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For local advertising inquiries, please contact Pamela Webster at 510 590-7091 or pwebster@berkeleyrep.org.

Editor
Karen McKevitt

Art Director
Nora Merecicky

Graphic Designer
Cynthia Peñaloza

Writers
Tom Bryant
Julie Felise Dubiner
Sarah Rose Leonard
Amy Richard
Julia Starr

Contact Berkeley Rep
Box Office: 510 647-2949
Groups (10+): 510 647-2918
Admin: 510 647-2900
School of Theatre: 510 647-2972
Click berkeleyrep.org
Email info@berkeleyrep.org

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

No smoking or vaping
Smoking and the use of e-cigarettes is prohibited by law on Berkeley Rep’s property.

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.

Bringing youth to the Theatre
Many Berkeley Rep productions are recommended for students high school age and above. Please inquire before bringing young children to the theatre. All attendees must be ticketed: please, no babes in arms.

No re-entry
If you leave during the performance, we may not be able to reseat you until an appropriate break. You may watch the remainder of the act on a lobby or bar screen.
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Roe v. Wade.

Few cases in American judicial history have sparked more controversy than the landmark decision by the Supreme Court some 44 years ago. On the surface, the question is simple: Does a woman have the right to choose whether or not to have an abortion? But underlying that question are titanic issues related to everything from the separation of Church and State to protecting women’s healthcare rights, and assumptions of class and racial privilege to determining the moment when life itself begins. To coin a phrase, it’s a mess, one that has only gotten more traumatic in recent days.

As I write this, our new president has nominated a ninth justice to the Supreme Court. One of the most hotly contested subjects at the confirmation hearings is likely to be his stance on abortion. Oppositional forces are gathering with renewed vigor. The Right to Life movement is elated at the prospect of finally defeating Roe. The Pro-Choice movement is digging trenches to defend the law and the larger principles it represents. The noise level is about to become deafening. For a body whose fundamental mission is to stay above the political fray, the pressure on the court will be immense.

Which brings us to tonight’s play. Lisa Loomer gave herself the formidable task of writing an objective account of Roe. Using the structure of a dual biography of two very different women, she dives headlong into the maelstrom of history. By grounding her story in real human beings, however, she invites us to look at the topic in ways that are dramatic, humorous, and poignant. We are relieved of the conventional wisdom of seeing “two different sides of the argument.” Instead, we see people facing different social conditions as they grapple with life-changing decisions. Their frailty and strength are on full display, and we are forced to consider our own beliefs in relation to their struggle.

Bringing this play to life is the esteemed director Bill Rauch, who also serves as the artistic director of the Oregon Shakespeare Festival. Bill has done remarkable things in Ashland, where he has brought his unbridled vitality for life and passion for work that is historically impactful. It is a great pleasure for me to finally get him to Berkeley, as I believe he is one of the most important people working in the American theatre. He brings with him some stalwart members of his own company of actors and designers, as well as a host of talented fellow travelers. Together they plunge us into Roe, into the world, into the full chaos of the moment. May we emerge feeling a bit more human.

Sincerely,

Tony Taccone
Prior to WWII, Winston Churchill famously said, "The arts are essential to any complete national life. The State owes it to itself to sustain and encourage them....Ill fares the race which fails to salute the arts with the reverence and delight which are their due." Today not only the arts but also the humanities and public broadcasting are under threat of elimination by the current administration.

Given that the combined budgets of the National Endowment for the Arts and the National Endowment for the Humanities amount to about .006 percent of the federal budget, this is clearly not about budget cutting. Eliminating these agencies will have virtually no effect on the federal budget.

This is an ideological decision. It is fundamentally about the value of unfettered imagination and pursuit of knowledge in a free and open society. Underneath the question of cost is the larger question about the role of government in supporting and expanding a richness of ideas that offers alternatives to the popular marketplace of thought. Since the NEA was established in 1965, this country has seeded and uplifted some of the most important creative minds in the world, and has sustained and nurtured some of the most essential repositories of great art and brilliant thinking to be found on the planet. We have protected great work of the past, we have discovered creative voices of the moment. The very existence of these government agencies has sent a message that we, as a country, value art, artists, ideas, thinkers, and makers. Today many of our civic institutions are being questioned, and the role of government in many aspects of our public life is being reassessed.

I would suggest that this production of Roe is the very argument for continued support of the NEA and of the function of nonprofit arts in a community. With Roe, Lisa Loomer has created a rare opportunity to examine a difficult issue with deep humanity and respect for the different perspectives. If you are here with a group that cares passionately about either side of the abortion argument, you’ve come here with the expectation that the Berkeley Rep production will serve as a megaphone for your issue. You may have even come with the hope that the production will humanize the argument for you and for those around you.

We hope that every play we produce contributes to a deeper public dialogue, to a better understanding of ourselves as a people. We try not to be polemic. But the nature of the theatre is about the human condition. We can’t help being a window into our collective souls. If you are eager to see the federal government withdraw support for programs like this, I ask you to reconsider your perspective. Reach out to us. The discussion may be as important as the outcome.

Most people who attend Berkeley Rep are activists. It is what makes me love our audience so much. And with that in mind, I implore you, whether you are championing free speech, science, climate change, immigration, or women’s health, or any of the seemingly endless imperiled federal programs, please make sure that you also advocate for the preservation of our federal agencies that protect our artists and scholars, the National Endowments for the Arts and Humanities, and the Corporation for Public Broadcasting. Call your senators and congressional representative tonight. Make a difference.

Warmly,

Susan Medak
“Will put a tear in your eye and a song in your heart at the same time.”
—SAN JOSE MERCURY NEWS

HERSHEY FELDER AS IRVING BERLIN

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Music by Vishal Bhardwaj
Lyrics by Susan Birkenhead
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STARTS MAY 5
RODA THEATRE
When dreaming up Roe, playwright Lisa Loomer found inspiration in the people behind the 1973 Supreme Court case that legalized abortion, Roe v. Wade, and how their lives unfolded during the decades that followed. Back in March 2015, she talked with OSF’s Media and Communications Manager Amy Richard about the development of the piece. More recently, Berkeley Rep Literary Manager Sarah Rose Leonard caught up with Lisa to get an update on the complexities of writing about the polarizing subject of abortion and choice. This interview is a blend of their conversations.

Amy Richard: American Revolutions: the United States History Cycle (OSF’s play commissioning program about moments of change in American History) asks playwrights to focus on significant moments in American history. How did you land on this moment?

Lisa Loomer: Fate. I was taking a walk with my husband and I picked up a message that [OSF’s Artistic Director] Bill Rauch wanted to talk to me about an American Revolutions commission. I said to my husband, “How much you wanna bet they want to talk about Roe v. Wade?” It turned out that Bill wondered if I might have an interest. Initially, though, I was not interested in doing a play about a case or a courtroom drama. I take the issues very seriously, and I write about very serious issues, but my plays often have an unusual theatrical style. I was not going to write a straight drama. But then when I did the research — and it’s a little hard to talk about, because I don’t want to give away Norma’s story, Norma McCorvey, who was Roe — but her story, her real story was so amazing. It was so inherently theatrical, so bent...that following this fascinating character allowed me to tell the story from a unique point of view.

And without giving too much away, the way it was bent then allowed you to show the vastly different perspectives around Roe v. Wade?

Yes, right, which is certainly something that I’m always interested in. It gave me all the perspectives in one play. The true story gave it to me. I didn’t have to manipulate it.

What was your research process?

I love research. I read Sarah Weddington’s book and Norma’s two books and everyone else’s books about Roe v. Wade. I did a lot of research on the net. I did a residency at...
University of Texas (UT) in Austin and went to classes on feminism and spoke to young feminists. I read books on feminism, watched documentaries, and I went to churches. I spoke to people on both "sides."

Tell me more about the residency.
Sarah Weddington, the lawyer who argued Roe v. Wade, studied at UT and also taught there. Scholars talk about three waves of feminism. Sarah Weddington was part of the second wave, as were Betty Friedan and Gloria Steinem. The third wave is more about women of color. When I went to UT, I was so moved by the young feminists I met. One young African American woman told me frankly, “I probably wouldn’t see a play if it was all white women, middle-class, second-wave feminists.” I so much wanted those young women to go, to feel a part of the play, to feel invited, to relate. So I created a character that would be closer to them, to their experience, in the present.

Yes, your play moves fluidly through the years. Why cover so many years?
Roe v. Wade was argued in the early ’70s, and it’s still being argued today. Sarah Weddington was 26 when she went before the Supreme Court; Norma McCorvey was close to her in age. They started out lawyer and plaintiff on the same side. But their divergent journeys reflect the larger cultural divide, so it was important to me to not stop at 1973, but to stay with them.

That big cultural divide, do you see that changing?
I don’t think the two sides will ever agree because their response to the issue comes from such different life perspectives. Some people see Roe v. Wade as about the law, about choice. For others, it is about religion, morality. For Norma McCorvey, it was about her.

What was it really about?
It’s about an issue that has sparked — or reflected — a huge cultural divide. It’s about how hard it is for us, as Americans, to talk to each other. Some people see the issue as abortion, others see the issue as being about choice, about allowing people to make up their own minds.

And your commitment to showing both sides, what was your thinking on that as you wrote?
I see theatre as people sitting together in the dark to look at the human condition. Perhaps to consider a question together. If we are really considering the questions that are evoked by Roe v. Wade, don’t we have to hear from both sides? I don’t kid myself that a play will change minds. It happens, but very rarely. But if we can open our minds enough to even consider a position that is different from the one we brought into the theatre — that is the beginning of compassion. Compassion and curiosity are, I think, great things to leave the theatre with. If we go to the theatre just to encounter what we already believe, what’s the point, really?

Did you find your attitudes and perspectives changing as you did your research?
For one thing, I began to think about “choice” in broader terms. How the act of making a choice is so much a part of what it means to be a human being.

In spite of the serious issues addressed, you have put quite a bit of humor in this play.
There are a lot of “serious” or highly dramatic scenes. But something in me does always seem to find what is funny about people. I guess I just don’t have a “straight” or “serious” approach, there’s always something a little wacky in my plays. I don’t think it’s even intentional. My way of seeing may just be a bit skewed. I have found, though, that humor does open people up. People start laughing, and then they are more open to considering the more serious issues of the play. Laughter opens our minds and maybe even our hearts.

Sarah Rose Leonard: Given the highly politicized climate of the past year and the ever-contentious debate surrounding Roe v. Wade, have you or your play received any negative responses so far? Do you anticipate this kind of unwanted attention, or perhaps even an infamous Trump tweet?
In Oregon, we were prepared for protest because of the very title. Amazingly, we had a peaceful run. There is no demonization in this play, and, as I’ve said, different points of view are treated with respect. That said, I heard once that 97 percent of what people see is what they already believe, and that the rest they just filter out—a real quandary for a playwright, though people do seem to see beyond their preconceptions when watching this play.

As for a Trump tweet, my job is to speak; let the chips and the tweets fall where they may. But I would very much like for Trump to see the play with his daughters seated on either side of him.

Roe premiered at the Oregon Shakespeare Festival in 2016, when the election cycle was in full swing. The subsequent run at Arena Stage in DC overlapped with the first days of the new administration. Has our changing political situation affected how you’ve thought about the play and its effect on audiences?
I have thought about this a lot recently — how a play will resonate differently at different moments in time. I watched how the play landed with audiences during its run in Oregon, throughout the increasingly bizarre and contentious campaign.

Now, several months later, the world has changed. Luckily, I begin and end the play in the present, so I have had the chance to make one or two timely updates. I know the play will inevitably land quite differently now, at a moment in time when Roe v. Wade itself is in great and immediate danger.
Women have sought out abortions for centuries, whether they were legal or not. In the United States, abortion was practiced legally until the 1800s. In 1821, Connecticut passed the first law outlawing abortion after what is now considered the first trimester, when the first movements of the fetus are felt. Known then as “quickening,” that’s usually around 15–20 weeks. New York followed in 1830 and Texas in 1840. By the beginning of the 20th century, the procedure was all but outlawed across the country. The justification for these laws was twofold: to protect the fetus after the first stages of pregnancy and to protect women from abortion procedures that often resulted in serious injury and death.

Traditional methods of abortion included ingesting herbs like pennyroyal, aloe, artemisia, and juniper berries, drinking turpentine or gin, taking very hot baths, bodily abuse, and strenuous labor. The most dangerous were invasive surgical procedures that utilized crude and unsterilized instruments that often caused deadly infections.

But underneath these considerations, powerful social issues were at play. The American Medical Association was determined to consolidate power for “regular” doctors who had gone to medical school. They discredited midwives and other traditional healers who had long been the safest providers of abortion, even though the surgical procedure that these accredited doctors used was far less safe, given the limited understanding of infection and septicemia.

White, middle-class women were a large percentage of those having abortions. Their desire to control the number of children they had was perceived by many Anglo-Saxon Protestant Americans as a threat to families and the existing social structures. White Protestants also began to fear the loss of their demographic majority as waves of immigrants from Eastern and Central Europe, Ireland, and Mexico swept into the United States. That fear increased as African Americans gained citizenship after the Civil War ended in 1865.

Despite the substantial overlap in the suffrage and abolitionist movements before the Civil War, differences in values and social position led to divisions in movement goals, methodology, and even language. Many white leaders of the women’s suffrage movement, including Susan B. Anthony and Elizabeth Cady Stanton, opposed legal abortion for many reasons while describing disenfranchised women as “slaves.” This painful lack of acknowledgment — that under the institution of slavery, women had no rights to their own bodies, and many had been forced to have abortions and to bear children to create a shackled workforce — led to a schism in these early civil rights movements.

The doors close

By 1910, even though nearly every state had laws prohibiting abortion, the number of abortions increased, particularly among married women. It is estimated that there was one abortion for every five live births. The laws simply led to an increase in illegal ones, which were both dangerous and expensive. Upper- and middle-class white women with access to regular doctors were usually able to procure a safe abortion, albeit for a high price. But with little access to providers, poor women and women of color often tried to self-abort by inserting knitting needles or coat hangers into the vagina and uterus, douching with dangerous solutions such as lye, or swallowing strong drugs or chemicals. With abortion a crime, all women seeking them felt desperation, shame, and fear, but those lacking privilege were most at risk for complications, including death, at the hands of illegal abortionists or in their own attempts to abort.

In 1873, Anthony Comstock formed the New York Society for the Suppression of Vice and inspired Congress to pass the Comstock Law. It banned the distribution of information not only about abortion but also about birth control and sexually transmitted diseases. Campaigners like Margaret Sanger actively fought back, believing that family planning would increase women’s opportunities for social and economic advancement. The movement toward liberalizing abortion and birth control laws gained traction in the 1920s and ’30s. Newly established birth-control clinics offered advice on family planning and contraception.

This work, however, coincided with the rise of eugenics, which held that Anglo Saxons were superior to other races or ethnic groups. Many who fought against legalized birth control were immigrants, African Americans, and their supporters, who had legitimate fears that birth control and family planning would be forced upon them.

In the 1940s and ’50s, as postwar America embraced more conservative social norms, many prosecutors across the country no longer turned a blind eye toward doctors who performed abortions, despite the medical advances that had made the procedure safer than childbirth.
A thicket of laws

By the mid-20th century, all 50 states had banned abortion, but with a variety of exceptions. In 13 states abortion was legal in the case of danger to a woman’s health, rape, or incest, or a likely damaged fetus. Inherent in the varying laws was the lack of political and legal consensus as to when or if abortion constituted a crime, what criteria would be used to evaluate the moral and legal issues, and what would be the penalties.

By 1965, legal abortions performed in clinical settings were so safe that many who formerly opposed abortion as dangerous now supported abortion rights because of the great danger posed by illegal abortions. Poor women in general and women of color in particular continued to run the greatest risks. In 1969, 75 percent of those who died from illegal abortions were women of color. Of all the legal abortions that year, 90 percent were performed on white women in private clinics.

In a 1969 panel organized by NARAL (National Association for the Repeal of Abortion Laws), a number of women testified about their experiences trying to get abortions:

- “I had applied to 11 hospitals before I got an abortion. The 10th hospital had offered me a deal: They’d give me an abortion if I agreed to get sterilized.”
- “I found two psychiatrists who said that for $60 each they would write a report saying that I was mentally ill and ought to have an abortion. I had to prove I was crazy to get an abortion and the abortion was the sanest thing I had done in my life.”
- “With one exception, the doctors whom I asked for an abortion treated me with contempt, their attitudes ranging from hostile to insulting. One said to me, ‘You tramps like to break the rules, but when you get caught you all come crawling for help in the same way.’”

Many progressives, including members of the burgeoning women’s movement, felt that abortion should be legal. In 1970, New York passed the most permissive law in America. That action was led by African American women such as educator and politician Shirley Chisholm, the first president of NARAL, and attorney Florynce Kennedy.

But that still left many states outlawing or limiting abortions. A nationwide campaign began to try to reform the tangle of existing abortion laws and to establish a clear consensus of legal parameters by a series of court challenges. In this context Roe v. Wade first came before the Supreme Court in 1971.
In 1969, Sarah Weddington was a recent Texas law-school graduate who was finding it difficult to find a job. Interested in women’s rights, she joined a group in Austin that was searching for ways to challenge anti-abortion laws. They decided to challenge Texas’ statute, and Weddington volunteered to prepare the case.

Soon after, a pregnant woman named Norma McCorvey visited a local attorney seeking a legal abortion. He referred McCorvey to Weddington and Linda Coffee, another attorney working on the case. McCorvey agreed to be the plaintiff.

In March 1970, Weddington and Coffee filed suit in federal court against Henry Wade, the Dallas district attorney, challenging the anti-abortion statute. To protect her identity, McCorvey was referred to in the legal documents as “Jane Roe.”

By the time a three-judge federal panel heard Roe v. Wade in May 1970, Weddington and Coffee had expanded the case to a class-action suit so it would represent all pregnant women in the U.S. Weddington and Coffee faced key legal issues that were without clear precedent: Robert C. Flowers and Jay Floyd of the Texas attorney general’s office argued that the state’s abortion law punished only doctors who performed abortions, not women who sought them, therefore, McCorvey did not have “standing to sue.”

Also, by this point, McCorvey had given birth, so they argued that her case was moot. But the court ruled against them. Flowers and Floyd also argued that the unborn had legal rights, which the state must protect. Weddington rebutted the state’s argument of protection of the life of the child: “I would like to draw the court’s attention to the fact that life is an ongoing process,” she stated. “It is almost impossible to define a point at which life begins or perhaps even at which life ends.” Coffee argued that abortion was guaranteed by a right to privacy based on the 1st, 9th, and 14th Amendments of the U.S. Constitution.

The district court ruled in McCorvey’s favor, relying on the 1965 Supreme Court case Griswold v. Connecticut, which legalized the sale of contraceptives. They found in that decision that the 9th Amendment guaranteed “a right to privacy”—a freedom from government intrusion into personal life. But the court also declined to grant an injunction against the enforcement of the Texas law barring abortion. So District Attorney Wade ignored the decision, and both sides appealed. In December 1971, Roe v. Wade was argued before the Supreme Court. But Justices Hugo Black and John Marshall Harlan II soon retired, and the court shelved the case.

Roe v. Wade was re-argued in October 1972 after President Richard Nixon appointed two justices, Lewis F. Powell Jr. and William Rehnquist. Weddington continued to represent Roe, with Flowers arguing for Texas. Weddington made all of her earlier points, and the state continued to maintain that it had a compelling interest in preserving fetal life. Weddington argued that the claim that the fetus was entitled to governmental protection was not valid because “the Constitution attaches protection to the person at the time of birth [not conception],” The court asked Floyd to clarify when life, in the view of the state of Texas, actually began. Floyd said, “There are unanswered questions in this field.”

The Supreme Court’s ruling

On January 22, 1973, the court ruled, with Justice Harry Blackmun writing the majority opinion:
• On the precedent of abortion law, Blackmun said: “The restrictive criminal abortion laws in effect are not of ancient or even of common law origin.” Rather, he said, legislators had designed these laws to protect women from a procedure that in the 19th century was a risk to their health. That objective was no longer valid, said Blackmun, since abortions were now relatively safe.
• On the “right to privacy,” Blackmun stated: “The right of privacy, whether it be founded in the 14th Amendment’s concept of personal liberty and restrictions upon state action or in the 9th Amendment’s reservation of rights to the people is broad enough to encompass a woman’s decision whether or not to terminate her pregnancy.”

• On the question of when life begins, Blackmun said, “When those trained in the respective disciplines of medicine, philosophy and theology are unable to arrive at any consensus, the judiciary is not in a position to speculate as to the answer...In view of all this, we do not agree that, by adopting one theory of life, Texas may override the rights of the pregnant woman that are at stake.”

But Blackmun did find that the state had an “important and legitimate interest in protecting the potentiality of human life.” So he created a balance of interests: During the first trimester of pregnancy, the abortion decision “must be left to the medical judgment of the pregnant woman’s attending physician.” During the second trimester, a state could “regulate the abortion procedure in ways that are reasonably related to maternal health.” During “the stage subsequent to viability, the state...may... regulate, and even proscribe, abortion except where it is necessary, in appropriate medical judgment, for the preservation of the life or health of the mother.”

When Sarah Weddington heard these last findings, she sensed their provisions would open the door for future challenges to the court’s decision.

The upshot

Some argue whether Roe actually restored women’s rights from previous centuries or gave women new rights. And in the nearly 150 years that abortion was illegal, there is no doubt that centuries of folkloric knowledge and the knowledge of midwives were suppressed and lost.

Many women, especially women of color, felt ostracized by the feminists leading the crusade to Roe. Many felt that Weddington’s case hinging on the right to privacy disregarded the experience of women who had been subjected to great cruelty due to a lack of reproductive freedom as a whole, and not just the lack of access to abortion. Among the deprivations endured were the forced sterilization, impoverishment, and separation of families, particularly of African American, Puerto Rican, and Native American women.

Byllye Avery, MacArthur Foundation fellow and founder of the Gainesville Women’s Health Center, and current Supreme Court Justice Ruth Bader Ginsburg were among the women who believed the case for abortion rights would have been better made around equal and human rights. The rise of the Reproductive Rights movement in the 1970s and ’80s came out of the sentiment that the pro-choice movement was exclusionary.

But in 1973, Roe overturned Texas’ abortion law by a 7–2 majority, thus basically legalizing abortion — for Texas and the rest of the United States. At 27, Weddington was, and is still, the youngest person to argue a successful Supreme Court case.

Later challenges

As Weddington sensed, the courts’ specific provisions allowing some state regulation have created legal avenues to challenge access to abortion in various ways. Since 1973, the Supreme Court has rejected many attempts to limit access to abortion but affirmed others:

• Bellotti v. Baird (1979): The court said states could mandate that a minor get parental consent for an abortion, but only if the state law provides a genuine alternative method.

• Harris v. McRae (1980): The court upheld a congressional change in the Social Security Act, restricting Medicaid funding of abortions to cases of life endangerment, rape, or incest.

• Webster v. Reproductive Health Services (1989) sought to overturn Roe v. Wade. The court declined to overturn Roe, but they upheld some abortion restrictions and modified the trimester framework.


• Gonzales v. Carhart and Planned Parenthood Federation (2007): The court upheld the Partial Birth Abortion Ban Act of 2003, which prohibits a specific late-term abortion procedure known as “intact dilation and evacuation.”

• In 2015, North Carolina, Mississippi, and Texas petitioned the court to limit or discourage access to clinics and abortions in various ways. The Supreme Court declined to hear a case involving a North Carolina law that required doctors to describe the fetus to a pregnant woman seeking an abortion.

• Whole Woman’s Health v. Hellerstedt (2016): The court ruled that two provisions in a Texas law — requiring physicians who perform abortions to have admitting privileges at a nearby hospital and requiring abortion clinics to have facilities comparable to an ambulatory surgical center — place a substantial obstacle in the path of women seeking an abortion, constitute an undue burden on abortion access, and therefore violate the Constitution.

President Trump promises to uphold an anti-abortion stance in his policies; his actions began on day one of his time in office when he banned foreign aid for abortion counseling. The next four years are sure to extend the controversial battle over Roe v. Wade.
Berkeley Repertory Theatre, in a coproduction with Oregon Shakespeare Festival and Arena Stage, presents the world premiere production of

ROE

BY Lisa Loomer
DIRECTED BY Bill Rauch

MARCH 3–APRIL 2, 2017
RODA THEATRE · LIMITED SEASON

This show includes a 15-minute intermission.

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Affiliations
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.

CAST
Ron Weddington/ Jay Floyd/Flip Benham
Sarah Weddington
Roxanne
Henry McCluskey/ Robert Flowers/Abortion Doctor
Melissa/Emily
Norma McCorvey
Ofelia/Connie Gonzalez
Aileen/Barbara/Uma/
Third Pregnant Woman
Molly/Mary
Doctor Kennedy/
Henry Wade/Justice Blackmun
Linda Coffee/Judy/
First Pregnant Woman/Peggy
Helen/Second Pregnant Woman/Ronda
Jim Abele*
Sarah Jane Agnew*
Kenya Alexander*
Mark Bedard*
Zoe Bishop
Sara Bruner*
Catherine Castellanos*
Gina Daniels*
Pamela Dunlap*
Richard Elmore*
Susan Lynskey*
Amy Newman*

PRODUCTION STAFF
Scenic Design Rachel Hauck
Costume Design Raquel Barreto
Lighting Design Jane Cox
Composition/Sound Design Paul James Prendergast
Projection Design Wendall K. Harrington
Casting Joy Dickson
Voice/Text Direction Rebecca Clark Carey
Dramaturg Tom Bryant
Stage Manager Jeremy Eisen*

*Indicates a member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

World Premiere commissioned, developed, and produced by Oregon Shakespeare Festival
Bill Rauch, Artistic Director
Cynthia Rider, Executive Director
Commissioned as part of American Revolutions: the United States History Cycle.

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Jim Able
RON WEDDINGTON/JAY FLOYD/FLIP BENHAM
Jim last appeared at Berkeley Rep in The Hairy Ape. New York credits include Hedda Gabler (Broadway) and View of the Dome, Edith Stein, The Country Girl, and Angel City (off Broadway). Regional credits include Opus and The Pleasure of His Company (the Old Globe), The Three Musketeers (Seattle Repertory Theatre), State of the Union (Ford’s Theatre), The Misanthrope (McCarter Theatre Center), The Tempest (Milwaukee Repertory Theatre), Arcadia (Repertory Theatre of St. Louis), The Normal Heart (Pittsburgh Public Theatre), and The Caine Mutiny Court Martial (Cincinnati Playhouse in the Park). Film/TV credits include guest and recurring roles on Code Black, Major Crimes, Transparent, NCIS, Pretty Little Liars, Mad Men, Dexter, The Middle, Cold Case, Big Love, West Wing, 24, NYPD Blue, and Six Feet Under, among others.

Sarah Jane Agnew
SARAH WEDDINGTON
Sarah appeared at Berkeley Rep in Theatre de la Jeune Lune’s Don Juan Giovanni, The Green Bird, and The Miser. Regional credits include Richard II and Dead Man’s Cell Phone (Oregon Shakespeare Festival), Hamlet (New Victory Theater), Twelfth Night (Shakespeare Theatre Company), The Servant of Two Masters (Yale Repertory Theatre), Sarah Ruhl’s Three Sisters and Behind The Eye (Cincinnati Playhouse in the Park), The Syringa Tree (Jungle Theater), and Time Stands Still, The 39 Steps, Dollhouse, Major Barbara, Home Place, The Secret Fall of Constance Wilde, and As You Like It (the Guthrie Theater). Sarah was a company member of Theatre de la Jeune Leune from 1997 to 2006, appearing in over 15 productions including The Hunchback of Notre Dame, Tartuffe, The Seagull, and The Miser. Film/TV credits include Lady Dynamite, Detective Fiction, and Older Than America. Sarah is a 2012 McKnight Theater Fellow and received the Cincinnati Acclaim Award and Princess Grace Honorarium.

Kenya Alexander
ROXANNE
Kenya makes her Berkeley Rep debut. Regional credits include Beneatha in A Raisin in the Sun (Ebony Repertory Theatre and Kirk Douglas Theatre), Pecola in The Bluest Eye (Cape Fear Regional Theatre), and Hester/La Negrita in in the Blood (Carnegie Mellon). Her international credits include Irina in The Seagull (Moscow Art Theatre). Hailing from Houston, Texas, Kenya received her BFA in acting at Carnegie Mellon University School of Drama. During her senior year she accepted an elite invitation to attend a semester abroad at Europe’s premiere theatre school, MXAT (Moscow Art Theatre School).

Mark Bedard
HENRY MCCLUSKEY/ROBERT FLOWERS/ABORTION DOCTOR
Mark is pleased to make his Berkeley Rep debut. He appeared off Broadway in Midsummer Night’s Dream (Pearl Theatre) and Fashions for Men (Mint Theatre Company). Before that, he was a company member for several years at Oregon Shakespeare Festival, where some of his favorite plays were The Servant of Two Masters, Paradise Lost, She Loves Me, Animal Crackers, and The Cocoanuts, the last of which he adapted. Additional regional credits include Cymbeline (Shakespeare Theatre Company), Touchstone in As You Like It (Hudson Valley Shakespeare Festival), and Hysterium in A Funny Thing Happened on the Way to the Forum (Geva Theatre Center). Please visit markbedard.com.

Zoe Bishop
MELISSA/EMILY
Zoe makes her Berkeley Rep debut. She spent time performing at Everett KidStage as Splat’s Mom in Splat the Cat, Grandma Georgia in Willy Wonka Kids, Hiccup’s Girlfriend in How to Train Your Dragon, and ensemble in Peter Pan. Zoe participated in weekly improv performances at LA Connections Comedy Club for several months. Her film/TV credits include My Son Wants To Be Gay, Geo Tag, the Healthy Eating video series on Amazon.com, and various commercial work. Twitter: @ZoeCStart, Instagram: @ZoeCStart.

Sara Bruner
NORMA MCCORVEY
Sara makes her Berkeley Rep debut. Regional credits include Twelfth Night, Fingersmith, Antony and Cleopatra, A Wrinkle in Time, and Black Swan Lab (Oregon Shakespeare Festival); Boeing Boeing (Delaware Theatre Company); The Fantasticks (Repertory Theatre of St. Louis); Sweeney Todd, Richard III, The Imaginary Invalid, Cabaret, The Taming of the Shrew, The Mousetrap, The Mystery of Edwin Drood, Twelfth Night, The Crucible, The Tempest, Hay Fever, and A Midsummer Night’s Dream (Great Lakes Theatre); Little Shop of Horrors, The Spitfire Grill, She Stoops to Conquer, As You Like It, The Importance of Being Earnest, and Scapin (Idaho Shakespeare Festival); and Brilliant Traces, The Physics of Regret, Lobby Hero, The Cherry Orchard, and The Cripple of Inishmaan (Boise Contemporary Theater). TV credits include MDs.

Catherine Castellanos
OFELIA/CONNIE GONZALEZ
Catherine makes her Berkeley Rep debut. She made her Oregon Shakespeare Festival debut last season in Richard II and originated the role of Connie in Roe. She’s been an associate artist with California Shakespeare Theater for 15 seasons, last seen as Prospero in their community tour of The Tempest. As a company member with the San Francisco-based theatre Campo Santo since 2001, she collaborates and performs in numerous premieres by critically acclaimed and award winning writers. Her regional credits include Magic Theatre, Shotgun Players, American Conservatory Theater, San Jose Repertory Theatre, Yale Repertory Theatre, La MaMa, the Lensic, the Ground Floor at Berkeley Rep and JAW/Portland Center Stage. She works in restorative justice teaching theatre arts to formerly incarcerated young women at Community Works West/Rising Voices and at San Quentin State Prison.
**Gina Daniels**
**AILEEN/BARBARA/UMA/THIRD PREGNANT WOMAN**

Gina last appeared at Berkeley Rep in *The White Snake*. Broadway credits include *All the Way*. Off-Broadway credits include Abingdon Theatre Company, *Rude Mechs* (The 24 Hour Plays), Incumbio Theater Company, and Ulster Performing Arts Center. Regional credits include 10 seasons at Oregon Shakespeare Festival; *Our Town* (Portland Center Stage); *Vanities* (Paper Mill Playhouse); *Brokeology* (TheatreWorks); *Doubt* (Kansas City Repertory Theatre); *As You Like It*, *The Taming of the Shrew*, *Macbeth*, and *Dracula* (Delaware Theatre Company); *An Ideal Husband* (Center Stage in Baltimore); *Private Lives* (Shakespeare Santa Cruz); *Medea* (Pittsburgh Public Theater); *Arden Theatre Company*; *Geva Theatre Center*; *Milwaukee Repertory Theater*; *Lake Tahoe Shakespeare Festival*; *Charlotte Repertory Theatre*; *Williamette Repertory Theatre*; *Utah Shakespeare Festival*; and *Theatre Virginia*. TV credits include *Orange is the New Black*. Please visit gina-daniels.com.

**Pamela Dunlap**
**MOLLY/MARY**

Pamela created the roles of Agnes in A.R. Gurney’s *Love and Money* (Signature Theatre Company), Lana in *The Early Girl* (Circle Repertory Company), and Marjorie Baverstock in *The Musical Comedy Murders of 1940* on Broadway. Her regional credits include South Coast Repertory, Arena Stage, the Mark Taper Forum, the Repertory Theatre of St. Louis, Hartford Stage, and Pittsburgh Public Theater. Pamela is guest starring in the new Jill Soloway comedy *I Love Dick* and will be featured in *Suburbicon* for the Coen Brothers and the upcoming film *Wetlands* opposite Adewale Akinnuoye-Agbaje. Pamela recurs on *Mad Men*, *Commander in Chief*, *Maron*, and *Doll*, and was Barb in *Girls*. She studied with Sanford Meisner, and was a member of Circle Repertory Acting Company.

**Richard Elmore**
**DOCTOR KENNEDY/HENRY WADE/JUSTICE BLACKMUN**

Richard is making his Berkeley Rep debut. He was last seen at Arena Stage in *Equivocation*. Regional credits include 33 seasons at Oregon Shakespeare Festival and work with Seattle Repertory Theatre, Milwaukee Repertory Theatre, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, the Alliance Theatre, Indiana Repertory Theatre, Alabama Shakespeare Festival, Denver Center Theatre Company, Utah Shakespeare Festival, California Shakespeare Festival, Virginia Stage Company, Mill Mountain Theatre, Court Theatre, Geva Theatre, San Jose Repertory Theatre, Delaware Theatre Company, TheatreWorks, Portland Center Stage, and Artists Repertory Theatre. More than 100 radio, television, and print commercials. He is the winner of five Drama-Logue Awards and received his BA from Arizona State University.
Susan Lynskey
LINDA COFFEE/JUDY/FIRST
PREGNANT WOMAN/PEGGY
Susan makes her Berkeley Rep debut. Regional credits include Citizen 13559 and New Visions/New Voices (the Kennedy Center); Roe and Richard II (Oregon Shakespeare Festival); The Hostage (Center Stage in Baltimore); The 39 Steps and The Laramie Project (Olney Theatre Center, associate artist); Intimate Apparel (African Continent); Ghost-Writer and The Girl in the Goldfish Bowl (MetroStage); The erg (the National Theatre); Lisa Loomer’s Living Out (Round House Theatre); Noises Off, Proof, Well, Born Yesterday, Intimations for Saxophone, Book of Days, The Importance of Being Earnest, and Roe (Arena Stage); and The Cripple of Inishmaan (Studio Theatre). Recent film/TV credits include Turn and The Wire. Susan is a Georgetown University professor and recipient of multiple Helen Hayes nominations, the Audience Choice Award, and DC’s Individual Artist Award. Her favorite offstage role: loving pet parent to her famous grey tabby, the inimitable Egg.

Amy Newman
HELEN/SECOND PREGNANT WOMAN/ RONDA
Amy makes her Berkeley Rep debut. Regional credits include Great Expectations and the world premiere of Roe (Oregon Shakespeare Festival); The Miracle Worker, The Liar, Tribes, The Playboy of the Western World, Red Herring, Sherlock Holmes and the Case of The Christmas Carol, The Cherry Orchard, Ah, Wilderness!, Design for Living, and All My Sons (Artists Repertory Theatre, resident artist since 2014); JAW: A Playwright’s Festival and One Flew Over the Cuckoo’s Nest (Portland Center Stage); Middletown, Gideon’s Knot, Noises Off, and Or (Third Rail Repertory Theatre); and God’s Ear, Fearshow, and The Long Christmas Ride Home (Theatre Vertigo). Film/TV credits include Grimm. Amy is the recipient of Drammy Awards for Gideon’s Knot and God’s Ear and received her BA from Temple University. This spring she will return to OSF to play Mistress Ford in Merry Wives of Windsor and Calypso/Ensemble in Mary Zimmerman’s adaptation of The Odyssey.

Lisa Loomer
PLAYRIGHT
Lisa’s plays include Living Out, The Waiting Room, Distracted, Homefree, Café Vida, Expecting Isabel, Two Things You Don’t Talk About at Dinner, Birds, Bocón!, Marial! Maria Maria, and Broken Hearts. Her work has been produced at Roundabout Theatre Company, Vineyard Theatre, Second Stage Theatre, INTAR, the Public Theater, the Mark Taper Forum, Arena Stage, South Coast Repertory, Kennedy Center, Seattle Repertory Theatre, Denver Center Theatre Company, La Jolla Playhouse, Trinity Repertory Company, Williamstown Theatre Festival, Missouri Repertory, and Cornerstone Theatre Company and in Mexico, Israel, Egypt, and Germany. Screenwriting credits include Girl, Interrupted and comedies, dramas, and pilots for HBO, CBS, FOX, and Showtime. Lisa received the American Theatre Critics Award (twice), Kennedy Center Fund for New American Plays Award, Lurie Foundation Award, Edgerton Foundation New American Play Award, Jane Chambers Playwriting Award (twice), Imagen Award, Ovation Award, and Susan Smith Blackburn Prize.

Bill Rauch
DIRECTOR
Bill directed the Tony Award-winning All the Way on Broadway and the world premiere of The Clean House at Yale Repertory Theatre, where he is an associate artist, and its off-Broadway premiere (Lincoln Center). Other world premieres include Fingersmith, The Great Society, Equivocation, and By the Waters of Babylon (Oregon Shakespeare Festival); Living Out and For Here or to Go? (the Mark Taper Forum); and My Wandering Boy and The Further Adventures of Hedda Gable (South Coast Repertory). He became the OSF’s artistic director in 2007, having been co-founder and artistic director of Cornerstone Theatre Company (1986–2006). Honors include the Helen Hayes, TCG’s Visionary Leadership, Fichandler, L.A. Weekly and Garland Awards; Margo Jones Medal; and Emmy and Ovation Award nominations.

Rachel Hauck
SCENIC DESIGNER
Rachel returns to Berkeley Rep after having designed It Can’t Happen Here and The Madwoman in the Volvo this season. New York design credits include Night Is a Room, Our Lady of Kibeho, and I and I and Silence (Signature Theatre Company); An Iliad (New York Theatre Workshop, McCarter Theatre Center, Seattle Repertory Theatre); Grand Concourse, The Patron Saint of Sea Monsters, The Call, and Go Back to Where You Are (Playwrights Horizons); Slowgirl (lcht3); Bright Half Life (Women’s Project); To the Bone (Cherry Lane Theatre); Harper Regan and Bluebird (Atlantic Theatre Company); The Tutors (Second Stage Theatre); Orange and Hat 2 Grace (Soho Rep); This Wide Night (Naked Angels); 8AM Next Wave Festival; and the Public Theater. Regional design credits include Arena Stage, Oregon Shakespeare Festival, the Guthrie Theatre, the Mark Taper Forum, Seattle Repertory, La Jolla Playhouse, and many others. Rachel is also the recipient of the Princess Grace Award, NEA/TCG Fellow, and Lilly Award.

Raquel Barreto
COSTUME DESIGNER
Raquel’s regional design credits include Oregon Shakespeare Festival, Syracuse Stage, Getty Villa, Folger Theatre, the Guthrie Theatre, California Shakespeare Theatre, San Jose Repertory Theatre, Cornerstone Theatre Company, Latino Theatre Company, Odyssey Theatre Ensemble, Magic Theatre, Campo Santoto, Chalk Repertory Theatre, and The Cutting Ball Theatre. Opera credits include Lucrezia, Bastianello, and The Coronation of Poppea (Opera UCLA) and Un Ballo in Maschera (San Francisco Lyric Opera). She has collaborated with choreographers Barak Marshall (Bodytraffic, Joyce Theater, Los Angeles Philharmonic, Walt Disney Concert Hall, Jacob’s Pillow, the Broad Stage), Yolande Snaith, Aliyson Green, Robert Moses, and Jeff Slayton. Raquel is on the design faculty at UCLA School of Theatre, Film and Television and received her MFA from the University of California, San Diego.

Jane Cox
LIGHTING DESIGNER
Jane designed Amelie, A New Musical at Berkeley Rep. Her Broadway design credits include Machinal; Picnic; All the Way; Come Back, Little Sheba; and Dame Edna’s Back with a Vengeance. Off-Broadway credits with Roundabout Theatre Company, Lincoln Center, Manhattan Theatre Club, Second Stage Theatre, the Public Theatre, Playwrights Horizons, Signature Theatre, and Classic Stage Company. Regional credits with Arena Stage, Oregon Shakespeare Festival, the Guthrie Theatre, McCarter Theatre Center, and American Repertory Theatre. International credits include Hamlet (the Barbican). Opera credits with Sydney Opera House, Houston Grand Opera, New York City Opera, Minnesota Opera, and Glimmerglass Opera. Adjunct teaching for Princeton University and New York University, company member at Monica Bill Barnes Dance Company. Jane received a Tony Award nomination for Machinal, the 2013 Helen Hayes Design Award, and Drama Desk and Lucille Lortel Award nominations. She received her MFA from New York University.

Paul James Prendergast
COMPOSER/SOUND DESIGNER
Paul’s regional credits include Oregon Shakespeare Festival, the Guthrie Theatre, American Conservatory Theatre, Seattle Repertory Theatre, the Mark Taper Forum, Asolo Repertory Theatre, South Coast Repertory, Long Wharf Theatre, Great Lakes Theater, East West Players, Florida Stage, Atlantic Theatre Company, Playmakers Repertory, Idaho Shakespeare Festival, the Geffen Playhouse, People’s Light and Theatre Company, The Actors’ Gang, Cornerstone Theatre Company, Hartford Stage, California Shakespeare Theatre, La Jolla Playhouse, the Alley Theatre, and Kennedy Center. International credits include the Edinburgh Festival and Moscow Art Theatre. Other credits include Universal Studios, Disney, and Knott’s Berry Farm (theme parks); Treasure Island, MGM Grand, and Buffalo Bill’s (casinos); J. Paul Getty, Geffen Contemporary,
and Autry National Center (museums); and Diavolo Dance Theater, Momix, and Parsons Dance. His work as a singer/songwriter has appeared in films, on recordings, and in music venues nationwide.

Wendall K. Harrington
PROJECTION DESIGNER

Wendall’s Broadway credits include The Who’s Tommy (Drama Desk, American Theatre Wing, Outer Critics Circle Awards), Driving Miss Daisy, Grey Gardens, The Capeman, Rags, Company, Putting it Together, The Heidi Chronicles, and They’re Playing Our Song. Off-Broadway credits include with Signature Theatre Company, Lincoln Center, and the Public Theater. Opera/ballet credits with Metropolitan Opera, Lyric Opera of Chicago, Metropolitan Opera, Minnesota Opera, Opera Theatre of Saint Louis, American Ballet Theatre, Royal Danish Ballet, La Scala, and New York City Ballet. Wendall is the recipient of the 1998 Obie Award for Sustained Excellence in Projections, Michael Merritt Award for Design and Collaboration, 2015 Players Club Theatre Person of the Year, and 2015 USITT Distinguished Achievement in Education. She lectures widely on projection design as faculty at the Yale School of Drama.

Joy Dickson
CASTING DIRECTOR

Joy has worked regionally at Berkeley Rep, Oregon Shakespeare Festival, Seattle Repertory Theatre, the Mark Taper Forum, Ojai Playwrights Conference, the Geffen Playhouse, the Huntington Theatre Company, La Jolla Playhouse, Goodman Theatre, Missouri Repertory Theatre, Portland Center Stage, Cleveland Play House, Ahmanson Theatre, Dallas Theater Center, Pasadena Playhouse, Intiman Theatre, and a.s.k. Theatre Projects. Film/TV credits include Terri, The Tao of Steve, and Lush (Sundance); Stephanie Daley and The Business of Strangers (Sundance, Deauville Film Festival); Easier with Practice (Cinevegas, Edinburgh Film Festivals); Interview with the Assassin (Tribeca Film Festival); The Independent (HBO/U.S. Comedy Arts Festival); Perdita Durango (Toronto Film Festival); Quarterlife (Bedford Falls Productions/NBC), The Men’s Room (NBC); Off Centre (the WB); and The Mullets (UPN). She is an adjunct professor at California Institute of the Arts and received her BA from Smith College.

Rebecca Clark Carey
VOICE AND TEXT DIRECTOR

Rebecca is head of voice and text at the Oregon Shakespeare Festival where she has been the voice and text director for over 30 productions including the world premieres of The White Snake, All the Way, The Great Society, and Evocation. Other credits include Utah Shakespeare Festival, the Guthrie Theater, American Repertory Theater, Royal National Theatre in London, and the Tony Award-winning production of All the Way on Broadway. Teaching credits include the Central School of Speech and Drama, the Oxford School of Drama, and the Royal Academy of Dramatic Art. She is co-author of three books, including The Shakespeare Workbook and Video published by Bloomsbury Methuen Drama.

Tom Bryant
DRAMATURG

Tom’s Broadway credits include The Kentucky Cycle and All the Way by Robert Schenkkan. Regional credits include All the Way and The Great Society (Oregon Shakespeare Festival), The Great Society (Seattle Repertory Theatre), Lewis and Clark Reach the Euphrates (the Mark Taper Forum), The Wind Cries Mary (San Jose Repertory Theatre), Discovery of America (Emory University), The Mandrake Root (Long Wharf Theatre), Apollo (Portland Center Stage), and How the World Began (South Coast Repertory, Pacific Playwrights Festival). Film credits include developmental work for HBO, BBC, and Disney. He is a professor of theatre at Crafton Hills College and received his MFA in directing, Carnegie Mellon University.

Jeremy Eisen
STAGE MANAGER

Jeremy is thrilled to be able to continue with Roe here at Berkeley Rep. Jeremy has been stage managing a myriad of productions at various theatres across the country for 25 years, 20 of them at the Oregon Shakespeare Festival.

Arena Stage
CO-PRODUCER

Arena Stage at the Mead Center for American Theater, under the leadership of Artistic Director Molly Smith and Executive Director Edgar Dobie, is a national center dedicated to American voices and artists. Arena Stage produces plays of all that is passionate, profound, deep, and dangerous in the American spirit, and presents diverse and ground-breaking work from some of the best artists around the country. Arena Stage is committed to commissioning and developing new plays and impacts the lives of over 10,000 students annually through its work in community engagement. Now in its seventh decade, Arena Stage serves a diverse annual audience of more than 300,000. Visit arenastage.org.

Oregon Shakespeare Festival
CO-PRODUCER

Oregon Shakespeare Festival was founded by Angus Bowmer in 1935, and has grown from a three-day festival to one of the largest nonprofit theatres in the United States. OSF presents an eight-month season of 11 plays in rotating repertory, including works by Shakespeare as well as a mix of classics, musicals, and new works. Every year, OSF draws attendance of more than 400,000 to nearly 800 performances and employs approximately 575 theater professionals. OSF’s mission statement: “Inspired by Shakespeare’s work and the cultural richness of the United States, we reveal our collective humanity through illuminating interpretations of new and classic plays, deepened by the kaleidoscope of rotating repertory.” OSF is committed to diversity and inclusion in all areas of its work and in its audiences.

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 19 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 40 plays in Berkeley, including new work from Julia Cho, John Leguizamo, Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, 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. 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 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, he debuted Ghost Light, Rita Moreno: Life Without Makeup, and Game On, written with Dan Hoyle. 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 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 serves on the board of the Downtown Berkeley Association (DBA). 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. During her time in Berkeley, Susan has been instrumental in the construction of the Roda Theatre, the Nevo Education Center, the renovation of the Peet’s Theatre, and in the acquisition of both the Osher Studio and the Harrison Street campus.

Theresa Von Klug
GENERAL MANAGER
Before joining Berkeley Rep, Theresa had over 20 years of experience in the New York not-for-profit performing arts sector where she has planned and executed events for dance, theatre, music, television, and film. Her previous positions include the interim general manager for the Public Theater; general manager/line producer for Theatre for a New Audience, where she opened its new state-of-the-art theatre in Brooklyn and filmed a major motion picture of the inaugural production of Julie Taymor’s A Midsummer Night’s Dream, released June 2015; production manager at the New Jersey Performing Arts Center and New York City Center, including the famous Encores! Great American Musicals in Concert; and field representative/lead negotiator for the Association of Theatrical Press Agents and Managers. She holds a MS in Labor Relations and Human Resources Management from Baruch College.

Peter Dean
PRODUCTION MANAGER
Peter began his Berkeley Rep career in 2014, and since then some his favorite productions include Party People, X’s and O’s (A Football Love Story), and Aubergine. Previously, he served as production manager at the Public Theater, where favorite works include Here Lies Love, Father Comes Home from the War Parts 1–3, Mobile Shakespeare, and The Tempest as well as musical collaborations with Sting, the Roots, and the Eagles. Other favorites include working with Edward Albee to remount The Sandbox and The American Dream at their original home at the Cherry Lane Theatre, and working on Little Flower of East Orange directed by the late Philip Seymour Hoffman. Regionally Peter has worked with the Huntington Theatre Company, American Repertory Theater, Commonwealth Shakespeare, Trinity Rep, Hasty Pudding Theatricals, Colorado Ballet, Central City Opera, and the Denver Center Theatre Company. Peter is a graduate of Otterbein University.
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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 Aubergine, 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. 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, Crowed Fire, the Eugene O'Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

Amy Potozkin, csa
DIRECTOR OF CASTING/ARTISTIC ASSOCIATE
This is Amy’s 27th 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 Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for various independent films, including Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and Love & Taxes, both by Josh Kornbluth; and Beyond Redemption by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist in residence. Amy taught acting at Mills College and audition technique at Berkeley Rep’s School of Theatre, and has led workshops at numerous other venues in the Bay Area. Amy is a member of CSA, the Casting Society of America, and was nominated for Artios Awards for Excellence in Casting for The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures and One Man, Two Guvnors.

Lisa Peterson
ASSOCIATE DIRECTOR
Lisa is a two-time Obie Award–winning writer and director who is currently the associate director at Berkeley Rep. Previous projects at the Theatre include It Can’t Happen Here (2016); An Iliad (2012), which Lisa cowrote with Denis O’Hare, and which won Obie and Lortel Awards for Best Solo Performance; Mother Courage (2006); The Fall (2001); and Antony & Cleopatra (1999). Other recent West Coast productions include Hamlet, Henry IV Pt 2, and Othello (Oregon Shakespeare Festival); and Chavez Ravine (Ovation Award for Best Production), Palestine New Mexico, Electricity, Water & Power, The House of Bernarda Alba, Body of Bourne, and Mules (Mark Taper Forum). She has directed world premieres by Tony Kushner, Beth Henley, Donald Margulies,
Jose Rivera, Ellen McLaughlin, Mac Wellman, Marlane Meyer, Polly Pen, Naomi Wallace, and many others. Lisa and Denis are working on a new play called *The Good Book*, and a commission for the McCarter Theatre titled *The Song of Rome*. Lisa is also writing a new music-theatre piece with Todd Almond called *The Idea of Order*, co-commissioned by La Jolla Playhouse, Berkeley Rep, and Seattle Rep.

**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 23rd 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 Takanazuckas’ *Breaking the Code* and Sam Shepard’s *The Late Henry Moss*.

**Jack & Betty Schafer**
**Season Sponsors**
Betty and Jack are proud to support Berkeley Rep. Jack just rotated off the Theatre’s board and is now on the boards of San Francisco Opera and the Straus Historical Society. He is an emeritus trustee of the San Francisco Art Institute and the Oxbow School. Betty is on the board of EarthJustice, the Jewish Community Center of San Francisco, and Sponsors of Educational Opportunity. In San Francisco, she is engaged in the launch of “Wise Aging,” a program for adults addressing the challenges of growing older. They have three daughters and eight grandchildren.

**Michael & Sue Steinberg**
**Season 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. The Steinbergs have always enjoyed regional theatre and are delighted to sponsor Berkeley Rep this season.

**The Strauch Kulhanjian Family**
**Season Sponsors**
Roger Strauch is a former president of Berkeley Rep’s board of trustees and is currently vice president of the board. 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 an early investor in Terravis (NASDAQ: TVIA, terravia.com), a next-generation food, nutrition, and specialty ingredients company that harnesses the power of algae. Roger
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 producers 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.

Bill Falik & Diana Cohen EXECUTIVE SPONSORS
Bill and Diana have been subscribers and supporters of Berkeley Rep since its earliest days on College Avenue. Diana joined the board of trustees in 1991 and served the Theatre for 10 years; she currently serves on the board of trustees of Cal Performances. As a family therapist, she worked in private practice for 25 years before retiring to focus on her painting. Bill has been a real-estate and land-use lawyer practicing in the San Francisco Bay Area for the past 40 years and has been serving as trustee for Berkeley Rep for the past nine years. He currently is the managing partner of Westpark Associates, which creates master-planned communities in the greater Sacramento region. For the past 10 years, Bill has been an adjunct professor at UC Berkeley Law School and a member of the professional faculty at Haas Business School. Bill has served on Berkeley Rep’s board since 2006. Bill and Diana are actively involved in philanthropic activities throughout Northern California. They have three grown children, all of whom live in the Bay Area.
Marjorie Randolph  
EXECUTIVE SPONSOR

Marjorie is a past president of Berkeley Rep’s board of trustees and a longtime supporter of the Theatre. She was the head of worldwide human resources for Walt Disney Studios. During her tenure at Berkeley Rep, she has sponsored more than 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. She is also a member of the boards of UC Press and Kronos Quartet. Additionally, she serves on the National Leadership Council for Futures Without Violence and on the advisory council of National Partnership for Women & Families in Washington, DC.

Sandra & Ross McCandless  
SPONSORS

Sandra McCandless is a long-standing Berkeley Rep board member who has served as co-chair of the corporate committee and as a member of the executive and compliance committees. Sandra represents management in employment matters as a partner of the global law firm Dentons. She is also a neutral arbitrator for the American Arbitration Association. Sandra has been named one of the Most Influential Women in Bay Area Business by the San Francisco Business Times. She is also a leader of the American Bar Association, the largest professional services organization in the world, and has served on its board of governors and 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, son-in-law Angelos Kottas, and granddaughter Hyonia are also enthusiastic members of the Berkeley Rep family.

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Peet’s Coffee is proud to be the exclusive coffee of Berkeley Repertory Theatre and salutes Berkeley Rep for its dedication to the highest artistic standards and diverse programming. Peet’s is honored to support Berkeley Rep’s
renovation with the new, state-of-the-art Peet’s Theatre. In 1966, Alfred Peet opened his first store on Vine and Walnut in Berkeley and Peet’s has been committed to the Berkeley community ever since. As the pioneer of the craft coffee movement in America, Peet’s is dedicated to small-batch roasting, superior quality beans, freshness and a darker roasting style that produces a rich, flavorful cup. Peet’s is locally roasted in the first LEED® Gold certified roaster in the nation.

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REPORT

Through their various forms of advocacy, the leading figures in *Roe* prove that the pursuit of a better world is not a passive endeavor. Instead, the play exemplifies Berkeley Rep’s mission to engage in an ongoing dialogue of ideas by showcasing the importance of an active approach to the betterment of society, no matter one’s beliefs.

This kind of activism is ingrained in the history and culture of our Berkeley community, not just of Berkeley Rep. Our cognizance of social justice as an important value influences our partnership decisions, along with our programming choices. That’s part of what has made our longtime partnership with Peet’s Coffee, another Berkeley-born organization, such a no-brainer. For decades, Peet’s Coffee has been dedicated to helping coffee farmers and their communities thrive, and Peet’s new initiative, People & Planet™, highlights several long-standing programs which emphasize a commitment to the people and places behind the coffee it roasts.

The People & Planet initiative celebrates social and environmental responsibility by featuring Peet’s Direct Trade and Farmer Assistance programs, as well as certified coffees. As a part of its Direct Trade program, Peet’s regularly visits farms and works directly with farmers to both negotiate prices for top-quality beans and collaborate on initiatives that benefit the wider community. The Farmer Assistance program trains coffee farmers in agronomy, quality, and business skills to help improve their livelihoods. Peet’s Uzuri African Blend, a Farmer Assistance coffee, includes coffee beans from farmers who have participated in these trainings. The trainings have helped these farmers command more favorable prices and also enabled some, through their cooperatives, to invest in their local communities by building schools, installing powerlines, and providing their communities access to affordable food.

People & Planet also highlights Peet’s certified coffees, which have been produced according to specific social, environmental, and economic standards. Certification programs such as USDA Organic, Rainforest Alliance, and Fair Trade recognize the extra efforts coffee growers take to care for their workers and the natural environment. Los Cafeteros, a Fair Trade coffee, includes beans from Las Hermanas, a sisterhood of some 200 women growers in the highlands of Jinotega, Nicaragua. The farmers are a part of the SOPPEXCCA co-op, which has led the way in empowering women coffee growers. Through its Direct Trade and Farmer Assistance programs, and through certification programs, Peet’s Coffee is working to support coffee farmers and care for the environment. In the words of Roastmaster Emeritus and longtime Berkeley Rep patron Jim Reynolds, “Coffee can be a powerful means of doing good.”

As we at Berkeley Rep reflect on how to better the world around us through impactful theatre education programs and thought-provoking programming like *Roe*, our neighbors at Peet’s Coffee remind us of the importance of a vigorous and tireless approach to social justice. By pressing pause on our own lives to dig a little deeper into the history of *Roe v Wade*, we see that the fight for a better world requires action, perseverance, and love (and perhaps a bit of coffee).
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For details visit berkeleyrep.org/support or call Daria Hepps at 510 647-2904.
We thank the many individuals in our community who help Berkeley Rep produce adventurous, thought-provoking, and thrilling theatre and bring arts education to thousands of young people every year. We gratefully recognize these donors to Berkeley Rep’s Annual Fund, who made their gifts between December 2015 and December 2016.

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Maggie Yule
Associate Costume Director/Hair and Makeup Supervisor
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Draper
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Subscription Manager
Laurie Barnes
Box Office Supervisor
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Karen McKinney
Audience Development Manager
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Associate Managing Director/Manager, The Ground Floor
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Bookkeeper
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Director of Technology
Gustav Davila
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Destiny Askin
Desktop Support Specialist
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Yale Management Fellow
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Laura Fichtenberg
Director of Special Events
Julie Cervetto
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Joanna Taber
Institutional Giving Manager
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Special Events Coordinator
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Development Database Coordinator
Shawn Gluck
Development Associate
Kelsey Sakol
Executive Assistant
Jennie Goldfarb

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