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Why do you tell stories?
Which ones are your personal favorites? What is it about those particular tales that you love so much? Do they confirm your worldview, provide some comic relief or dramatic insight? Maybe you feel better after the telling, as if the story itself is a healthy tonic, allowing you to re-visit a wound without experiencing the pain. Or maybe that's the point: to relive the pain to warn yourself of dangers past and still present.
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Does the story change? Do the details become fuzzy? Do you alter or adapt the narrative to accommodate your audience or your self-image? Or maybe the way a story morphs over time is simply a matter of aging: we alter the way we tell it as our needs and desires shift...so that a story acts as a barometer of our internal lives. Which begs the question: where does the truth lie? I've told some stories so many times that I've lost any sense of the original version.

These questions are at the heart of The Last Tiger in Haiti, the provocative new play by Jeff Augustin. Mining the rich tradition of Haitian culture, Jeff introduces us to Krik Krak, the opening salutation that begins the telling of folktales in Haiti. From there we embark on a journey full of dramatic surprises. Set in the devastating aftermath of Hurricane Hanna, we watch as a cluster of young people try to survive by the simple act of telling stories to each other. Which stories they choose and how they perform them takes on enormous significance, and we begin to understand that storytelling, in this context, is a matter of survival. Mr. Augustin, however, is not solely interested in eliciting empathy for people in dire straits. As the play progresses, different perspectives on these stories come to light, and questions emerge about the larger nature of truth and justice.

To illuminate this mysterious landscape, we've brought in director Josh Brody, who has been with the project since its inception at our developmental lab, The Ground Floor. Shortly after the lab, our friends at La Jolla Playhouse expressed interest in continuing to develop the play. Last year we decided to combine our efforts. The result is this co-production, first seen in an exciting production at the Playhouse this past July. It is our great pleasure to welcome the creative team to Berkeley and to share with you our collective passion for the play. We hope you find your own story within the story.

Sincerely,

Tony Taccone
Robert Wilson
Mikhail Baryshnikov
Letter to a Man

The haunting diaries of ballet icon Vaslav Nijinsky are brought to life by Robert Wilson and Mikhail Baryshnikov in this inspired collaboration.

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“This is not about Nijinsky, per se... It is about a troubled man and his relationship with his art, with God, with family, with moral issues.”
—Mikhail Baryshnikov

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Storytelling is at the very core of what Berkeley Rep is all about. We are acutely aware of being part of a tradition that goes back to stories told around the first campfires. Our human impulse to relate, to explain, to make real, and to make sense of our world through storytelling is the connective tissue that makes what we do in the Peet’s Theatre and the Roda Theatre, night after night, part of a larger tradition.

But there is something more that motivates us. As a nonprofit theatre, we find ourselves again and again reaching out to new writers and producing stories that may have been on the edges of other stories in the past, or stories that never occurred to us before. Three seasons ago playwright Marcus Gardley, in The House that will not Stand, unearthed a story about free women of color in 1836 New Orleans, where black Creole women entered into common-law marriages with rich white men. That same season Nina Raine’s Tribes introduced audiences to a deaf man finding his place in a world where everyone needs to be heard. Last season’s Disgraced, by Ayad Akhtar, followed Amir as his carefully constructed life of cultural assimilation came crashing down. And now we welcome you to our campfire again for The Last Tiger in Haiti, Jeff Augustin’s gripping story about a group of modern-day restavek children.

By continuously seeding new plays like The Last Tiger in Haiti and discovering new writers through The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work, we introduce stories that aren’t necessarily on the front pages, but need to find a foothold in the public consciousness. After all, history changes our narratives. Characters on the edge of some stories become the central characters a century later. Seemingly insignificant moments in one narrative become defining moments when the stories are retold for new generations.

It is easy to understand why we were drawn to The Last Tiger in Haiti. It’s a story about storytelling. It’s also a story that many of us have never heard before. Thank you, Jeff Augustin, for sharing this grand tradition and this powerful story with us.

Warmly,

Susan Medak
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My wealth. My priorities. My partner.
For me, few other words in the English language have more power to stop people cold in their tracks than the word “how.” Deep burning questions about solving economic crises, ending systematic racial policies of police brutality, or figuring out how to make the landscape of American theatre more diverse — it can make a fairly straightforward question feel like a 1,000-mile-long journey.

Well, they say that the journey of 1,000 miles starts with a single step. For me, that first step was the one out of my seat after I performed in a student matinee of Party People here at Berkeley Rep two years ago. Getting to share that show eight times a week with packed houses of Berkeley Rep patrons and subscribers was incredible — but sharing that piece with high school students, who are essentially the living legacy of the work done by the Black Panthers, was utterly life changing.

What struck me most about the questions and responses to the revolutionary piece penned by universes and helmed by Liesl Tommy was the fact that many of the students didn’t recognize that this was theatre. They knew about Shakespeare, Arthur Miller, and even August Wilson and Lorraine Hansberry, but this unique brand of visceral storytelling about a subject so immediately relevant left them at a loss for words.

A few weeks before we opened the show, we were incredibly fortunate that Ericka Huggins, a core member of the Black Panther Party and founder of its New Haven chapter, agreed to have lunch with the Party People cast and crew. She talked to us for well over an hour about things we knew and things we didn’t: about her husband’s murder at UCLA by a member of the US Organization and the FBI’s involvement, and about her personal moments of quiet reflection while in a jail cell.

After sitting at that table in utter awe of her bravery, heart, and wisdom, I asked the biggest three-letter question I knew how to ask: “How?” How did they know what to do, to seismically change the landscape of not only their communities but the entire world. Her answer was simple. She looked me square in my teary eyes and said, “I didn’t want them to write ‘She Talked About It’ on my gravestone.” Then she flashed me a knowing smile and went on to answer more questions. That sentence kept ringing in my ears...that sentence still echoes in my consciousness today.

So, fast forward to that first step I took out of my chair after that student matinee — I did not want them to write “He Talked About It” on my gravestone either. So, I put all of my brainpower toward tackling that three-letter question. How do we open the doors of theatre for young people of color by showing them that their lives, their stories are essential to the growth and continuing relevance of this art form we love so much? How do we show young people of color in this country that theatre is not just about the continuing presentation of stories about the straight, white, cis-gendered male hegemony? The answers to those questions were not immediately available, and there weren’t many high-profile examples of other people’s answers to those questions, so I had to take a few more steps on that 1,000-mile journey and create something.

That something was the Young Writers of Color Collective (or YWoCC).

YWoCC aims to permanently alter the American theatre landscape by infusing it with young writers who will hone their skills as playwrights and as artists-activists. They will do so through a yearlong playwriting apprenticeship here at Berkeley...

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Rep, which culminates with a presentation of their work during The Ground Floor’s Summer Residency Lab, and will embrace that anointing by creating work that speaks to them and their world, opening the doors of theatre to those who never saw themselves as theatre-goers or theatre makers.

And as is true with any big moment of change in history, it’s never accomplished alone. It is the product of much collaboration. Many thanks are due to Madeleine Oldham and to the entire Berkeley Rep staff for believing in this project and to the Bay Area high school teachers and principals who encouraged their students to apply.

The first cycle of YWoCC (the first of very many, we hope) will begin this fall, just as I begin performances in The Last Tiger in Haiti, and I have no idea how far the ripples of this project will reach. Who knows? Next summer, the next Jeff Augustin, or Marcus Gardley, or Julia Cho, or Lin-Manuel Miranda may come out of the program. What I do know is that Berkeley Rep has, with the launching of this project, taken some significant steps towards revolutionizing the landscape of the American theatre by creating a generation of artists who believe that their lives matter, their stories matter, and the world will be better for having seen and heard them.

And now, still with many, many more miles to go, there are seven more very important steps that are now part of the journey, the first YWoCC participants: Camilla, Kayla, Alona, Marie, Malik, Gabe, and Luis.

I can’t wait for them to change your life the way they’ve already changed mine.

Reggie D. White and Berkeley Rep are participants in the Fox Foundation Resident Actor Fellowships, funded by the William & Eva Fox Foundation and administered by Theatre Communications Group, which has made YWoCC possible.
Theatre in the Bay Area has so greatly benefited from the humble generosity of local aficionados Leigh and Ivy Robinson, who passed away in 2016 and 2015, respectively. To help the tradition of live theatre continue to thrive beyond their own lifetimes, the Robinsons took a unique step in 2013 by creating the Charles Dean Award, an annual recognition of an extraordinary Bay Area actor. Accompanied by a $10,000 check, the award gives dedicated actors a financial boost that can help them pay down a mortgage, buy a new car, or save for retirement. The award is given at Theatre Bay Area’s annual award ceremony and is administered by Berkeley Rep. After its initial creation through a gift made in their lifetimes, the Robinsons ensured the award’s longevity for another 25 years by naming it in their estate and joining Berkeley Rep’s Michael Leibert Society of dedicated supporters who have made planned gifts to the Theatre.

Infamous for their 10,000+ word holiday newsletters detailing their every adventure and fascination, Ivy and Leigh lived life to the fullest, actively and wholeheartedly engaging with anything that brought joy to the people closest to them and the community at large. Like their newsletters, theatre was a way for them to reconnect with friends. Avid travelers and opera-lovers, they invited friends on trips to see productions of Wagner’s four “Ring” operas around the world (and ultimately saw the opera 14 times). A bit closer to their home in El Cerrito, they made a ritual out of going to Berkeley Rep, always buying two pairs of tickets so that they could bring friends, and always eating at Picante restaurant beforehand.

When Leigh’s health was failing and their niece Deborah offered to give him a list of movies and TV shows to watch in the comfort of his own home, he stopped her before she could name one title, saying it was not the same. Nothing could compete with live theatre for the Robinsons, as they drew inspiration from the captivating relationship between the actor and the audience.

To quote Deborah, “For Leigh and Ivy, it was always about giving.” An entrepreneurial couple without children, the Robinsons unfailingly supported nonprofits over the course of their lives, never once seeking recognition. Managing Director Susan Medak said, “The Robinsons thought of philanthropy as a means of sustaining something that they loved, as opposed to a strategic means of affecting change.” Their philanthropy was in many ways informed by passion and a desire to help others discover the cultural experiences that defined their relationship. After spending their lives travelling the world (on a strict budget in the early years of their marriage), they donated funds to Hosteling International to allow young people to explore the world on the cheap. Making an incredible impact through her gentle warmth and leadership, Ivy’s volunteer hours with youth homes numbered in the thousands. As lovers of everything from the opera to new plays, they gave generously to many theatres in the Bay Area and never failed to see a show, even if it was rumored to be bad. The Robinsons left a legacy through their philanthropy that is marked by its breadth and ardent intentionality.

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With two of their greatest loves being the East Bay and the performing arts, the Robinsons had supported Berkeley Rep consistently since the mid-’80s. They admired both the Theatre’s commitment to producing daring work that highlights a diverse array of human experiences and those actors who chose to continue telling stories to Bay Area audiences rather than moving to potentially more lucrative careers in New York and Los Angeles. The Robinsons asked for the Charles Dean Award’s certificate to include a quote from President Theodore Delano Roosevelt: “The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs, who comes short again and again, because there is no effort without error and shortcoming.” The Charles Dean Award reflects their deep appreciation for hard work that benefits the broader community — something that has, since their meeting in San Francisco in 1963, been central to their relationship.

Seven months after their 50th wedding anniversary, Ivy passed in early 2015. After her passing, Leigh continued to operate their businesses (including renting out Airstream trailers in wilderness areas of Northern California to share his love for the California pines) and even trained for the San Francisco-to-Los Angeles AIDS/Lifecycle bicycle ride. However, he was only able to finish the first day of the ride due to a scheduled surgery for his failing pancreas. Leigh passed in June of 2016. The Robinsons’ warm spirits are no doubt missed by those close to them and the communities they loved, but their legacy lives on through their deeply meaningful philanthropic efforts.
Dive deeper with a docent

BY KAREN MCKEVI TT

To inspire you to dive deeper into the worlds of the plays at Berkeley Rep like *The Last Tiger in Haiti*, we provide a bevy of creative content from the in-depth articles in this magazine and behind-the-scenes videos on our website to the fun and informative facts mounted on the bathroom stall doors.

Some of our more dynamic activities are those provided by our docents. Now in its 10th year, our volunteer docent program includes free pre-show talks, post-show discussions, and even off-site presentations at libraries, senior residences, and community centers around the East Bay.

“We’re always striving to engage our audience in a dialogue of ideas,” says Managing Director Susan Medak. “Our docents consistently create fascinating talks and moderate lively discussions where everyone has a chance to be heard.”

Eager audience members gather at Berkeley Rep at 7pm on Tuesdays and Thursdays for the pre-show talk and discover the context for the world of the play; learn something about the playwright, director, actors, and other members of the creative team; and take away a few things to think about as they watch the play. Each talk includes plenty of time for questions and answers.

“We hope audiences leave the pre-show talk with an enhanced interest in the play and that they get excited about seeing it,” says Selma Meyerowitz, who’s been part of the docent program since 2007.

After each matinee, audience members gather for the post-show discussion, where they get to talk about what they’ve just seen. “The most rewarding part of the post-show discussions is we get to hear what the audience thinks,” says Selma. “People want to talk, and we’re constantly posing questions. If we get opposite opinions, all the better.”

“The mood of each show’s discussion changes based on the type of production as well as the tenor of its content,” adds Matty Bloom, who has been part of the docent program since 2011. “*Disgraced* [from our 2015–16 season] resulted in a very high audience discussion turnout, where the audience’s need to debrief together was palpable. For a delightfully entertaining show like *Treasure Island*, discussions were much lighter. There’s always something for everyone at docent post-show discussions, since it’s a time for people to say or ask about whatever’s on their mind.”

For more information about docent events, visit berkeleyrep.org/events.

If you’d like to join the docent program, email docents@berkeleyrep.org.
The Ground Floor sent 18 projects out into the world after the 2016 Summer Residency Lab, a record high number. While we are already hard at work planning the 2017 Summer Residency Lab, we thought it would be a good time to take a look back at what went on this past summer.

Poetry received some extra love this summer, with three projects exploring it in different ways. Powerhouse ensemble universes continued constructing their work in progress about the unpublished poetry of August Wilson. Lisa Peterson and Todd Almond furthered their collaboration on The Idea of Order, a musical inspired by the work of Wallace Stevens. (This project began in 2013’s Summer Lab, and has since evolved into a three-way co-commission among Berkeley Rep, La Jolla Playhouse, and Seattle Rep.) And poet Josh Lefkowitz told a long-form story by performing his own work, using individual poems as building blocks to evoke a larger narrative.

The storytelling among this group of artists reached around the world. Kitka brought their exploration of Eastern European vocal traditions to a collaboration with choreographer Erika Chong Shuch. Dipika Guha shared the story of Tomomi, a Japanese woman whose arrival in America coincides with the first wave of West Coast Japanese internment. Joining us from London’s Royal Court, director Chris Campbell worked with Mia Chung on the very beginnings of a play about translation. And Lauren Yee dove into the world of the 1960s Cambodian rock-and-roll scene on the eve of the Khmer Rouge’s reign and subsequent genocide.

Other artists investigated the lives of public figures. Amy Staats posed the question of what really happened the night of the 1996 MTV Video Music Awards between David Lee Roth and Eddie Van Halen. The relationship between Anaïs Nin and her father featured in Jen Silverman’s play with music. Eisa Davis used Harlem Renaissance artists as a loose jumping-off place to explore how and if black women can escape the performance of themselves.

Playing with form proved of interest to Lileana Blain-Cruz and Susan Soon He Stanton, who began to make a site-specific, interactive piece about what intimacy means to us today. Photographs served as the starting point for Aaron Landsman’s nonlinear experiment about memory.

And themes of great import featured prominently in plays by Megan Cohen (does the American Dream have a dark side?), James Magruder (can a person really change?), Josh Kornbluth (how do we make peace with our own mortality?), Erin Edens (can we ever really cope with loss?), Joe Waechter (where are the connecting points between sexuality, masculinity, and sport?), and Tori Sampson (what does the tension between body and soul look like?). You know — small stuff.

Some projects have clear next steps already lined up, while others are enjoying some digestion and reflection time. We look forward to following the development of all of these juicy ideas, and can’t wait to see some of them eventually come to life in full-fledged productions.
“Many South Asians suffer heart attacks in their 30s and 40s. We need to treat the risk factors they develop even earlier in life.” —RAJESH DASH, MD, PHD, CARDIOLOGIST

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In 2013, Berkeley Rep’s Ground Floor received an application to our Summer Residency Lab from playwright Jeff Augustin. The proposed project was titled, Krik? Krak! or The Last Tiger in Haiti. Jeff hadn’t written anything yet at that point — the play only existed as an idea, but he knew he wanted to create something about the intersection between storytelling and abuse. We jumped at the chance to work with him, and invited him to spend two weeks with us as he started to build the world of this play.

He wrote enough pages to approximate a first act, and we had a very informal reading at the end of Jeff’s residency. Few of those original pages survived to the next draft, but they served as a springboard for the story to emerge.

La Jolla Playhouse then invited Jeff and this project to be part of their DNA New Work Series. They held the first public reading of the play, and got so excited about it that they requested to produce the show after only a first draft, which is very rare. (Normally a play takes a few drafts for it to grow into its skin and feel ready for a full rehearsal process.) La Jolla reached out to Berkeley Rep, and we agreed that a world premiere co-production was a happy plan indeed.

The play ran in La Jolla during the summer of 2016, and the title was streamlined to The Last Tiger in Haiti. Much was learned during that process, and the show went back into rehearsal for two weeks in Berkeley immediately preceding its run in the Peet’s Theatre. Jeff and director Joshua Kahan Brody made some adjustments and refinements based on what they gleaned from their time in La Jolla, and the play has continued to bloom and deepen. Shortly before it opened in Berkeley, the script won the Rella Lossy Playwriting Award, and hopefully this beautiful play’s journey is only just beginning.

Over a lunch break during rehearsals in San Diego playwright Jeff Augustin and director Joshua Kahan Brody sat down for a conversation with La Jolla Playhouse’s director of new play development Gabriel Greene.

Jeff, what was your inspiration for writing The Last Tiger in Haiti?

JA: I became fascinated with the “Krik? Krak!” traditional form of Haitian storytelling. And also, the question of how we use stories to heal ourselves — not as a single person, but how do we tell stories as a group to heal ourselves? As a storyteller and an audience member, what are our obligations to each other? What is happening between us?

Was “Krik? Krak!” storytelling something you grew up with? What are some of the rituals or gestures of those kinds of stories?

JA: I’m just going back from my experience at home [growing up in Miami], so I don’t know if it’s Haitian, or if it was just my mom trying to entertain us as children. We’d sit on the floor, or in a circle. We would light candles, though I’m pretty
sure that was just my mom being like, “Let’s make this fun!” We would take turns performing, grabbing random objects and getting creative in telling these stories. It was family time. For me, storytelling is home. Even if you’re not in your house, not with your family, it feels very home-like, very comfortable.

JKB: Largely, I think that people try to heal and find love through the ways in which we tell our story. I have always loved the thought that within your family, storytelling was a very real, though non-physical, way of creating a home.

JA: My initial impulse was to write about abuse. The initial idea, that I pitched to Berkeley Rep’s Ground Floor Summer Residency Lab, was about these three kids in Orlando who all came from these abusive homes, and were friends in high school. They’d tell all these violent folktale stories and they would put their parents — or whoever their abuser was — as the villain; it became this form of escape for them. Then, 30 years later, one of them reunites the group because he has just killed his former abusers, and now he wants the other children to do it too. In Berkeley, I wrote 45 pages of this original idea. Then I heard it aloud with a group of actors — including Reggie White, who is in our cast — and what I’d written felt very forced.

And now your play ends up connecting those same questions about storytelling and healing to the subject of Haitian restaveks. How did you get there?

JA: I happened to read this article in the New York Times about restaveks, and I wondered why no one is talking about this. I asked my mom and she said, “There was no reason to tell you because no one in our family was a restavek; it’s not something we partook in.” You know, it was like asking about one of many things that can exist in a country. I realized later that this story really wanted to be set in Haiti, and the restaveks were still on my mind. I was thinking about escape, about never being allowed to be children.

Earlier we talked about storytelling as a very comfortable kind of thing — a way to affirm or celebrate the home — but then there’s also this idea of storytelling as an escape; that one way of escaping a harsh reality is to tell a different story.
JA: I think “escape” is about “creating what I wish my life was.” These kids want a real sense of home and family, so for that to be a reality they have to create it in another form. I’m also interested in how we love people who abuse us. It’s easy to assume, “Oh, you were abused, you must hate this person.” But it’s a complicated web, especially since they’re kids. “You bring me anxiety and fear, but at the same time I want you to love me and I need that love.”

JKB: You learn what you learn based on your environment. How do you receive love if what you’re getting from a parent in your childhood is physical, emotional, and sexual abuse? How do we deal with the hole that that leaves? How do we continue to love people who have broken us? It’s a big, beautiful question to ask in the world and also one that is being asked in the play.

You two met during grad school at UC San Diego several years back, and have been friends and collaborators ever since. What makes your collaborative process work so well?

JKB: Jeff writes these beautiful things that are poetic and muscular and sensual. There is violence in it but also a stillness. Our collaboration is based mostly from the fact that I really trust Jeff. It’s a very easy way of working. It’s not that it’s without conflict or disagreement, but there is a basis of a lot of trust and love.

JA: It’s mutual. I feel that I can bring in a scene or try something and I trust that whatever he’ll say will open me up, free me.

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Are there things by which you feel bound?

JA: Back when I first started thinking about this play, I was reading a book of essays by Edwidge Danticat called Create Dangerously. Her first novel, Breath, Eyes, Memory, was about Haitian women, and in the book the mother repeatedly tests her daughter’s virginity. A lot of people in the Haitian community were in an uproar: “this is going to represent all Haitians!” So in this book of essays, Edwidge went into this spiral—asking herself, what right does she have to tell these Haitian stories, because she left when she was 12. I started thinking: what right do I have to tell these stories? I don’t fear critics as much as I fear other Haitians watching the show. I’m always worried that I’m not getting something right.

How do you reconcile being a writer of Haitian descent who feels a gravitational pull towards Haiti in your work, and also that worry about whether your stories will be perceived as authentic?

JA: I’ve come to the conclusion that I am talking about a very particular experience; I’m talking about Haitian lives the way I experienced it growing up. So if someone else’s experience is different than my childhood, I just remind myself that I’m not here to represent Haiti; I am not the Haitian playwright. It’s not my job to be that. Everyone has a different life, they might see something different. Also, I call my mom for advice about everything: “Mom, does this make sense, can I do this?” [laughs]
“Born of no one, belonged to no one:”
The complicated history of Haitian restaveks

BY SARAH ROSE LEONARD

The characters in Jeff Augustin’s *The Last Tiger in Haiti* live in an unstable, frightening world. They are restaveks: child domestic servants, whose status amounts to slavery in many cases. Currently, restaveks number around 300,000–500,000 and largely reside in the slums of Port-au-Prince, Haiti’s capital. The conditions of their servitude are wrapped up in the complex existence of Haiti itself.

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Haiti is one of the poorest countries in the world due to a long, nearly continual history of economic and political instability. In 1492, Spain colonized Hispaniola, the island that today is shared by Haiti and the Dominican Republic. Within 25 years, the native peoples of the island were almost entirely eliminated, and in 1502 the Spanish imported slaves from West and Central Africa, giving the land its African population. In 1697, the Spanish kept the Dominican Republic and ceded the other half of the island to France, and the colony of Saint-Domingue was born. Forestry and sugar production industries soared in the newly formed colony and money poured in, but of course, none went to the slaves. Tensions rose continuously, and in 1791 the slaves rebelled and fought to kick out the French. They declared independence in 1804, and the rebellion became the only slave uprising in history to end with the foundation of a new country: Haiti. The uprising is celebrated in Haitian culture to this day.

Sadly, Haiti became a creditor nation almost immediately following the revolution. In 1825 the new Haitian government agreed to pay France 150 million francs to compensate them for their “losses” from the uprising. That payment—which was only possible thanks to loans from European banks—represented ten times the country’s national revenue. In exchange, France agreed to officially recognize Haiti as an independent nation. By the end of the 19th century, around 80 percent of national revenue was devoted to paying debts. Haiti only finished paying off the money owed to France in 1947. This debt continuously crippled their already financially fragile nation.

The U.S. had been eyeing Haiti as a potential location for a naval base in the Caribbean since the mid-1800s. But it wasn’t the only one. By the early 1900s, European powers were vying for control over the region. Haiti was closely tied to France, thanks to the recurring payments, and Germany was also establishing economic ties. The U.S. feared that Haiti’s instability would make it easy for another country to attack, so in 1915, the U.S. invaded first, claiming to be there as a stabilizing force that would ease civil unrest. The U.S. positioned itself as a parental-type figure, but its actions revealed an underbelly of self-interest. One of its first moves was shifting Haiti’s financial reserves to the U.S. and rewriting the constitution to give foreigners land rights on the island. Haitian writer Edwidge Danticat notes, “During the nineteen years of the U.S. occupation, fifteen thousand Haitians were killed. Any resistance to the centralized, U.S.-installed puppet governments was crushed, and a gendarmerie—a combination of army and police, modeled after an occupation force—was created to replace the Marines after they left. Although U.S. troops officially pulled out of Haiti in 1934, the United States exerted some control over Haiti’s finances until 1947.” Many argue that America’s interventionism in Haiti still has not ended.
This unstable financial situation birthed political turmoil. From 1957 to 1986 Haiti was ruled by two terrifying and corrupt dictators: François “Papa Doc” and Jean-Claude “Baby Doc” Duvalier. Both father and son employed an armed militia to violently punish dissenters, and they stole millions of dollars from local and foreign sources alike. Loans acquired during the Duvalier time period were estimated to account for approximately 40 percent of the country’s debt. These funds were used for various fraudulent schemes; the Duvaliers were known for appropriating much-needed foreign aid money. All major social institutions — including political parties, peasant cooperatives, student associations, and workers’ unions — were crushed or infiltrated during the dictatorships. An estimated 30,000 people were killed during Papa Doc’s rule. Since then, Haiti has been controlled by various military dictatorships and democratically elected presidents. Yet even presidents chosen by a democratic process have been formally accused of crimes. Years of brutality and oppression have scarred the political system, and Haiti is still finding its way as a democratic nation.

This history serves as a backdrop for the restavek practice. Slavery and exploitation are deeply rooted in the history of the country. Even though Haiti has been a free nation for centuries and restaveks are officially illegal, little has been done to stop the practice. In 2003 the government passed an act that outlawed placement of children into restavek service and “all forms of abuse, violence, abusive or degrading treatment against children.” However, the act fails to outline any specific legal ramifications and only vaguely alludes to the possibility of judicial action. Former President Jean-Bertrand Aristide has said that the restavek practice is “so ingrained in Haiti that too many people do not even know they are breaking the law.”

The word restavek comes from Creole and French, meaning “to stay with.” Restavek children come from poor families in the country who send their children to live with wealthier families in the city. Yet, the move is more appropriately described as from “poor” to “less poor” than “poor” to “affluent.” Truly wealthy Haitians don’t have restaveks; they have the money to pay a maid. A restavek’s host family is often only slightly better off than the birth family. The expectation is that this small class bump will make all the difference in the world by providing an education; the agreement is that the host family will cover the cost of sending the restavek child to school. That hope doesn’t always materialize, as many restaveks are expected to prioritize their work in the home first.

Even though Haiti has been a free nation for centuries and restaveks are officially illegal, little has been done to stop the practice.
A typical day for a restavek may include 10–14 hours of housework. They begin their day rising before their host family, and go to sleep after them. Many sleep in an improvised tent outside the main house. During the day they cook, clean, wash clothes, clean out chamber pots, and run errands. Restaveks are frequently tasked with fetching water every day as more than two-thirds of Haitians do not have potable water. Some restaveks are expected to walk the host parents’ children to and from school—regardless of whether they themselves are allowed to enter the school’s doors. The labor of restaveks is arduous, and an abusive host family can make the work even harder. There is a widespread culture of physical, emotional, and sexual abuse in these households. A former restavek, Jean-Robert Cadet, wrote an autobiography entitled Restavec about his experience and reported that his “maman” wouldn’t let him speak unless spoken to, or even smile or laugh in her presence. She made him scratch her feet as she drifted off to sleep and kicked him if he fell asleep, saying, “You’re going to scratch my feet until I fall asleep if I have to kick your head off, you son of a whore.” She beat him if he didn’t perform his tasks correctly and never missed an opportunity to insult him. As a result, Cadet suffered great emotional and physical trauma in his developmental years. Without love and time to play, most restaveks’ cognitive development falls behind. Children are often subject to sexual abuse by the male head of house, and girls can be used as concubines for the host family’s teenage boys. Because of this trend, restavek girls are nicknamed “la pou sa,” meaning “there for that.”

More recently, middlemen (koutye, or “intermediary,” in Creole) have cropped up to seek out restaveks. Middlemen can go into the countryside, find a desperate family, and sell their child for U.S. $50. The process is transparent and generally acceptable in Haitian society. A major reason the restavek practice has become so common is the lack of alternatives for a growing number of orphans. According to a 2004 study, a majority of restavek placements occurred within one year of the death of another household member, usually a parent. This became especially true after the devastating 2010 earthquake that killed 300,000 people and left 2.3 million homeless. Orphaned and homeless children became easy prey for traffickers.

There are many organizations that focus on stopping the abuse and freeing children from their servitude, but most groups working on the ground create what the U.N. calls “pockets of change.” The U.N. also believes that the underlying economic causes of the phenomenon make it unclear how any anti-restavek organizations or anti-trafficking laws will be enforced, and whether they will improve the situation for children. However, on an individual basis, change does happen. Former restaveks have spoken or written about their experience, bringing personalized attention to the issue. Jean-Robert Cadet’s moving, starkly written autobiography in particular has received significant global attention. The international humanitarian community has galvanized around this cause, and today the various schools and nonprofits that are dedicated to improving the restavek situation have many success stories.

The international humanitarian community has galvanized around this cause, and today the various schools and nonprofits that are dedicated to improving the restavek situation have many success stories.
Storytelling is a central part of Haitian culture. All over the country, once night has fallen, families gather in their homes to share favorite folklores.

When they are ready to start, the storyteller says “Krik,” an invitation to the assembled to hear the story. “Krak,” the others say, ready to listen. The rules having been established, the stories proceed.

The tales that follow have been passed down from generation to generation through the oral tradition, preserving the narrative traditions brought over from Africa by their ancestors, and forging an ongoing familial bond. But the stories aren’t passively received; the teller actively engages the listeners, who form a call-and-response type of chorus.

Haiti is a country full of contrasts and contradictions, and their folklores are similarly varied. Reality and the supernatural co-exist. Elements of Christianity and Voodoo — both of which are practiced in Haiti, often by the same people — make their way into the stories.

Though the primary function of the folklores is entertainment, the stories are also used to instill values and moral instruction. In her collection of Haitian folktales, Liliane Nérette Louis writes, “When I did something wrong during the day, my mother would wait until evening. Then, in a beautiful folktale, she would convey her message about my wrongdoing.”
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Berkeley Rep
The Last Tiger in Haiti

By Jeff Augustin
Directed by Joshua Kahan Brody

OCTOBER 14–NOVEMBER 27, 2016
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The San Francisco Foundation’s Rella Lossy Playwright Award honors the memory of the late Rella Lossy (1934–1996), a lifelong lover and champion of the American theatre and playwriting.

CAST

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<td>Max</td>
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<td>Emmanuel</td>
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<td>Laurie</td>
<td>Jasmine St. Clair</td>
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PRODUCTION STAFF

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

The Last Tiger in Haiti was developed with support from The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work and the 2050 Fellowship Program at New York Theatre Workshop.

The Last Tiger in Haiti was developed in part at Playwrights Horizons (New York, NY) during Jeff Augustin’s tenure as Shank Playwright in Residence.

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/IBT, IATSE.
Brittany Bellizeare

Brittany is making her Berkeley Rep debut. She has appeared as Camae in The Mountaintop (Northern Stage), Ruby in Seven Guitars (Two River Theatre), in the educational touring show Sunjata Kamalenyia (McCarter Theatre), and the one-act musical Archy & Mehitabel (the Yard). She has participated in various festivals in New York City including the New York International Fringe Festival and 48 Hours in Harlem, and she has performed at the Cell, Gallery Players in Brooklyn, and the Public Theater. Her television credits include Eye Candy (MTV), The Knick (Cinemax), Facing Trauma (Discovery Health), and Carol’s Daughter – Do It Yourself (HSN). Brittany received her MFA from the New School for Drama and her BS in Mathematics from the New School for Drama. Visit brittanybellizeare.com.

Andy Lucien

Andy is making his Berkeley Rep debut. He appeared off Broadway in The Qualms (Playwrights Horizons), City of Conversation (Lincoln Center), and The Last Seder (Theater Three at the Mint). He also appeared in Cry Old Kingdom and 27 Ways I Didn’t Say Hi to Laurence Fishburne (Humana Festival, Actors Theatre of Louisville), Clybourne Park (Dorset Theatre Festival/Barrington Stage), DNA New Work Series (La Jolla Playhouse), and Revenge of a King (Grahamstown, South Africa). Andy’s television credits include Elementary, The Webseries, and BE the Webseries, and he has appeared in the film Seven Lovers. For Karen.

Clinton Roane

Clinton is making his Berkeley Rep debut. He has appeared on Broadway and in London in The Scottsboro Boys. His regional credits include Five Guys Named Moe (Arena Stage, Cleveland Play House), The Scottsboro Boys (Philadelphia Theatre Company – Barrymore Award nomination for Best Supporting Actor in a Musical, The Old Globe, American Conservatory Theater, Ahmanson Theater), Hello! My Baby (Goodspeed Musicals), My One and Only (the Marriott Theatre in Lincolnshire), Dreamgirls (North Shore Music Theatre), and Radio City Christmas Spectacular (Radio City Music Hall). Clinton received his training at CAP21 and his BFA from Howard University. Visit clintonroane.com.

Jasmine St. Clair

Jasmine is making her Berkeley Rep debut. She has appeared at La Jolla Playhouse in Sideways; Skylight Theatre in Dontrell, Who Kissed the Sea; and UC San Diego in Little Children Dream of God (Sula), Cry Old Kingdom (Judith), and In the Red and Brown Water (Shun). She has appeared on television in Shameless and in the film Daddy and Me (Tasha). Jasmine received her MFA from UC San Diego.

Reggie D. White

Reggie appeared in Party People at Berkeley Rep and is the Theatre’s TCG Artist-in-Residence, heading up the Young Writers of Color Collective. He appeared off Broadway in Troll, I & You, For the Last Time, The Snow Queen, and Dogbody. His regional credits include I & You (Merrimack Repertory Theatre), Hundred Days (Z Space), Crime & Punishment (San Jose Repertory Theatre), and The Last Election (San Francisco Mime Troupe). Reggie is the recipient of the Theatre Bay Area TITAN Award, as well as the RHE Foundation’s Artistic Fellowship. He received his education at Cal State Hayward and Atlantic Theater School.

Jeff Augustin

Jeff’s play Little Children Dream of God received its world premiere at the Roundabout Underground, where he was the inaugural Tow Foundation Playwright-in-Residence. His plays have also been produced at Actors Theatre of Louisville (Cry Old Kingdom, Humana 2013; That High Lonesome Sound, Humana Apprentice Anthology 2015), and Western Washington University (Corktown). His work has been developed at Eugene O’Neill Playwrights Conference, The Ground Floor at Berkeley Rep, American Conservatory Theater, and Seattle Rep. Jeff was the Shank Playwright-in-Residence at Playwrights Horizons. He is an alumnus of the New York Theatre Workshop 2050 Fellowship and a member of the Rita Goldberg Playwrights Workshop at the Lark and the Working Farm at space on Ryder Farm. Jeff is currently under commission from the Roundabout Theatre, Manhattan Theatre Club, and Actors Theatre of Louisville. He received his BA from Boston College and his MFA from UC San Diego.

Joshua Kahan Brody

Joshua’s recent directing work includes The Last Tiger in Haiti (La Jolla Playhouse); King of the Yees at New Stages (Goodman Theatre); True Believer (TheaterLab, New York); Fourteen Flights (Award for Excellence in Directing, New York International Fringe Festival); Pericles and Medea (University Of Missouri, Kansas City); Titus Andronicus, Little Children Dream of God, The Dybbuk, The Santa Barbarians, and A Man, His Wife, and His Hat (UC San Diego). He has developed work all over the country including at Atlantic Theater Company, New York Theatre Workshop, Ojai Playwrights Conference, Playwrights Foundation (San Francisco), Playwrights Horizons, and South Coast Repertory. He is co-founder of the Trip, a San Diego-based performance group, for which he recently directed Three Plays in a Tattoo Shop. In 2017 he will be directing King of the Yees at the Goodman Theatre and Center Theatre Group. Joshua is the recipient of a 2015 Princess Grace Award and received his MFA from the UC San Diego Department of Theatre & Dance and his BA from Yale University.

Takeshi Kata

Takeshi’s New York credits include Through a Glass Darkly, Storefront Church, and The Intelligent Design of Jenny Chow (Atlantic Theater Company); and Adding Machine (the Minetta Lane Theatre). He has designed work around the country at Boston Court, Alley Theatre, American Players Theatre, Dallas Theater Center, Geffen Playhouse, Goodman Theatre, Hartford Stage, the Kirk Douglas Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, the Old Globe, Steppenwolf Theatre, and Yale Repertory Theatre. Takeshi has won an Obie Award and has been nominated for Drama Desk, Ovation, and Barrymore awards. He is an assistant professor at USC, School of Dramatic Arts.

Dede Ayite

Dede’s off-Broadway credits include Marie & Rosetta (Atlantic Theater Company), The Royale (Lincoln Center Theater), Ugly Lies the Bone (Roundabout Theatre Company), brownsville song (b-side for tray) (LCT3), and Toast, Urban Retreat, and Manahatta (the Public Theater). Select regional credits include The Wiz (Oregon Shakespeare Festival), Detroit ’67 (Center Stage/Detroit Public Theatre), Between Riverside and Crazy (Studio Theatre), The Blood Quilt (Arena Stage), Marie Antoinette (Steppenwolf Theatre, 2015 Jeff Award recipient), Stagger Lee (Dallas Theater Center),
The CA Lyons Project (Alliance Theatre), Five Guys Named Moe (Arena Stage/Cleveland Play House), A Raisin in the Sun (California Shakespeare Theatre), The Piano Lesson (Yale Repertory Theatre), and The Music Man in Concert (Two Rivers, New Jersey Performing Arts Center). Dede received her MFA from Yale School of Drama.

Alexander V. Nichols
LIGHTING DESIGNER

Alex has designed more than 30 productions for Berkeley Rep. His Broadway credits include Wishful Drinking, Hugh Jackman — Back On Broadway, and Nice Work If You Can Get It. His off-Broadway productions include In Masks Outrageous and Austere, Los Big Names, Horizon, Bridge & Tunnel, Taking Over, Through the Night, and In the Wake. Alex has worked at regional theatres throughout the country, including American Conservatory Theater, Mark Taper Forum, National Theatre of Taiwan, Oregon Shakespeare Festival, and La Jolla Playhouse, among others. His dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet; lighting supervisor for American Ballet Theatre; and resident visual designer for the Margaret Jenkins Dance Company since 1989. His designs are in the permanent repertory of Margaret Jenkins Dance Company since 1989. Nicholas is thrilled to be working with Berkeley Rep and La Jolla Playhouse. His LJP credits include Kingdom City, The Astronaut Farmworker, Suzette Who Set to Sea, and A Lonely Boy’s Guide to Survival (and Werewolves). He is currently assistant professor of sound design in the School of Theatre and Dance at Kent State University. Nicholas received his MFA in Sound Design for Theatre and Dance from University of California, San Diego. Visit drashner.com.

Nicholas Drashner
SOUND DESIGNER

Nicholas is thrilled to be working with Berkeley Rep and La Jolla Playhouse. His LJP credits include Kingdom City, The Astronaut Farmworker, Suzette Who Set to Sea, and A Lonely Boy’s Guide to Survival (and Werewolves). He is currently assistant professor of sound design in the School of Theatre and Dance at Kent State University. Nicholas received his MFA in Sound Design from the School of Theatre and Dance at Kent State University. Nicholas received his MFA in Sound Design for Theatre and Dance from University of California, San Diego. Visit drashner.com.

Cookie Jordan
HAIR & WIG DESIGNER

Cookie’s Broadway credits include Eclipsed, Side Show, After Midnight, Fela, and A View from the Bridge. Off-Broadway credits include Familiar, Eclipsed, Hir, Cloud Nine, Skeleton Crew, Gloria, Liquid Plain, Hurt Village, and An Octo-roon. Cookie has also designed for Side Show (Kennedy Center and La Jolla Playhouse), Fela (national tour and European tour), and Dirty Dancing and Flash Dance (national tour). Cookie is the makeup designer for NBC’s The Wiz Live.

Chantal Jean-Pierre
DIALECT COACH

Chantal is thrilled to work with La Jolla Playhouse and Berkeley Rep on such an amazing story. A few of her coaching credits include Roundabout Theatre Company (Little Children Dream of God), Here Art Center (Last Day), McCarter Theatre (Sunjata Kamalenya), George Street Playhouse (39 Steps), Playwrights Realm (Five Second Chances), Classical Theater of Harlem (Romeo & Juliet and Dream on Monkey Mountain), Minetta Lane Theatre (Thunder Knocking at the Door), and Red Carpet Theater (For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf). Chantal is also a professional actress; visit chantaljean-pierre.com for more about her acting career.

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 CenterStage in Baltimore, she produced the First Look reading series and headed up its young...
Christine D’Amore

STAGE MANAGER

Christine’s New York City credits include the Public Theater, Lincoln Center Theater, and the Signature Theatre. At the Encores! series at New York City Center she worked on God Bless You, Mr. Rosewater; Runaways; Do I Hear a Waltz?; 1776; Cabin in the Sky; Zorba; Paint Your Wagon; Lady, Be Good; Pump Boys and Dinettes; Faust; tick, tick...boom!; and A Bed and A Chair. Her Broadway credits include The Color Purple and Les Misérables. Christine has worked regionally at Westport Country Playhouse and Hartford Stage.

La Jolla Playhouse

CO-PRODUCER

The Tony Award-winning La Jolla Playhouse is internationally-renowned for creating some of the most exciting and adventurous work in American theatre, through its new play development initiatives, its innovative Without Walls series, artist commissions, and residencies, including BD Wong, Daniel Beatty, and Kirsten Greenidge. Currently led by Artistic Director Christopher Ashley and Managing Director Michael S. Rosenberg, the Playhouse was founded in 1947 by Gregory Peck, Dorothy McGuire, and Mel Ferrer, and reborn in 1983 under the artistic leadership of Des McAnuff. La Jolla Playhouse has had 26 productions transfer to Broadway, garnering 35 Tony Awards, among them Jersey Boys, Memphis, The Who’s Tommy, Big River, the upcoming Come From Away, as well as Billy Crystal’s 700 Sundays and the Pulitzer Prize-winning I Am My Own Wife, both fostered as part of the Playhouse’s Page To Stage Program. Visit LaJollaPlayhouse.org.

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 Tony 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 collaborated with 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 Gone 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 of 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. Peter also helped Alex Timbers develop Rocky the Musical, The Last Goodbye, and the cult classic Dance Dance Revolution the Musical. Other favorites include working with Edward Albee to remount The Sandbox and The American Dream at their original home at the Cherry Lane Theatre, working on Little Flower of East Orange directed by the late Philip Seymour Hoffman, and being a part of the development team for The Ride, an interactive four-mile traveling performance in the heart of Times Square. 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.

**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 Spjogren. Amy received her MFA from Brandeis University, where she was also an artist in residence. She has been an audition coach to hundreds of actors and a presentation/communication coach to many businesspeople. 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. Prior to working at Berkeley Rep, she was an intern at Playwrights Horizons in New York. 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.
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, Euridice, Hydriotaphia, and Mad Forest. He has also worked with the Barbican in London, the Huntington Theatre Company, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, the Public Theater and Second Stage Theater in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

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 TerraVia (Nasdaq: TVIA, terravia.com), a next-generation food, nutrition, and specialty ingredients company that harnesses the power of algae. Roger is chairman of the board of CoolSystems, a

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medical technology company, and chairman of the board of trustees for the Mathematical Sciences Research Institute. He is a member of the UC Berkeley Engineering Dean’s college advisory board; 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. Roger also leads the Mosse Art Restitution Project, which searches for family art illegally confiscated during Germany’s Third Reich. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three college-age children.

Frances Hellman & Warren Breslau
LEAD SPONSORS
Warren and Frances are avid watchers of live theatre, which includes Berkeley Rep and an annual pilgrimage to London’s West End. Having loved Berkeley Rep for years, they are thrilled to sign on as sponsors of The Last Tiger in Haiti. They are very proud of the cutting-edge exceptional theatre that Berkeley Rep continuously produces. Frances’ day job is as professor of physics and dean of mathematical and physical sciences at UC Berkeley, and Warren is a machinist and welder at 5th Street Machine Arts.

Karen Galatz & Jon Wellinghoff
SPONSORS
Jon and Karen are proud supporters of Berkeley Rep. Karen is a member of the company’s board of trustees, and Jon has been helping the Theatre advance its green initiatives in all its buildings. They are particularly pleased to sponsor The Last Tiger in Haiti both for its powerful use of storytelling and because the play was developed in The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work. Former Chairman of the Federal Energy Regulatory Agency, Jon is chief policy officer for SolarCity, the nation’s largest provider of energy services, headquartered in San Mateo. Among its primary services, the company designs, finances, and installs solar power systems. Karen is an award-winning journalist and writer. Look for her blog Wh[es of the Middle Ages. Long-time residents of Nevada and Washington, D.C., they now happily call Berkeley home. Jon and Karen have two children.

Jack Klingelhofer
SPONSOR
Jack is the founder and former owner of an information technology company located in the East Bay since 1981, and he is pleased that its success has allowed him to contribute to his other passion, the East Bay arts scene. As a long-term subscriber, Jack is excited to support the creative excellence at Berkeley Rep, whose performances have meant so much to him over the years.
The San Francisco Foundation: Rella Lossy Playwright Award
The San Francisco Foundation’s Rella Lossy Playwright Award honors the memory of the late Rella Lossy (1934–1996), a lifelong lover and champion of the American theatre and playwriting. Dr. Frank Lossy endowed this award in honor of his late wife, Rella, who published several plays, served as the theatre editor of the Bay Area Review, and was a founding member of the San Francisco Bay Area Theatre Critics Circle. She was also an actress, published poet, and great supporter of the arts in Bay Area. The award is given annually to one emerging playwright and their world premiere play. One half of the $5,000 award is given to the playwright and the second covers production costs of the play. Find out more at sff.org.

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Medical consultation for Berkeley Rep provided by Cindy J. Chang MD, UCSF Assoc. Clinical Professor and Steven Fugaro, MD.
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For more information on becoming a member, visit our website at berkeleyrep.org/mls or contact Daria Hepps at 510 647-2904 or dhepps@berkeleyrep.org.

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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. Scripts are available in the box office.

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.

Tickets/box office
Box office hours: noon–7pm, Tue–Sun
Call 510 647-2949
Click berkeleyrep.org anytime
Fax: 510 647-2975

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For anyone under the age of 30, based on availability. Proof of age required. Some restrictions apply.

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Subscribers may exchange their tickets for another performance of the same show—for free (no fees)! Online or by phone.

Nonsubscribers may also exchange their tickets, but an exchange fee and reasonable restrictions will apply, by phone or in person only.

All exchanges can be made until 7pm the day preceding the scheduled performance. All 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.
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