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THE BERKELEY REP MAGAZINE
2016–17 · SPECIAL PRESENTATION

The Berkeley Rep Magazine is published at least seven times per season.
For local advertising inquiries, please contact Pamela Webster at 510 590-7091 or pwebster@berkeleyrep.org.

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“DRIED UP AND CREEPY AND OLD AND BRITTLE AND UNATTRACTIVE AND YOU’RE DONE”

AN INTERVIEW WITH SANDRA TSING LOH AND LISA PETERSON

BY SARAH ROSE LEONARD
The radio host, solo performer, writer, and comedian Sandra Tsing Loh published her autobiography about her midlife crisis, *The Madwoman in the Volvo: My Year of Raging Hormones*, in 2014. Loh details how her established lifestyle fell to pieces, skewers traditional views of marriage, and redefines what it means to be menopausal. After writing the book, she and Berkeley Rep Associate Director Lisa Peterson adapted Sandra’s material into an original theatre piece; it was developed at the Sundance Institute Theatre Program and premiered at South Coast Repertory in January 2016. Here, in an interview with Berkeley Rep’s Literary Manager, Sarah Rose Leonard, the collaborators discuss their rehearsal process and unpack what it means to be a woman of a certain age.

How did you two first meet?

Lisa Peterson: We met at the Mark Taper Forum in Los Angeles, where I was working at the time. We didn’t work together, but there was a new work festival where Sandra was doing one of her solo pieces. For this project we were really put together by Sundance. They’d invited Sandra to the lab at Massachusetts Museum of Contemporary Art (Mass MoCA). When was it, Sandra? The winter of...

Sandra Tsing Loh: The winter of 2014...

LP: Yeah, two years ago. At the time Sandra had written the book, but it had not been published yet. You also wanted to turn it into a theatrical piece. So Sundance put Sandra and me and a wonderful dramaturg named Janice Paran together in a gallery space for about a week.

STL: I’d done many solo pieces in my 30s and early 40s. Then I had a midlife blowup and left theatre for a few years. I came back to it as a 51 year old, in this midlife moment. I think about the writer Kate Braverman—she has this anecdote about being a 26 year old smoking a cigarette and then you turn around for a match and you’re 34 [laughter]. I was like 36 and doing my thing and then I turned to get another latte, and then I was 51. You know, what happened?! So I realized at that point in terms of turning the book into a play, I didn’t know how to do it in my earlier mode of solo performance. I’d done like six different solo pieces and I felt I’d just done them every which way: here’s some linked stories, here you’re going to do some characters, you’re gonna do a monologue. I had literally no idea how to transform this book into a theatre piece. So it was Philip Himberg (artistic director of Sundance Theatre Institute) who took the piece and said, “You need Lisa Peterson!” Lisa is excellent at creating original work and shaping pieces to be dramaturgically sound. She sat with the material and sort of outlined it on a napkin.

How did you two first meet?

LP: I’m pretty sure it was you who’d had the impulse of having friends with you onstage. You were less interested in being the only person out there telling your own story; you thought it might be fun to have a couple of bandmates and from that came the question of, well okay, what would they do? And because it was a Sundance lab, there were other projects rehearsing at the same time and so we were able to just go to wonderful actresses and say, “Hey, can you just stop by for an hour or so and read this with Sandra?” By the end of the week, I started realizing, oh, there are these trios of women in Sandra’s life. She’s got two daughters, she’s got her mother and her sister, and so I started to realize I could think of those two women as iconic figures in Sandra’s life. I think of you guys as a band, and I think of the stories as songs in a set.

I’ve heard the play described as a cross between a traditional play, stand-up, and performance art, all of which Sandra has done. Do you feel like there’s a genre for this piece?

STL: I don’t know! I think what Lisa’s saying about music is right: there’s definitely conscious choices about pacing and rhythm. I’ve also always really admired going in and out of a presentational style. My costars Caroline and Shannon might ask, “Am I looking at you, am I looking up, are we in the scene, are we dictating the scene?” Lisa has been very precise in the direction. So there’s all these internal determinations of when the action is going out to audience and when it’s going inward, which is fun to perform.

I’m a humor monologist rather than an actor, and instead of listening and reacting in the moment to another actor, I’ll just wait for them to stop speaking so I can speak [laughter]. Monologists don’t think about scene partners! The other characters are the audience; your timing is based on their reaction. So when monologists go into the acting world they tend to cut people off. As a humor monologist you always want the audience to like you, and Lisa is really mindful of that. She’ll say, “Don’t go to the likable, play it for the laugh, don’t make it warm; don’t soften it. You’ve gotta be really tough this moment because otherwise we’re not gonna get the right feeling.”

LP: That’s also because the content of this piece is very frank. And it’s not all pretty. So it’s important in this piece, every once in a while, to not worry about being liked. The humor comes from the frankness, don’t you think?

STL: Yeah, and I’ve been pushed to go places that I would never have dreamed would be in a show. I just laugh my way through, and oh my god, I cry my way through.

“...the content of this piece is very frank. And it’s not all pretty.”

—Lisa Peterson
Why do you think talking about menopause in particular has served as an opening to talk about deeper aspects of your life?

STL: Almost one in every two American women is menopausal now. That means that almost half of all American women aren’t making eggs anymore. That’s giant. But it’s not talked about — people hate that word, menopause. It has so many negative connotations: being dried up and creepy and old and brittle and unattractive and you’re done. Even though many of us are at that place. So I think that was an interesting conundrum: why isn’t it talked about more?

For women this midlife moment is really a moment of rebellion and rebirth. The biological cycle of making eggs — that’s what you do, you make babies — goes away. Then you get to think of who you really are and what your life is. Because we live so much longer now; we’re only fertile those middle 25 years, around the middle third of our life. That means for most of a female’s life, she’s not making eggs or having babies. So that doesn’t define us. Actually, menopause isn’t the change; fertility is the change! Menopause is actually the return to who you were before the egg-making machine kicked in.

LP: When we’re teenagers we’re talked to about what is happening to our bodies and guided through it. With menopause, nobody does that, so women are like, “What’s happening to you?” There’s an underground for a huge number of people. And not just menopause biologically, but the midlife experience for women.

STL: That’s why I really love the fact that there are three middle-aged actresses on stage. There isn’t the young ingénue, there isn’t a handsome old guy; there are three middle-aged women doing their thing, and telling a story from their point of view. It’s been interesting — many men have responded really positively and powerfully to the material because often they remember their own mothers and they go, “Oh my god, that’s what was going on.” This guy in his 50s, he was in tears: he was flashing back to his childhood and remembering the change his mom went through and her depression and never understanding it.

For women this midlife moment is really a moment of rebellion and rebirth. The biological cycle of making eggs—that’s what you do, you make babies—goes away. Then you get to think of who you really are and what your life is.

—SANDRA TSING LOH “
Sandra, you explored whether marriage was obsolete in an essay in the Atlantic in 2009. Which of those ideas are still compelling to you seven years later?

STL: My mom and her peers did not work. Now, women work full time, but also spend more hours per day with their children than a 1950s stay-at-home mom. So we are working full time; we are über-mothering; we’re supposed to have these slim, Pilates-based bodies; and we’re also supposed to go to the farmer’s market and buy organic, locally sourced vegetables, go home, and cook dinner. So when menopause comes along, it can be midlife biology’s way of saying, “Stop it; you can’t do all of it, you maybe can’t do any of it, put the brakes on, stop.” It’s kind of like nature’s compass saying, “Take another look at all these things that you’re doing and what society expects of you.”

We live so much longer than we used to; in 1900 the average lifespan of a U.S. citizen was 48, so people were dead in menopause or their one marriage was enough. Now, people have long-term marriages that work, but for some people a marriage will last 20 years and then the next one will be 20 years. The conventional notions of marriage seem a little outdated to me. I have two girls who are 14 and 16, and I don’t even know that I’m going to recommend that they get married. Although I really, really wanna attend the wedding as the mother of the bride [laughter].

Those would be separate events.

STL: Yeah, just put on a wedding dress, have a wedding, and then don’t live together.

How have different generations of women reacted to the play?

STL: I have found that older people are often the ones chuckling the most. I always remember, there was one time a pair of 80-something men were sitting together and laughing hysterically through the entire piece.

I think sometimes young people are actually the ones that walk out and go, “Wait a minute, are you saying you didn’t love your children?”

LP: I think younger women seem really drawn to it, with both fascination and horror.

STL: I can barely remember my 20s, but certainly in my 30s, you really have to keep it a lot more together than women over the age of 50. You gotta have a career, and decide if you’re gonna get married or not, have children or not. I remember when I turned 30 I got the important, professional haircut, and said, “Now, no more jeans. I gotta wear these A-line skirts.” When you’re younger you can’t risk or dare to do too much because you’re trying to get your life together. So I think you’re right about young women, Lisa; I think the horror and fascination of, “Oh my god, that’s ahead!” is not only terrifying, but also liberating. They might think, “Oh great, that’s better than collecting many cats and knitting!” Not that that’s a bad thing, but oh my god, there’s so much life and freedom ahead.
HAND TO GOD

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“LOSER

“Hack

“Not in on me!

Berkeley Rep
Berkeley Repertory Theatre presents

THE MADWOMAN IN THE VOLVO

BY
Sandra Tsing Loh

DIRECTED BY
Lisa Peterson

DECEMBER 13, 2016–JANUARY 15, 2017
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CAST
Sandra Tsing Loh
Caroline Aaron
Shannon Holt

PRODUCTION STAFF
Scenic Design Rachel Hauck
Costume Design Candice Cain
Lighting Design Geoff Korf
Original Music/Sound Design Lindsay Jones
Dramaturg Jerry Patch
Stage Manager Marcy Victoria Reed

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

The Madwoman in the Volvo was originally produced by South Coast Repertory.

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 US Repertory Theatres are represented by United Scenic Artists Local 829, IA-13.
Sandra Tsing Loh
SANDRA/PLAYWRIGHT

Sandra Tsing Loh is a writer/performer whose solo theatre shows include *Aliens in America* and *Bad Sex With Bud Kemp* (both off-Broadway at Second Stage Theatre, Sugar Plum Fairy (Geffen Playhouse, Seattle Repertory Theatre), *I Worry* (Kennedy Center, Actors Theatre of Louisville), and *The Bitch Is Back* (Broad Stage). Her bestselling *New York Times* Notable Book *Mother on Fire* was inspired by her hit solo show in 2005, during which Variety named her one of America’s 50 most influential comedians. Her memoir *The Madwoman in the Volvo: My Year of Raging Hormones* was selected as one of 2014’s *New York Times* 100 Notable Books, and was inspired by her Best American Essay in the *Atlantic Monthly* for which she is a contributing editor. After development workshops with Sundance Theatre Lab and the Ojai Playwrights Conference, the dramatic adaptation of *Madwoman* received its world premiere at South Coast Repertory in January of 2016, and ran subsequently at the Pasadena Playhouse in June. The book has since been optioned by Paramount Television. Sandra has been a regular commentator on NPR’s *Morning Edition*, and on PRI’s *This American Life* and *Marketplace*; her weekly segment *The Loh Life* is heard on KPFK, and syndicated radio minute *The Loh Down on Science* is heard weekly by 4 million people over 150 public radio stations. Sandra is an adjunct professor at UC Irvine in drama and science communication. She is thrilled to be in Berkeley!

Caroline Aaron
ACTOR A

Caroline made her Broadway debut in Robert Altman’s *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* and later appeared in the film. She then went on to star on Broadway in *The Iceman Cometh*, *Social Security*, *I Hate Hamlet*, and most recently in Woody Allen’s *Honeymoon Hotel*. Caroline worked extensively with the late director Mike Nichols, first on Broadway and then in film with *Working Girl*, *Primary Colors*, and *What Planet Are You From?* Additionally she has been a staple in other iconic works, including Woody Allen’s films *Crimes and Misdemeanors*, *Alice, Bullets over Broadway*, *Husbands and Wives*, and *Deconstructing Harry*. She is also a familiar face in Nora Ephron’s work, having appeared in her films *Sleepless in Seattle*, *This Is My Life*, * Lucky Numbers*, and the play *Love, Loss, and What I Wore*. Theatre credits also include Lincoln Center’s award-winning play *A Kid Like Jake*, and the West Coast premiere of Wendy Wasserstein’s *The Sisters Rosensweig*. Other film credits include starring roles in *Golden Globe–nominated Beyond the Sea*, the cult favorite *Edward Scissorhands*, *Bounce*, *Hello My Name Is Doris* alongside Sally Fields, and the blockbuster hits *21 Jump Street* and *22 Jump Street*, among many others. Most recent television credits include recurring roles in the award-winning series *Episodes* and *Transparent*, and the CBS series *Life in Pieces*. Among her numerous honors are Helen Hayes and Drama-Logue awards (*The Sisters Rosensweig*) and a Blockbuster Award for Best Supporting Actress (*Bounce*). She has also starred in the *Madwoman in the Volvo* productions at South Coast Repertory in Costa Mesa, CA and at the Pasadena Playhouse. Caroline is also a published author, and her original play *Such a Pretty Face* is due to be produced this fall.

Shannon Holt
ACTOR B

Shannon is thrilled to be making her Berkeley Rep debut. She recently performed in LA Theatreworks national tour of *Judgment in Nuremberg*. Her regional credits include South Coast Repertory, Pasadena Playhouse, Center Theatre Group/Mark Taper Forum, Trinity Repertory, Indiana Repertory, Laguna Playhouse, the Public Theater, and Actors Theatre of Louisville. In Los Angeles, she has worked on many stages including Evidence Room, Rogue Machine Theatre, The Theatre @ Boston Court, the Actors’ Gang, Odyssey Theatre Ensemble, the Matrix Theatre Company, Los Angeles Theatre Center, East-West Players, and the Antaeus Theatre Company, where she is a company member. She has received nominations and awards from LA Weekly, Stage Raw, LA Stage Alliance Ovations, and Backstage West. Her film and television credits include *The Marc Pease Experience*, *The Song of Rome*, *It Can’t Happen Here* (2016); *It Can’t Happen Here* at the Theatre include *The Bitch Is Back*, *Privilege*, *The Good Book*, *The Idea of Order*, *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.

Rachel Hauck
SCENIC DESIGNER

Rachel’s Berkeley Rep credits include *It Can’t Happen Here*, *An Iliad*, *Mother Courage*, *Antony & Cleopatra*, and *Valley Song*. Her recent New York credits include *Hadestown* (New York Theatre Workshop); *Tiny Beautiful Things* (the Public Theater); *All the Ways to Say I Love You* (McC Theater); *Antilia Pneumatica*, *Grand Concours*, *Patron Saint of Sea Monsters*, *The Call*, and *Go Back to Where You Are* (RadioTimes Horizons); *Night Is a Room*, *Our Lady of Kibeho*, and *And I Am Silence* (Signature Theatre); *Bright Half Life* (Women’s Project Theater); *To the Bone* (Cherry Lane Theatre); *Hamlet in Bed and Stay* (Rattlestick Playwrights Theater); An Iliad (NYTW, McCarter Theatre, tour); *Slowgirl* (LCT3); *Harper Regan* and *Bluebird* (Atlantic Theater Company); *This Wide Night* (Naked Angels); and *Orange, Hat & Grace* (Soho Rep). Her recent regional work includes *Poster Boy* and *And No More Shall We Part* (Williamstown Theatre Festival); *Animal* (Studio Theater in DC); *The Good Book* (Court Theatre); *Roe* (Williamstown Theatre Festival); *This Wide Night* (Naked Angels); and *Orange, Hat & Grace* (Soho Rep). Her recent regional work includes *Poster Boy* and *And No More Shall We Part* (Williamstown Theatre Festival); *Animal* (Studio Theater in DC); *The Good Book* (Court Theatre); *Roe*, *Into the Woods*, *The Music Man*, and *Othello* (Oregon Shakespeare Festival, Annenberg); and *Clybourne Park* and *Cat on a Hot Tin Roof* (the Guthrie Theatre), as well as work at the O’Neill Playwrights’ Conference from 2005 to 2014. Rachel received the Princess Grace Award, Lilly Awards, and an Obie Award for Sustained Excellence.

Candice Cain
COSTUME DESIGNER

Candice returns to Berkeley Rep after designing *The Beauty Queen of Leenane*. She designed *The Madwoman in the Volvo* for South Coast Repertory and Pasadena Playhouse. She has
been the costume director for Center Theatre Group for 23 years and has designed the following shows for the Mark Taper and Kirk Douglas Theatre: different words for the same thing, Nightingale with Lynn Redgrave, Stuff Happens, Living Out, Stones in His Pockets, The Body of Bourne, Blade to the Heat, Mules, Neat, Dealer’s Choice, Tongue of a Bird (Intiman Theatre and the Public Theater), Enigma Variations with Donald Sutherland (Toronto and London), and The Affliction of Glory (a coproduction with the J. Paul Getty Museum), among others. For South Coast Repertory, Candice designed The Injured Party, Shipwrecked, A Feminine Ending, The Violet Hour, Everett Beekin, Dinner with Friends, Collected Stories, and Three Days of Rain (and Manhattan Theatre Club). Other regional credits include Oregon Shakespeare Festival, Cincinnati Playhouse in the Park, Virginia Stage Company, Portland Stage Company, La Jolla Playhouse, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, Seattle Children’s Theatre, Goodman Theatre, the Old Globe, Opera San Francisco, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, Huntington Theatre Company, Actors Theatre of Louisville, Guthrie Theater, and on Broadway. Geoff is a graduate of California State University, Chico, and the Yale School of Drama. He also serves as the head of design at the University of Washington in Seattle.

Lindsay Jones
ORIGINAL MUSIC AND SOUND DESIGNER

Lindsay’s Broadway credits include A Time to Kill and Bronx Bombers. His off-Broadway credits include Privacy, Dry Powder, and Barbecue (the Public Theater). Bootycandy (Playwrights Horizons), Mr. Joy (LCT3), Top Secret (New York Theatre Workshop), Rx (Primary Stages), and many others. His regional credits include the Guthrie Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, the Old Globe, American Conservatory Theater, Chicago Shakespeare Theater, Steppenwolf Theatre Company, La Jolla Playhouse, Arena Stage, and many others. His international credits include work as Stratford Shakespeare Festival (Canada), Royal Shakespeare Company (England), as well as productions in Ireland, Austria, Zimbabwe, South Africa, and Scotland. Lindsay received seven Joseph Jefferson Awards and 24 nominations, two Ovation Awards and three nominations, an L.A. Drama Critics Circle Award, three Drama Desk Award nominations, two Helen Hayes nominations, two Barrymore nominations, as well as many others. Film scoring credits include Magnolia Pictures’ The Brass Teapot and HBO Films’ A Note of Triumph (2006 Academy Award, Best Documentary). Visit lindsayjones.com.

Jerry Patch
DRAMATURG

Jerry was affiliated with South Coast Repertory from 1967–2005 and returned in 2014 as literary consultant. He served as dramaturg on nearly 150 new plays developed and seen at SCR including the world premieres of Abundance, Freedomland, Golden Child, Intimate Apparel, Search and Destroy, Three Days of Rain, and Wit. His dramatic writing has been produced at South Coast Repertory and other theatres, and on television. He was project director of SCR’s Pacific Playwrights Festival from its inception in 1998 through 2005 and, for seven years, served as artistic director of the theatre program of Sundance Institute. As a professor of theatre and film, he taught at Long Beach City College, UC Irvine, UC San
Diego, csu Long Beach, and other institutions. He was consulting dramaturg for New York’s Roundabout Theatre Company for nearly a decade and left SCR to become resident artistic director for the Old Globe in San Diego. He is now artistic development consultant following seven seasons as director of artistic development for Manhattan Theatre Club in New York.

Marcy Victoria Reed
STAGE MANAGER
Marcy, a stage and events manager, is delighted to join Berkeley Rep for the first time. Credits include TheatreWorks Silicon Valley (Sweeney Todd, the Gala presentations of Emma and Maria), San Jose Repertory Theatre (Crime and Punishment, Big Meal), the Old Globe (Fiasco’s adaptation of Into the Woods), La Jolla Playhouse (Sleeping Beauty Wakes, An Iliad), McCarter Theatre Center (Into the Woods, Are You There McPhee?, The Convert, Sleeping Beauty Wakes, A Christmas Carol, The How and the Why, An Iliad), New York Theatre Workshop (An Iliad, Belleville), Milwaukee Repertory Theater (The Whipping Man), Transcendence Theatre Company (Broadway Under the Stars 2013/2014), and 24 Hour Musicals on Broadway 2010–2013. She is a graduate of the University of Wisconsin-Whitewater, holds a BFA in Stage Management, and is a proud former McCarter Theater Stage Management Intern.

S.L.F.M. INC./Frier McCollister
ASSOCIATE PRODUCER
S.L.F.M. INC. is a management and production company based in Los Angeles, CA. Frier McCollister is a principal managing partner of S.L.F.M. INC. and is an independent theatrical producer and general manager based in Los Angeles. He produced the West Coast premieres of Sandra Tsing Loh’s first two solo shows, Aliens in America and Bad Sex with Bud Kemp, both at the Tiffany Theatre, and the world premieres of her subsequent four shows: I Worry, Sugar Plum Fairy (in association with Seattle Repertory Theatre), Mother on Fire, and The Bitch Is Back (in association with the Broad Stage.) He is also currently the managing director of LDOS Media Lab, Inc. the nonprofit production company that produces and distributes The Loh Down on Science.

Tony Taccone
MICHAEL LIEBERT
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 and 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. Close 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.

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. Before moving to Baltimore, she...
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, Bay Street Theatre, 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. 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 csal 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, 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 TakaAuUc's Breaking the Code and Sam Shepard’s The Late Henry Moss.

Jack & Betty Schafer  
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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  
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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.

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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 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 for adults addressing the challenges of growing older. They have three college-age children.

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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.

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Many patrons are sensitive to the use of perfumes and other scents.

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You are welcome to take a closer look, but please don’t step onto the stage.

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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.

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757 Market Street, San Francisco, CA

tickets
$750 · VIP $1,250

tables
Diamond $25,000
Pearl $18,000
Ruby $12,500
Emerald $7,500

rsvp
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