Branden Jacobs-Jenkins (Woolly Mammoth Theatre Company, Signature Theatre Company), Party People by universes (Oregon Shakespeare Festival), The White Man—A Complex Declaration of Love by Joan Rang (Dansk Dansk Theatre, Denmark), Peggy Picket Sees the Face of God by Roland Schimmelpfennig (Luminato Festival/Canadian Stage Toronto), Eclipsed by Danai Gurira (Yale Repertory Theatre, Woolly Mammoth), The Good Negro by Tracey Scott Wilson (the Public Theater, Dallas Theater Center), A History of Light by Eisa Davis (Contemporary American Theatre Festival), Angela’s Mixtape by Eisa Davis (Synchronicity Performance Group, New Georges), and Bus and Family Ties (Play Company for the Romania Kiss Me! Festival). Other credits include American Buffalo, Les Misérables, Hamlet, A Raisin in the Sun, and Mo Rainey’s Black Bottom, as well as a four-city tour of Ruined. She has also worked at California Shakespeare Theater, the Huntington Theatre Company, Center Stage in Baltimore, Oregon Shakespeare Festival, La Jolla Playhouse, and Sundance East Africa on Manda Island in Kenya, among others. Liesl serves as a program associate at Sundance Institute Theatre Program and as an artist trustee with the Sundance Institute’s board of trustees, and she facilitated the inaugural Sundance East Africa Theatre Director’s Lab in Addis Ababa, Ethiopia. Liesl has earned an Obie Award, a Lillian Hellman Award, and the Alan Schneider Award for directing, 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 has taught or guest directed at Yale Repertory Theatre, Juilliard, NYU, and Brown University. Liesl is an alum of Trinity Rep Conservatory and a native of Cape Town, South Africa.

Madeleine Oldham
RESIDENT DRAMATURG / DIRECTOR, THE GROUND FLOOR
Madeleine is the director of The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work and the Theatre’s resident dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of The House that Will Not Stand, 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 Kulihanian Family
SEASON SPONSORS
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 cleantech 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 the UC Berkeley Engineering Dean’s college advisory board. He is chairman of the board of trustees for the Mathematical Sciences Research Institute; 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. Kulihanian, is an attending physician at Oakland Children’s Hospital. They have three children.

Jack & Betty Schafer
SEASON SPONSORS
Betty and Jack are proud to support Berkeley Rep. Jack, one of the Theatre’s trustees, also sits on the boards of San Francisco Opera and the Straus Historical Society. He is vice-chair...
of the Oxbow School in Napa and an emeritus trustee of the San Francisco Art Institute, where he served as board chair. Betty, a retired life coach, has resumed her earlier career as a nonfiction writer and poet. She serves on the boards of Brandeis Hillel Day School, Coro Foundation, Earthjustice, and Sponsors for Educational Opportunity (SEO).

Bruce Golden & Michelle Mercer
LEAD SPONSORS
Michelle and Bruce have been ardent supporters of Berkeley Rep since 1993, when they moved with two young children in tow to Berkeley. Their favorite evenings at Berkeley Rep were usually the discussion nights where often friends would join them as well. Michelle and Bruce always felt that Berkeley Rep was an exceptional Bay Area cultural treasure as it was willing to support courageous new works and nurture innovative young playwrights. In 2002, Bruce and Michelle moved to London, where they nourished themselves on a steady diet of English theatre (note the proper spelling) until they could return to their beloved Berkeley Rep. They are delighted once again to be back in the very center of leading-edge theatre and are honored to be lead sponsors for two of this season’s great productions. Their two now grown children are also tremendous theatre junkies and will hopefully be joining Bruce and Michelle for some of this season’s performances.

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

Pam & Mitch Nichter
EXECUTIVE SPONSORS
Pam is the chief operating officer, chief financial officer, and a founding principal at Osterweis Capital Management, a San Francisco investment manager. Pam serves on the board of trustees at Berkeley Rep. Osterweis Capital and its principals support and are on the governing boards of numerous Bay Area organizations, including the Contemporary Jewish Museum, Marin Summer Theater, San Francisco Ballet, San Francisco Free Clinic, San Francisco Jewish Film Festival, and Summer Search. Mitch practices corporate and securities law at Paul Hastings, a global law firm, where he is a partner and heads up the firm’s hedge fund practice. Paul Hastings provides pro bono and other support to a number of Bay Area not-for-profit organizations, including Audubon Canyon Ranch, East Bay Community Law Center, United Way, and WildCare. Pam and Mitch live in the North Bay and have been enthusiastic supporters of Berkeley Rep for years.

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BERKELEY REP PRESENTS
profiles

Marjorie Randolph
EXECUTIVE SPONSOR
Marjorie is the immediate past president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She is retired as the head of worldwide human resources for Walt Disney Studios. During her tenure at Berkeley Rep, she has sponsored 30 plays. A member of the California Bar and a former president of California Women Lawyers, she serves as a community board member and treasurer of the Psychoanalytic Institute of Northern California, a member of the Chabot Space & Science Center Foundation Leadership Council, and a member of the National Leadership Council for Futures Without Violence. She also serves on the boards of UC Press and Kronos Quartet.

Michael & Sue Steinberg
EXECUTIVE SPONSORS
Michael and Sue have been interested in the arts since they met and enjoy music, ballet, and live theatre. Michael, who recently retired as chairman and chief executive officer of Macy’s West, served on Berkeley Rep’s board of trustees from 1999 to 2006 and currently serves on the board of directors of the Jewish Museum. Sue serves on the board of the World of Children Award. The Steinbergs have always enjoyed regional theatre and are delighted to sponsor Red Hot Patriot.

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

Dixon Long
SPONSOR
Dixon moved to the Bay Area in 1990 after a career as professor of political science and dean at Case Western Reserve University. He studied fiction, and his first novel was published in 2001, followed by five more novels and a book of short stories. His subject matter varies from family drama to an international political thriller to a story of academic administration gone haywire. His non-fiction guidebook, Markets of Paris, is now in a second edition. Dixon keeps bees with his son Sam, and has helped to create public gardens in San Rafael and Mill Valley. Music, art, and drama are lifelong interests.

Sandra & Ross McCandless
SPONSORS
Sandra, a long-standing Berkeley Rep trustee, currently serves on the Campaign steering committee and is the past chair of the corporate committee and member of the executive committee. Sandra is a national and international labor and employment attorney and a partner of the global law firm Dentons US LLP. She is also a neutral arbitrator for the American Arbitration Association. Sandra is a leader of the American Bar Association, the largest professional services organization in the world, having recently completed a three-year term on the ABA’s board of governors and as chair of its finance committee. Ross teaches science and mathematics at Mount Diablo High School and is an avid dancer and birdwatcher. The McCandless’ love of theatre dates back to Sandra and Ross’ joint performance at Harvard College in William Saroyan’s Hello Out There. Their daughter Phyra McCandless and son-in-law Angelos Kottas are also enthusiastic members of the Berkeley Rep family.

Leonard X Rosenberg &
Arlene B. Rosenberg
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Len is a partner in the Palo Alto and San Francisco offices of Mayer Brown LLP, an international law firm, where he is the co-head of the West Coast real estate practice and a leader of the cross-border real estate investment practice. He is a member of Berkeley Rep’s board of trustees and is currently secretary of the board. Len also heads the local alumni chapter of his alma mater, Brandeis University, and serves on the alumni association board of directors. Arlene, a recovering lawyer, serves on the board of the couple’s local educational foundation and is active in their synagogue, Peninsula Temple Sholom. Len and Arlene have two teenaged sons and an empty refrigerator. Now removed from the cold winters of their former Chicago home and its thriving theatre environment, Len and Arlene have enjoyed deepening their attachment to Berkeley
Rep over the years, and are delighted to be sponsoring Red Hot Patriot.

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more than just slap labels on people. She burned a lot of midnight oil working, going through the Medicaid budgets to see how children were faring. So her outrage and her humor had a terrific foundation, which is why I think people still quote her. We have a Google alert, and there's not a day that goes by that someone isn't picking something from her column, or wondering what Molly would say about something contemporary.

**Allison:** I think that’s an important point because it does seem that a lot of commentary these days is just reacting to what someone else said or reacting to what has happened. Molly was so original in that she really did do her reporting and her legwork. And she also did it from outside the Washington–New York political axis. She deliberately made her base in Austin, Texas but talked about national subjects. So that really set her apart from kind of the chattering classes that were repeating the same topics.

**Did you notice any similarities between playwriting and journalism as you were working on the play?**

**Allison:** Oh sure. You have to catch people’s interest right at the beginning, you have to be able to edit, and you have to be able to tell a story economically. I’m surprised more journalists don’t write plays, because there are so many stories, so many great stories that are such perfect vehicles for plays. And I guess now that the fad of 10-minute plays is firmly entrenched, maybe there will be more journalists who do that.

**Do you think that you’ll try writing a play together again?**

**Margaret:** Oh we’ve already been asked to do two others. One by the literary estate of Erma Bombeck; that’s done and we’ve had a staged reading. And one we’re working on about Damon Runyon that his literary estate asked us to do.

**In the past several years, there have been a lot of discussions about the state of journalism and where it’s going, particularly print journalism. Where do you think we are headed, and where are we right now?**

**Margaret:** There’s still a home and a thirst and an interest in real stories and terrific journalism. It just is that there are fewer practitioners who are able to do it because the money isn’t there. But when a good story comes up and terrific journalism is being committed in and day out — both of us serve as judges on a lot of journalism contests, and there’s just amazing material being produced. So I’m less pessimistic than some others because I still see these amazing stories. And of course, the courage that it takes to be a foreign correspondent today, where for the first time really in history journalists are being targeted for murder. It’s always been dangerous, but you were going to die in a plane crash or train collision; now it’s the easiest way to silence the truth.

**Allison:** Peggy runs a journalism foundation, and her fellows turn in just really extraordinary journalism, so it is still being done and in fact I guess what makes me feel positive about it is that as Peggy said, the financial rewards and the job security are no longer there, and despite that, people are finding ways to get journalism accomplished and get it out. I think it is easier to publish your own things, online, than it was pre-internet. But I do worry about the fourth estate not really acting as a watchdog as much as it should on government and the military and so forth, just because the numbers of journalists are being decimated. But somehow, there is still good journalism being done and it’s just almost more being done out of love than money.

**That feels very similar to what’s happening in the playwriting world right now.**

**Allison:** You don’t want these amazing professions to become hobbies, rather than professions.
We thank the many institutional partners who enrich our community by championing Berkeley Rep’s artistic and community outreach programs. We gratefully recognize these donors to Berkeley Rep’s Annual Fund, who made their gifts between September 2013 and October 2014.

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Estate of Nancy Croley
Estate of John E. &
Helen A. Manning
Estate of Richard Markell
Estate of Margaret Purvine
Estate of Peter Slos
Estate of Harry Weininger
Estate of Grace Williams

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

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

Visit berkeleyrep.org/plannedgiving
or call 510 647-2904

Make great theatre part of your legacy.
Latecomers
Please arrive on time. Late seating is not guaranteed.

Connect with us online!
Visit our website berkeleyrep.org
You can buy tickets and plan your visit, watch video, sign up for classes, donate to the Theatre, and explore Berkeley Rep.

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We’re mobile!
Download our free iPhone or Google Play app — or visit our mobile site — to buy tickets, read the buzz, watch video, and plan your visit.

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

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

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

No smoking
The use of e-cigarettes is prohibited in Berkeley Rep’s buildings and courtyard.

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

Phones / electronics / recordings
Please make sure your cell phone or watch alarm will not beep. 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, but please don’t step onto the stage.

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.

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.

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.
INDIAN INK

DIRECTED BY
CAREY PERLOFF
BEGINS JAN 14
BY
TOM STOPPARD

“Enticing”
The New York Times

“Romantic”
Associated Press

“Astonishing! Sexy, funny and deeply entertaining.”
New York Magazine

“Carey Perloff has done right . . . go with confidence!”
The Wall Street Journal

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