What the Constitution Means to Me
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Cover and above: Heidi Schreck (photo by Christian Peacock)

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Considerations
Only beverages in cans, cartons, or cups with lids are allowed in the house. Food is prohibited in the house.

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.

Please make sure your cell phone or watch alarm will not beep. Use of recording equipment or taking of photographs of the show is strictly prohibited.

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

Any child who can quietly sit in their own seat for a full performance is welcome at Berkeley Rep. Please inquire if you have questions about content or language. All attendees must be ticketed: please, no babes in arms.

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.
Like most people, I learned about the basic principles of American government in grade school. The Constitution of the United States, along with its romantic sibling the Declaration of Independence and the slightly younger Bill of Rights, was required reading, and the words and ideas embedded in the document quickly became not only part of my understanding of how government works, but life itself. Its stated intention, “to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity,” is nothing short of inspiring. The bulk of the text that follows is relatively straightforward. The concepts shockingly simple. The symmetry profound. Even for a seventh grader, the architecture and intent of the Constitution is mightily impressive.

But from the fierce battle that marked its initial ratification in 1788, the Constitution has been the source of relentless scrutiny and divisive arguments. Politicians of every kind have used it to bolster their positions. Pundits and television commentators refer to the Founding Fathers as if they were personal relatives. And the federal courts parse over the interpretation of every word in an effort to apply its original wisdom to current law. In spite of the clarity of the original document, an endless number of complications have arisen over its interpretation. As history has unfolded and social conditions change, as different generations have embraced different values, and as the world tries to grapple with rapidly changing economic and political developments, the arguments over what the Constitution means grow louder and louder.

So what does the Constitution mean to you? Heidi Schreck’s bright new play provides a theatrical forum for us to re-imagine that question. Using an essay she wrote when she was in high school and her experience as a successful debater, Heidi re-creates a competition with a young, female student. Together they argue a pressing legal question that impacts their lives, including an entire section that is entirely improvised right in front of us.

In doing so they celebrate a central principle of our democracy: participation. It’s a thrilling experience, made only more important by our dire, current political situation and the need for all of us to grapple with our essential beliefs and to force them into consciousness. For in addition to being entertaining and engaging, this play is a celebration of the three most powerful words in our political history: “We the people.”

So glad you could be here to take part.
A few months ago I was so delighted to see a copy of the Constitution on sale at an airport bookstore right next to the sales registers. I bought one copy with the fervent hope that every other customer was doing the same thing. Revisiting that remarkable document, I was awed by its aspirational nature and surprised by both the breadth of what it does include and the reminder of what is not included. And it was such a good reminder of the necessity of clearly stating those ideas and goals that we hold dear.

The timeliness of Heidi Schreck’s *What the Constitution Means to Me* is striking for its commentary on the national political climate. Heidi connects the dots between intention and impact as it relates to the most important principles of our country. But her play is also timely for Berkeley Rep in that it comes as we are revisiting our own foundational documents.

Given Berkeley Rep’s leadership continuity — Tony Taccone has been here for over 30 years (first as associate artistic director, then the artistic director), and I’ve been here for almost as long — it has been a while since we’ve reexamined our mission statement and values. In all those years we’ve strived to honor our mission and live by a set of values, even if we haven’t spent much time talking about them.

But as our board has set out in search of the Theatre’s next artistic director, it has been time to revisit our foundations, examine what remains true to who we are, jettison what we aren’t, and articulate the values we aim to live by.

I’m proud to share with you this new articulation of what Berkeley Rep strives to be. This is the foundational document that will drive our choice of artistic leader; it is the statement of values that already drives all of our choices.

**Mission statement:** Berkeley Rep creates ambitious theatre that entertains and challenges its audiences, provokes civic engagement, and inspires people to experience the world in new and surprising ways.

**Values statement:**
- **Excellence** — We believe in striving for excellence in all that we do: attracting the best artists and teachers, maintaining the highest production values, and providing education and enrichment opportunities to our community.
- **Relevance** — We believe that the best way to entertain and challenge our audience is by developing new work and producing an eclectic repertoire of contemporary work and classics. **Diversity** — We believe that theatre can advance a more diverse and inclusive future, and we endeavor to reflect that future in our arts, its creators, and our community. **Risk** — We believe that producing compelling theatre requires taking risks and pushing boundaries for ourselves and our audiences. **Stewardship** — We believe that creating meaningful art requires financial and institutional stability, and we embrace that responsibility as stewards of the resources entrusted to us.

As you sit in the theatre tonight and enjoy *What the Constitution Means to Me* with us, I hope you will hear it in the context of our national dialogue, and that you will also appreciate it in the context of Berkeley Rep’s own stated intentions.

Warmly,

Susan Medak
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A Doll’s House, Part 2
By Lucas Hnath
Directed by Les Waters
Main Season · Roda Theatre
Starts September 2018

Welcome to A Doll’s House, Part 2—a fiercely intelligent and theatrically scintillating play that delighted audiences both on Broadway and off.

Who’s that knocking on the door? Nora is back in this audacious Tony Award-nominated comedy. It’s been 15 years since she slammed that same door on her marriage and children in the revolutionary final scene of Ibsen’s signature play. Now a successful yet scandalous writer, she’s being blackmailed by a judge and needs her former husband’s help. But her family has a few grievances they need to air first.

No worries—familiarity with Ibsen is not required to utterly, thoroughly, and unequivocally enjoy this play.

Co-production with Huntington Theatre Company

Paradise Square: A New Musical
Main Season · Roda Theatre
World premiere
Starts December 2018

Obie Award-winning director Moisés Kaufman (The Laramie Project and Master Class), award-winning playwrights Marcus Gardley (The House that will not Stand) and Craig Lucas (Amélie), and lyricist Nathan Tysen (Amélie) return to Berkeley Rep along with Tony Award-winning choreographer Bill T. Jones to bring you this incredible musical based on extraordinary real-life stories.

It’s 1863 and in a 20-block area of Manhattan known as the Five Points, Black and Irish Americans live side by side, work together, marry, and for a brief period realize racial harmony. However, the intensifying Civil War soon results in the first-ever Federal draft, leading to riots as Whites are called to enlist while Blacks are barred from serving. Will the hard-won bonds of friendship, community, and family in the Five Points prevail or be severed forever?

Calling upon a variety of musical and dance traditions including Irish step-dancing and African traditional forms (Juba dancing), as well as new ones created from their fusion (tap dance), Paradise Square subverts and reframes some of the most popular music of the 19th century while honoring and celebrating this unique neighborhood’s diverse inhabitants, whose passionate, moving, and heartbreaking experiences burn in our imaginations today.

Paradise Square is produced by special arrangement with Garth H. Drabinsky in association with Peter LeDonne and Teatro Proscenium Limited Partnership

Fairview
By Jackie Sibblies Drury
Directed by Sarah Benson
Limited Season · Peet’s Theatre
World premiere
Starts October 2018

Witness the work of Jackie Sibblies Drury — one of the brightest voices in American theatre today — as she tackles our thorniest questions about society and race in a fully unpredictable and thrilling theatrical experience.

It begins simply enough: It’s Grandma’s birthday, and Beverly needs the family’s celebration to be perfect. But her husband is no help, her brother hasn’t arrived, and her teenage daughter may be in trouble. What’s more, they are being watched…and judged. Soon, the attitudes and assumptions of these watchers begin to manifest in the family’s celebration, forcing them to fight for their very identities.

In association with Soho Rep.
The Good Book
By Denis O’Hare and Lisa Peterson
Directed by Lisa Peterson
Main Season · Peet’s Theatre
Starts April 2019
Denis O’Hare and Lisa Peterson (the team behind An Iliad) apply their formidable creative energy to unearth the all-too-human formation of the most influential book in Western history—the Bible.

This powerful play weaves together three distinct yet connected stories: a devout young man struggling to reconcile his belief with his identity; an atheist biblical scholar trying to find meaning as she faces her own mortality; and the creative journey of the Bible itself—from ancient Mesopotamia to medieval Ireland to suburban America—through the many hands, minds, hearts, and circumstances that molded this incredibly potent testament to the human spirit.

Metamorphoses
Based on the myths of Ovid
Written and directed by Mary Zimmerman
from the translation by David R. Slavitt
Main Season · Peet’s Theatre
Starts January 2019
Berkeley Rep presented Mary Zimmerman’s breathtaking Metamorphoses at the turn of the millennium—it later received a Broadway run and garnered her a Tony Award. She’s become a Berkeley Rep favorite, enthralling audiences with eight gorgeous productions. Don’t miss your chance to experience her signature tour de force, the provocative and mesmerizing Metamorphoses.

Dreams and reality collide with gods and mortals in Mary Zimmerman’s ode to the power of love—and the shadows that lurk beneath it. From a 24-foot wading pool in our intimate 400-seat theatre, she summons Ovid’s classical tales of passion, betrayal, hope, and transformation, inviting us into a realm of shared cultural myths and beautiful, unshakable visions.

Home
Created by Geoff Sobelle
Scenic Conception by Steven Dufala
Directed by Lee Sunday Evans
Original songs by Elvis Perkins
Limited Season · Roda Theatre
Starts March 2019
Straight from acclaimed performances at BAM in New York and venues around the world, Obie Award-winning physical theatre artist Geoff Sobelle and his ensemble of actors, dancers, and designers treat you to an enchanting visual and immersive spectacle.

Right before your eyes, a two-story house is conjured from the shadows. Residents past, present, and future rollick through its rooms in an impromptu dance that defies time and space, magically transforming our mundane everyday tasks into a glorious, intimate, and profound celebration.

A dreamlike infusion of illusion, live music, story, and ingenious engineering, this captivating show invites you to make its house your Home.

Mary Zimmerman’s signature tour de force

Plus one more play to be announced—directed by Tony Taccone!

“It’s not only my 21st and final season as Berkeley Rep’s artistic director, but also Berkeley Rep’s 50th anniversary. People have been asking me what kinds of plays I’ll choose to commemorate these milestones. My answer? Keep producing audacious work by masterful artists who tell us urgent, captivating, and entertaining stories.”

—TONY TACCONE, MICHAEL LEIBERT ARTISTIC DIRECTOR

Berkeley Rep
Join us as we toast Berkeley Rep’s past, present, and future at a spectacular evening at the Ritz-Carlton San Francisco honoring 50 seasons of spectacular theatre.

**Berkeley Rep's OVATION — 50 Years and Glowing** — is a night of celebration. Reconnect with luminary artists and friends, from the Theatre's earliest days to the present, including a special performance by the cast of this season's *Ain't Too Proud*. It's an evening not to be missed.

Hurry—tickets are limited...don't miss the theatrical event of the season!

**SATURDAY, JUNE 9, 2018 · 6:00PM**
The Ritz-Carlton San Francisco · 600 Stockton Street, San Francisco

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Proceeds from OVATION support all of the work on Berkeley Rep's stages, as well as the Theatre's arts education and new play development programs.

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Julia Starr at 510 647-2901 or concierge@berkeleyrep.org
Or visit berkeleyrep.org/ovation

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Mary Zimmerman
Alumni of Berkeley Rep’s Fellowship Program have gone on to have a variety of careers, in and outside the theatre. Eddie Kurtz, the artistic fellow between 2004 and 2006, spent several years working in theatre before transitioning to work as a political organizer. He is currently the executive director of the Courage Campaign, a progressive grassroots advocacy organization which works in California to create policy models for the rest of the country. Peter F. Sloss Literary Fellow James Dinneen spoke with Eddie about his work in politics and the ways in which his education in the theatre have informed his efforts.

What inspired you to make the change from working in theatre to working in politics?

The short answer is the Iraq War. The Iraq War plus the 2004 election in which John Kerry lost. Bush was re-elected. I didn’t know where to start. I wanted to find the candidates who would run and advocate for the values that I believed in. And do so in vigorous, exciting, emotionally impactful ways.

I felt like the theatre skills I had honed—storytelling, making things happen, working in teams—seemed like things the Democrats weren’t very good at. And what do you know? They’re still not. But at the time I felt, “I have to try. I have to be a part of this.”

Was there anything political about why you got involved with theatre in the first place?

No. To be blunt I got into theatre for much more personal reasons. I was trying to find myself in the world. Theatre was the first thing I was roll-out-of-bed good at. So that led me... well it’s how I became an adult in the world, learned about myself, and gained a lot of self-confidence and self-worth.

Was there anything you were roll-out-of-bed good at in politics?

At Courage Campaign we do digital organizing, a lot of emails and social media, trying to get people to pull in the same direction. From go, I was really good at writing those

All the things I just listed are skills that I honed in the theatre: being able to communicate, to tell a story really clearly and potently, to be empathetic. Or in a political situation, not to be outraged that someone isn’t on your side...you have to understand what the world looks like from their perspective. So I do think, yeah, I was roll-out-of-bed good at politics, although there’s a huge learning curve, as there was with theatre. Dear God, I learned a lot.

What parallels have you noticed after working both in theatre and in politics?

Opening night and election day. Which you should actually call voting day based on like cognitive, linguistic research. It’s a deadline. It doesn’t move. It focuses the mind. Everything you build is toward this moment. You can spend all your time working on a show, then you can put it in front of the audience and it doesn’t work. Sometimes it just pppffft. Flops. At least in theatre you tend to be able to go back the next night and try to fix things, but politics.... You elect Donald Trump, you’ve elected Donald Trump. God help us all.

One thing I think What the Constitution Means to Me does really well is it takes this big, impersonal thing—the Constitution—and it makes it personal. Is making the political personal something you think about in your organizing work?

Absolutely. I go back to the organizing framework that Obama based his campaigns on, which was the story of self, story of us, and story of now. That’s an organizing framework that’s very effective. It’s about you in this moment. What is your story? Why are you doing this? A lot of the organizing work is helping people find their personal connection to the campaign.

What skill from your experience in theatre is most valuable in your work now?

A sense of story! I do think that’s something that a lot of folks on the Left, in particular, have lost. These Democratic consultants and their pollsters and their nano, narrow targeting blah blah blah. Like, stop. What are you saying? What is your story? If you tell a good story, it actually stands up to a lot of attacks. I mean Trump told a very compelling, completely racist, completely fucked up, not-based-in-reality story. But when you have a really good story that resonates with people and touches them, facts don’t matter.

It’s theatre.

It’s theatre! And there’s no reason that that theatre can’t be used for good.

Last question: What does the Constitution mean to you?

It’s like so much of America to me. It’s so good and so bad. There’s so much to like about America and the progress and the moments that we’ve had as a country. And I think a lot of that is tied to the Constitution. Tied to some really good stuff that those brilliant folks managed to put together and the framework they managed to establish. And it also enshrined slavery. It also set us up for so many problems. So it’s a deeply flawed document. And so I have a complicated relationship with the Constitution.
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A theatre’s ability to create and foster relationships ensures that it can produce meaningful work that engages many people. One of the numerous ways Berkeley Rep continues to establish new relationships and strengthen existing ones is through its Corporate Council. The Corporate Council is a group of business leaders who help reinforce Berkeley Rep’s relationships in the Bay Area business community by supporting the Theatre’s value as a key community and cultural resource.

Corporate Council members represent companies that partner with Berkeley Rep. They serve as ambassadors for Berkeley Rep within their own companies and the larger corporate community. They may help Berkeley Rep to navigate changes within their company or industry that could impact support, such as new leadership or giving guidelines, or a changing regulatory environment. By setting an example of corporate social responsibility and by introducing their contacts to Berkeley Rep, they encourage other businesses and individuals to support the Theatre as sponsors, audience members, and community partners.

Comprised of 18 businesses leaders who represent an array of companies, including large national organizations like American Express and local East Bay businesses like Semifreddi’s Bakery, the Corporate Council meets approximately four times a year to learn about the current endeavors at Berkeley Rep and discuss ways to further engage the community. Council meetings allow members to network with other business professionals and connect with other philanthropically minded organizations. Employees at Berkeley Rep partner companies often receive discounts to Berkeley Rep productions. Similarly, the companies also receive invitations to exclusive events which they can share with clients and contacts, helping them cultivate and deepen their own relationships while introducing new potential partners to the Theatre.

A longtime subscriber, Jacky Fink, chief IP strategist in the Office of General Counsel at Deloitte, joined the Corporate Council in 2016. She has enjoyed becoming more “deeply involved” at the Theatre and learning about the theatre-making process. In addition, the opportunity has enabled her to make new relationships and contacts on the Council.

Hamid Hussain, executive vice president and East Bay region manager of Wells Fargo Bank, has been a member of the Corporate Council for four years. On top of the networking opportunities, he enjoys the experience of giving back to the community. He is enthusiastic about providing opportunities for community members to “see the interesting and relevant plays that Berkeley Rep offers.”

Through their participation in Corporate Council, businesses are able to help the Theatre execute the many community and education programs it offers. “The arts and access to them are important,” says Jacky. “At Deloitte, we value education to help students thrive, and this is one way we can support the community.”

By establishing relationships with many people and organizations, Berkeley Rep creates its own giant web of connections. Communication within a web moves in every direction, enabling those involved to make their own connections. For every relationship the Theatre cultivates, many more emerge, linking community members to one another. This interconnectedness allows constituents to serve and support each other, fostering a neighborly spirit in the Bay Area. The Corporate Council does just that.
The Marge Grants keep staff working at the top of their game

By Karen McKevitt

At Berkeley Rep, we strive to create an environment where top-notch artists can do their best work—and for us, that means we also endeavor to make learning a part of everything we do. It’s really in our DNA. In our Fellowship Program, the next generation of theatre professionals receive hands-on training from our accomplished staff of artists, administrators, and technicians. And thanks to Berkeley Rep’s Professional Development Fund (affectionately known as the Marge Grants) our staff can keep up with the latest technology, tools, and best practices.

“I wanted to create a program that would help the staff be better not only in their jobs, but also in their careers,” says Marjorie Randolph, who started the program in 2011 and has recently made another generous three-year commitment. A major longtime supporter of Berkeley Rep, Marjorie is past president of our board of trustees, and during her tenure at the Theatre has sponsored more than 30 plays.

Since its inception in 2011, a total of 102 Marge Grants have been awarded. Our props department has taken fantastic advantage of the program to broaden their skill sets in areas like fabric dyeing, marquetry (wood inlay), lathe, and glass blowing. Our production department have received nine grants toward classes in AutoCAD (a drafting software) to help them work on technically complex shows like Ain’t Too Proud: The Life and Times of The Temptations—and other members of our production department have taken classes in welding, video systems, millinery, and more.

Jamaica Montgomery-Glenn, master carpenter, completed both AutoCAD and welding classes thanks to her Marge Grant. “Now that I know AutoCAD, I can check measurements and get information from drawings while my supervisors are busy with another project,” she explains. “It has enabled me to lead a team of people because now I can answer my own questions. The TIG welding class was really fun. I think welding aluminum is the way to go for certain set pieces because it is so lightweight and portable.”

The Marge Grants also enable staff to attend vital professional conferences like ones for the League of Resident Theatres, Literary Managers and Dramaturgs of the Americas, and Tessitura (Berkeley Rep’s database and ticketing system). The grants, however, can be used for more than nuts-and-bolts training: The props department was granted funding toward an all-staff yoga class, as they wanted to offer something to the full company that promoted healing and a healthy lifestyle.

“The Marge Grants have become one of the most loved programs for our staff,” says Managing Director Susan Medak. “So many of them have developed really valuable new skills through these grants. More than anything we do, the Marge Grants exemplify our desire to encourage learning in all departments, among all staff members and for both personal and professional development.”

Thanks to the Marge Grants, the staff at Berkeley Rep can continue to convey new knowledge not only with the next generation of theatre leaders in our Fellowship Program, but also with you through the work on our stages.
Over the past 10 years, Heidi Schreck has performed short monologues about the Constitution at evenings of works-in-progress in various downtown theatres in New York. Like a comic with a variable list of jokes, she would pick and choose what section she wanted to discuss on a given night. Afterwards, she would always put the piece down, never knowing what it should become. When she was offered a commission from True Love Productions a few years ago, she felt it was the right opportunity to work on what would eventually become What the Constitution Means to Me. A full-length version of the piece received a two-week run in Clubbed Thumb’s Summerworks, an off-Broadway festival that showcases innovative writers and directors. When the artistic staff at Berkeley Rep watched a video of that performance, we unanimously felt this piece fit perfectly as a closer to our season.

Heidi is a rare breed in the theatre: she frequents leading stages off Broadway and nationwide as both an actress and a playwright. Her collaborator, Oliver Butler, is the co-artistic director of The Debate Society, a company known for creating vividly detailed, heavily researched plays out of a slow-bake development process. Both artists have worked with us before: Heidi played the lead role in Lisa Kron’s In The Wake in the Roda Theatre in 2010, and The Debate Society developed their play Jacuzzi at The Ground Floor’s Summer Residency Lab in 2013.

After the NYC run of Constitution, Heidi and Oliver thought about performing the show in American Legion halls across the country. In the meantime, all parties felt a good first stop was Berkeley, California. Where better to birth a national civic debate?
Heidi Schreck and Oliver Butler discuss politics over guacamole

BY SARAH ROSE LEONARD

In late March, playwright/performer Heidi Schreck and director Oliver Butler took a lunch break after a morning of auditions. They had just finished seeing young Bay Area debaters try out material from their play What the Constitution Means to Me at Berkeley Rep’s Harrison Street campus, and that evening they would head to the Peet’s Theatre to watch Julia Cho’s Office Hour, observing for the first time the space where Constitution now performs in action. Between bites of chips and guac, the artists discussed the nature of our inalienable rights and how the law interacts with improvisation onstage with Literary Manager Sarah Rose Leonard.

Sarah Rose Leonard: Heidi, what inspired this play?
Heidi Schreck: I had the idea for the play about 20 years ago! I fell in love with the structure of a show I saw in Seattle in the late ‘90s. It was like a rummage sale, and the objects all have a story attached, and the actor told the stories in random order every night. I wanted to make a show about my time doing the Constitution contest that had that same feeling of chance.

I really wanted to work with Oliver because of his collaborative way of making plays with The Debate Society. I only had 12 pages or so when we started. As we worked, it became clearer and clearer that the story of the play was: how does or has the Constitution impacted the very personal parts of my life, particularly as a woman and the generations of women in my family?

Oliver, did you come onboard for the Clubbed Thumb run?
Oliver Butler: Yeah. Heidi sat me down the previous February and said, “Do you want to work on this unfinished thing?” I found the base story so compelling. I’ve always had such an interest in meta-theatre, and this sort of feels like meta-politics.

Part of what I really loved in the process, and part of the reason it needs to be improvisational, is because the show itself is more of a process than a finished thing. It’s not something that you can ball up and say, “Now it’s done,” because time moves on. The political landscape changes. Heidi changes. You’ve got to honor that. I love watching it—even the struggle that Heidi goes through in telling it — because it’s uncomfortable, even painful, to struggle with this impossible question: “What are rights?”

How much homework did you do for the piece?
HS: We worked with a constitutional lawyer. Even after we opened, during the run at Clubbed Thumb, I would email him, and based on our conversations, I would make changes to the text. Telling the audience this story is a way for me to understand...
CONTINUED FROM PREVIOUS PAGE

something (Constitutional law) that’s really hard to understand. I finally figured out the interplay of the Constitution and domestic violence as the result of many questions sent to this lawyer!

I became fascinated by the idea that many of the decisions made about women’s bodies were filtered through the Ninth Amendment, which is such a hazy, weird amendment. It’s very interesting to me that when women finally had rights in this document that didn’t even acknowledge women, nobody could figure out where they were located, so they got put into the Ninth Amendment, and nobody knows what the amendment means.

OB: It’s like a catch-all.
HS: Exactly. It’s a vague amendment. That’s where women’s bodies live!

Another part of our research was listening to oyez.org. We listened to many Supreme Court cases.

OB: Before working on this play, I assumed that the people making our laws and interpreting the Constitution were smarter than me. Sort of like how I imagine the Catholic Church used Latin as a way to keep it so only the people in charge could read it and interpret it for you.

When I actually listened to some of the Justices, I was blown away by how illogical and easily refutable some of the arguments are — and by how self-serving a lot of the Justices are. When you get beyond some of the language that keeps you out and makes you think, “I might not be smart enough to understand this,” you realize that you are often dealing with heavily self-involved people trying to wrestle language to line up with what they already feel.

Watching Heidi — who is brilliant, but not a constitutional scholar — wrestle with this stuff, actually makes me say, “I can, too.” Anyone should be able to look at this document and say, “What does this actually mean?” I do that more now because of this show.

Oliver, since the 2016 election, you’ve become more active in politics. Which is somewhat ironic since you’ve had a company called The Debate Society since 2004.

OB: We have a name that for years, people have asked, “What kind of debate do you do?” Ha! We gave ourselves that name to reference a high school debate club that may-be takes itself a little too seriously. We have for a long time said that we don’t start with specifically political work. We make these sort of dark Americana stories about outsider characters, which one could argue are political, but social change wasn’t explicitly part of what we were trying to do.

How has your more recent political activism informed your work?

OB: All of my political activism started with, and continues to be centered on, the belief that part of what is broken and sick in America is our lack of civic engagement. So, all of my passion has been about different ways to engage people more in civic activity. I hope I’d have worked on this play before the 2016 presidential election, but I’m not sure I would have been as motivated and excited.

If the American story is hopefully a story of emancipation—whether it’s emancipation from slavery, or emancipation from domestic violence, or emancipation from ignorance—hopefully our story is one that is moving towards some sort of freedom.

OLIVER BUTLER

If the American story is hopefully a story of emancipation—whether it’s emancipation from slavery, or emancipation from domestic violence, or emancipation from ignorance—hopefully our story is one that is moving towards some sort of freedom. I’m looking for new tools to start getting people on that path.

How did you craft what is set and what is improvisational?

HS: The structure is set, because I’m breaking down one amendment and then essentially one section of one amendment that has four points. There’s the structure — the four points — and the first three are essentially in my past, and the fourth thing is now. It goes great-grandmother, grandmother, mother, me. Then there’s the debate. Within that, the story I tell about my grandma could change from night to night, or the way I tell the story, or sometimes there’s a story that I just decide the night of to leave in or take out. But the main points are there. So it’s like debate. You always have your main points and you just might deliver them differently every night.

OB: Heidi has the right and the agency to change anything she wants. Even Danny (her costar) is ready to let her go wherever she wants to go. That doesn’t mean that she does something differently every night, but she knows that she can. Even if you change nothing, to know you can change the piece for you. We like the parallels between the constant revising and rethinking that’s going on onstage reflecting with how the actual Constitution works.

How did Danny come into the piece and what is his role?

HS: I was on an exercise bike and had a vision of Danny in the piece. In part, I did not want to be onstage alone, and I thought, “Who do I want onstage with me?” I thought,

Since I was 15, I’ve been fascinated by how one, tiny little sentence in a 250-year-old document could affect my life so profoundly.

HEIDI SCHRECK
Women were not allowed to participate in the conventions which framed and ratified the United States Constitution in the 1780s. Women's rights as citizens—particularly their right to vote, run for office, serve on a jury, and serve in a militia—were understood by the framers to be different from the rights of male citizens. A number of amendments made to the Constitution since 1791 have played an important role in establishing—and sometimes inhibiting—the rights of women in the United States.

In *What the Constitution Means to Me*, Heidi Schreck reckons with how the Constitution and its amendments have affected her life as an American and as a woman.

Some of the amendments most significant to the history of women's rights legislation are highlighted here.

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"Danny." I also wanted someone to represent the old American Legion guy. And other men. He's evolved into a witness, a partner of sorts, and then it was late in our rehearsal process when I said, “Would you mind telling a personal story, also?”

I'd love to hear about how the young debater role came into the play.

**HS:** My first idea was to have a young girl play my great-great-grandmother. The more we worked on the piece, the more it became clear that this was a piece in which everyone had to be who they actually were. So then I realized, "I'm talking about being a debater at 15. We should get a debater who's 15. And she should come out and essentially replace me."

The most important thing we were looking for when we were casting both here and in New York was somebody with a ferocious mind who was an actual debater, who does debate and knows how it works, and would be able to debate spontaneously onstage, and surprisingly, there are a lot of amazing young women who can do that.

**OB:** That's also a fun quality to the rules of different debate styles. There are all these arbitrary rules and then you are either working within the rules as they exist, or as we learned from the various young women who come and audition and tell us about some of them, specialize in pushing back on the actual structure of the debate as a way to win. So even they are evolving.

**HS:** It’s very popular right now to say, “I’m not actually gonna agree to debate the topic we agreed to debate.” The argument, and it’s a lot of students of color doing this in particular, is to say, “Your rules are bogus and the structure is excluding me.” I think it’s a really inspiring thing happening in debate right now. It’s young people saying, “Actually, we don’t want to play by the rules anymore. We need to make new ones.”

This play came of age in the small off-Broadway theatre community. What are your thoughts on moving it into a wider context?

**OB:** We really, really wanted to be able to do a full run of this show before the 2018 election. Obviously it’s not lost on us that there are hundreds of women running for office in the 2018 elections. Women are by far the most politically active people in my sphere, which is also a problem, because where are the men? But we are in a moment where women are putting themselves at the center of the story. I hope that people come see this show and don’t just think, “Oh, I should look at the Constitution” (which I also hope they do). I hope they think, “I should run for the school board.”

**HS:** For me, the most interesting part of working on this show is the examination of how the Constitution actually impacts me on an extreme, personal level. Since I was 15, I’ve been fascinated by how one, tiny little sentence in a 250-year-old document could affect my life so profoundly. There’s a way in which that sentence was the difference in me being here and not being here. I find that putting my own physical body in relationship to this document is a profound, interesting, strange experience.

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*CONTINUED ON NEXT PAGE*
NINTH AMENDMENT (1791)
SUMMARY:
Reserves the rights of citizens which are not specifically mentioned by the U.S. Constitution.
NOTES:
Arguments that the Ninth Amendment implies a right to privacy play a significant role in legislation regarding reproductive rights. In cases like Griswold v. Connecticut (1965) and Roe v. Wade (1973), the Supreme Court decided that access to contraception and to abortion, respectively, were protected on the basis of the right to privacy. However, protection on the basis of privacy has a mixed track record for women. For one, as American historian Jill Lepore puts it, “The privacy doctrine reaffirms and reinforces what the feminist critique of sexuality criticizes: the public/private split.” For example, the right to privacy was involved in arguments opposed to women’s suffrage, the thinking being that political enfranchisement for women intruded on men’s privacy at home. Lepore also explains that legal protection on the basis of privacy is a weak substitute for arguments based on equality, such as desegregation of schools in Brown v. Board of Education (1954), which have tended to grow stronger over time.

The Equal Rights Amendment, which was meant to provide a sturdier constitutional basis for legislation preventing gender discrimination, never came to fruition. Though Congress passed the amendment in 1972 and it was ratified by 35 states, it failed to pass the necessary 38 states by the ratification deadline. Some scholars argue that the decades-old amendment could still be valid if it was ratified by three more states.

Section One of the proposed amendment reads simply: “Equality of rights under the law shall not be denied or abridged by the United States or any State on account of sex.”

13TH AMENDMENT (1865)
SUMMARY:
Forbids forced slavery and involuntary servitude, except as punishment for criminal offense.
NOTES:
 Constitutional Scholar Akhil Reed Amar points out that women were “in large part the agents and the subjects of the Thirteenth Amendment. They were agents, because women publicly mobilized for the abolitionist movement; and they were subjects, because half of the people who were emancipated were female.” Women like Sojourner Truth and Harriet Beecher Stowe gave speeches and published writing in support of abolition. A dominant theme in abolitionist literature was the plight of enslaved women, especially their role as sexual servants of male slave owners.

In addition to contributing to the end of slavery, women’s role in the abolitionist movement was a notable instance of women acting in politics without legal protection for their political participation. In the 19th century, society expected that women act only in the private sphere. So long as religion was considered to be part of the private sphere, however, women could act in politically significant religious movements with some freedom. Religious groups of men and women played a significant role in the abolitionist movement, working to motivate change with moral appeals against the sin of slavery.

14TH AMENDMENT (1868)
SUMMARY:
Section One establishes citizenship by birth or naturalization in the United States. It also guarantees all citizens due process, or fair proceedings in a trial, and equal protection under the law.

Section Two removes the practice of counting slaves as 3/5 of a person in a census and grants all males at least 21 years old the right to vote.

Section Three prevents citizens who were involved in rebellion against the United States from holding office — designed to prevent former Confederate officials from holding office.

Section Four states that the debt accrued by the federal government during the Civil War will be honored excepting debts owed to the Confederacy or claims by slaveholders regarding the loss or emancipation of any slave.

NOTES:
We tend to understand “civil” rights to include “political” rights, like the right to vote. While the 14th Amendment is an important legal foundation for protecting “civil” rights like the right to own property or to speak freely, it has not been understood to protect “political” rights.

Amar explains that at the time of its ratification, the 14th Amendment was about granting “civil” rights to black people. He suggests that “civil” rights were largely defined in 1868 by the status of unmarried white women. “The Fourteenth Amendment,” he writes, “was in effect saying that America would let blacks — black men and black women — have the rights that unmarried white women had long enjoyed.”

Though the 14th Amendment was ratified in the context of protecting emancipated slaves from discrimination, the first section of the 14th Amendment does not explicitly treat racial discrimination as different from gender discrimination.
15TH AMENDMENT (1870)
SUMMARY:
Guarantees citizens the suffrage rights regardless of their race, color, or previous slave status.
NOTES:
Whereas the 14th Amendment addresses “civil” rights, the 15th Amendment guarantees “political” rights regardless of race. However, the 15th Amendment does not recognize women as a protected category in political participation. Though the women’s rights movement supported abolition, it divided over support for the 15th Amendment due to its failure to guarantee women’s suffrage. Supporters of the amendment formed the American Woman Suffrage Association. Detractors of the amendment formed the National Woman Suffrage Association. The two competing organizations would not merge until 1890 to coordinate support for what would become the 19th Amendment.

18TH AMENDMENT (1919)
SUMMARY:
Denies the sale and consumption of alcohol.
NOTES:
The temperance movement that would eventually lead to the passage of the 18th Amendment began in the early 19th century. From the beginning, women—especially women involved in religious organizations—spoke out against the evils of destitution and violence that liquor brought on families. The Woman’s Christian Temperance Union, organized under the leadership of Frances Willard in 1874, was the largest single women’s organization of the century. The temperance movement, like the abolitionist movement, marked another instance of women taking political action without political rights protected under the law. It is not a coincidence that the temperance movement happened in parallel to the women’s rights movement: many women were involved in both.

19TH AMENDMENT (1920)
SUMMARY:
Reserves suffrage rights regardless of sex.
NOTES:
The century-long struggle for women’s suffrage began to organize at the national level at the Seneca Falls Convention in 1848. At the convention, Elizabeth Cady Stanton read her manifesto Declaration of Sentiments, which, modeled on the Declaration of Independence, outlined women’s grievances and demands. The declaration was signed by members of the convention including abolitionist Frederick Douglass. The outbreak of the Civil War in 1861 interrupted the political momentum that followed the convention.

After the war, the National Woman Suffrage Association, which included Stanton and Susan B. Anthony, planned an act of civil disobedience to make their case for women’s suffrage: a group of women attempted to vote in the federal elections of 1872 in New York, where state laws prevented women from voting. The federal government decided to prosecute Anthony and others for voting illegally. In United States v. Susan B. Anthony (1873), the Supreme Court determined that the right to vote was not protected by the 14th Amendment, setting important precedent for limiting 14th Amendment protections to “civil” rights.

Following the failure in court, the National Woman Suffrage Association decided to promote a new amendment to the constitution which would guarantee women’s suffrage. The 19th Amendment, also called the Susan Anthony Amendment, was ratified on August 18, 1920, after another half-century of a women-led crusade for suffrage. Though the 19th Amendment only mentions voting, it effectively guarantees all political rights regardless of sex. It has also been cited, in cases like Adkins v. Children’s Hospital (1923), as a block to any legislation which differentiates between women and men.
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What the Constitution Means to Me

BY Heidi Schreck
DIRECTED BY Oliver Butler

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CAST
Heidi Heidi Schreck*
Danny Danny Wolohan*
Wisdom Wisdom Kunitz
Anaya Anaya Matthews

PRODUCTION STAFF
Scenic Design Rachel Hauck
Costume Design Michael Krass
Lighting Design Jennifer Schriever
Sound Design Sinan Refik Zafar
Casting Amy Potozkin, CSA
Stage Manager Betsy Norton*

Additional material by: Danny Wolohan, Anaya Matthews, and Wisdom Kunitz

What the Constitution Means to Me originated with Clubbed Thumb in partnership with True Love Productions as part of Summerworks 2017.

This play was commissioned by True Love Productions and developed in partnership with Clubbed Thumb.

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

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

PLAYWRIGHT/PERFORMER

Heidi is a playwright, actor, and screenwriter living in Brooklyn. Her latest plays include What the Constitution Means to Me and Grand Concourse, which premiered at Playwrights Horizons and Steppenwolf Theatre in 2014–15, and has been produced by theatres all over the country including Shotgun Players in Berkeley. Grand Concourse received a Lilly Award, the Clare Tow Award, and was a finalist for the Susan Smith Blackburn prize. Heidi's other plays Creature, There Are No More Big Secrets, and The Consultant have been produced by Long Wharf Theatre, Page 73, Seattle Public Theatre, ART, SpeakEasy, New George, Rattlestick Theatre Company, and more. She holds commissions from the Atlantic Theatre Company, Manhattan Theatre Club, and South Coast Repertory Theatre and has a been a playwriting fellow with Soho Rep and the Sundance Theatre Lab. Her television writing includes Nurse Jackie, Billions, and I Love Dick, and she is currently developing a TV series with Annapurna Pictures and Imagine. As an actor, Heidi has performed at Berkeley Rep (In the Wake), Roundabout Theatre, mtc, Playwrights Horizons, Shakespeare in the Park, and more. TV: Nurse Jackie, The Good Wife, Billions, Law & Order: SVU. Heidi is the recipient of two Obie Awards, a Drama Desk Award, and the Theatre World Award.

Wisdom Kunitz

WISDOM

Wisdom is ecstatic to be performing for the very first time at Berkeley Rep. The aspiring performer has performed in The Struggle at Sacramento’s Mel Lawson and Twelfth Night (Viola/Cesario) in Sacramento’s Guild Theater. Wisdom attends James Logan High School and actively participates in both speech and debate. She competes in various league tournaments in Congressional debate as well as Oratorical Interpretation.

Anaya Matthews

ANAYA

Anaya is thrilled to join the Berkeley Rep family in this production of What the Constitution Means to Me. Her regional credits include Ragtime, Annie, and Sound of Music (Berkeley Playhouse). She has performed at the Oakland Art and Soul Festival, as a young artist in residence at Children’s Fairyland, and has professional credits working with Mini Mix’d Dance Company, the Oakland Interfaith Gospel Choir, and the Oakland Youth Chorus Chamber Singers. Anaya is a playwright and a member of the Berkeley Rep Young Writers of Color Collective. She is fluent in French and is a 10th grader at St. Mary’s College High School.

Oliver Butler

DIRECTOR

Oliver is the co-artistic director of The Debate Society and has directed The Amateurs (Vineyard Theatre), The Light Years (Playwrights Horizons), Jacuzzi (Ars Nova), Blood Play (Bushwick Starr), Buddy Cop 2 (Ontological-Hysteric Theater), Cape Disappointment (PS 122), You’re Welcome, The Eaten Heart, The Snow Hen, and A Thought About Raya. His off-Broadway credits include The Open House (Signature Theatre, Lortel Award Best Play, Obie Award Direction) and What the Constitution Means to Me (Clubbed Thumb). His regional credits include Bad Jews (Long Wharf Theatre), Thom Pain (based on nothing) (Geffen Playhouse), Legacy (Williamsiam Theatre Festival), An Opening in Time (Hartford Stage), and his international credits include Timeshare (The Malthouse, Australia). Oliver is a Sundance Institute Fellow and a Bill Foeller Fellow (Williamstown).

Rachel Hauck

SCENIC DESIGNER

Rachel’s Berkeley Rep credits include The Madwoman in the Volvo, Roe, It Can’t Happen Here, An Iliad, Mother Courage, Antony & Cleopatra, and Valley Song. Previously with Heidi Schreck: Grand Concourse and Creature. Rachel’s recent New York credits include Latin History for Morons (Broadway); The Lucky Ones (Ars Nova); Hadestown and An Iliad (New York Theatre Workshop); Latin History for Morons, Tiny Beautiful Things; and Dry Powder (The Public Theater); Amy and the Orphans and On the Exhale (Roundabout Theatre Company); Animal (Atlantic Theater); You’ll Still Call Me By Name (Sonya Tayeh at Live Arts); All the Ways to Say I Love You (mcc Theatre); Antilia Pneumatica and Grand Concourse (Playwrights Horizons); Night Is a Room, Our Lady of Kibeho, and And I and Silence (Signature Theatre); and To the Bone (Cherry Lane Theatre). Her recent regional work includes Top Girls (Huntington Theatre Company); Poster Boy and And No More Shall We Part (Williamstown Theatre Festival); The Good Book (Court Theatre); Shakespeare in Love, Roe, Into the Woods, The Music Man, and Othello (Oregon Shakespeare Festival); Clybourne Park and Cat on a Hot Tin Roof (Guthrie Theater). Rachel received the Princess Grace Award, Lily Award, and an Obie Award for Sustained Excellence.

Michael Krass

COSTUME DESIGNER

Michael returns to Berkeley Rep after 30 years — the very first regional work of his career was The Art of Dining here. He is a three-time Tony Award nominee for his work on Broadway, which includes The Cherry Orchard; Machinal; Noises Off; You’re A Good Man, Charlie Brown; and Heisenberg. Off Broadway and regionally he has designed world premieres by Edward Albee, John Guare, Kenneth Lonergan, Heidi Schreck, Simon Stephens, The Debate Society, Will Eno, Christopher Durang, and many many others. Recently he won LA’s Ovation Award for Parfumerie. Michael designed Pelleas and Melisande for the Mariinsky Theatre in St. Petersburg, Russia; Campbell Scott’s film of Hamlet; and much dance for Ballet Tech in New York. He taught for many years at NYU and now teaches design to the graduate directors at Brown University.

Jennifer Schrieber

LIGHTING DESIGNER

Jennifer, who is also the lighting designer for Berkeley Rep’s production of Angels in America, is based in New York City. Her Broadway credits include Eclipsed and John Leguizamo’s Ghetto Klown (also filmed for HBO). Her off-Broadway credits include Bobbie Clearly and On the Exhale (Roundabout Theatre Company); In the Body of the World (Manhattan Theatre Club); The Amateurs (Vineyard Theatre); School Girls, or the African Mean Girls Play (mcc Theatre); Strange Interlude (Transport Group); The Moors (Playwrights Realm); Bright Half Life (Women’s Project); and Night Is a Room (Signature Theatre Company). Region-
ally, Jen has designed at Goodman Theatre, Center Stage, American Repertory Theatre, Oregon Shakespeare Festival, Goodspeed Opera House, Studio Theatre in DC, Shake-
spere Theatre Company, Studio Theatre, Woolly Mammoth, South Coast Repertory, and Willamstwon Theatre Festival. Her opera credits include Die Fledermous and Pearl Fishers (Metropolitan Opera); Faust, A Midsummer Night’s Dream, and La Traviata (Mariinsky Theatre in Russia); and The Pearl Fishers (English National Opera in London). Jennifer is an adjunct professor at Purchase College. Visit jenschriever.com.

Sinan Refik Zafar
SOUND DESIGNER
Sinan is a New York-based sound designer and composer. He is thrilled to be making his Berkeley Rep debut! His recent work includes peerless (Yale Repertory Theatre), Hamlet (Waterwell), What the Constitution Means to Me and Richard in 9 Poses (Clubbed Thumb), Intimate Apparel and Detroit (TheatreSquared), We Are Proud to Present a Presentation About the Herero of Namibia, Formerly Known as South West Africa, From the German Südwestafrika, Between the Years 1884–1915 (Yale Drama Coalition), Midsummer (Tiltyard), Macbeth (director Will Frears), and Lindsey Ferrantino’s Amy and the Orphans (Carlotta Festival of New Plays). Other regional credits include O, Fallen One (Curly Cue & Co), Blood Knot (Louenge Theatre), Woyzeck (Illyrian Players), and Julius Caesar (Griot Theatre of the West Valley). He holds an MFA from the Yale School of Drama. Visit sinanzafar.com.

Amy Potozkin, CSA
DIRECTOR OF CASTING/ ARTISTIC ASSOCIATE
This is Amy’s 28th season at Berkeley Rep. Through the years she has also had the pleasure of casting plays for act (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for various independent films, including Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and Love @ Taxes, both by Josh Kornbluth; and Beyond Redemption by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist in residence. She has been an audition coach to hundreds of actors and a presentation/communication coach to many business-people. 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; One Man, Two Guvnors; and An Octoroon.

Betsy Norton
STAGE MANAGER
Betsy is thrilled to be returning to Berkeley Repertory Theatre, having previously served as stage manager for Mike Birbiglia: The New One and production assistant for Monsoon Wedding and Amelie: A New Musical (Berkeley Rep and Center Theatre Group). Other work includes five seasons (and over 15 shows) at Marin Theatre Company. Betsy is a proud new member of the Actors’ Equity Association.

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True Love Productions is Jeane Donovan Fisher and Laurie Gilmore. Select Broadway credits include A Doll’s House, Part 2; Bright Star; A Gentleman's Guide to Love and Murder; Skylight; Fish in the Dark; Felat; The Norman Conquests; 33 Variations; 13; A Catedra Affair; Well; Meder; and The Retreat from Moscow. Off-Broadway credits include True Love, Shockheaded Peter, Coraline, and Sleep No More.

Tony Taccone
MICHAEL LEIBERT ARTISTIC DIRECTOR
Tony is celebrating his 20th anniversary season. 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 20 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 two shows that transferred to London, Continental Divide and Tiny Kushner, and three that landed on Broadway: Bridge & Tunnel, Wishful Drinking, and Latin History for Morons. 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 Brundibar and 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, Game On, written with Dan Hoyle, and It Can’t Happen Here, written with Bennett C. Cohen. In 2012, Tony received the Margo Jones Award for “demonstrating a significant impact, understanding, and affirmation of playwrighting, with a commitment to the living theater.”

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 (TCG), 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. Susan serves on the faculty of Yale School of Drama and is a member of the International Women’s Forum and the Mont Blanc Ladies’ Literary Guild and Trekking Society. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund and the 2017 Visionary Leadership Award by TCG. 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 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 Encore! 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), Monsoon Wedding, 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 overviews 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 was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman Theatre in Seattle. Madeleine served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas ACT Scriptworks, Crowded Fire, the Eugene O’Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

Lisa Peterson
ASSOCIATE DIRECTOR
Lisa is a two-time Obie Award-winning writer and director whose previous projects at Berkeley Rep include Office Hour (2018); Watch on the Rhine (2017); It Can’t Happen Here (2016); Madwoman in the Volvo (2016); An Iliad (2012), which Lisa co-wrote with Denis O’Hare and which won Obie and Lortel Awards for Best Solo Performance; Mother Courage (2006); The Fall (2001); and Antony & Cleopatra (1999). Other recent West Coast productions include You Never Can Tell (California Shakespeare Theater), Hamlet (Oregon Shakespeare Festival), and Chavez Ravine (Ovation Award for Best Production — Center Theatre Group). She has directed world premieres by many major American writers, including Tony Kushner, Beth Henley, Donald Margulies, José Rivera, David Henry Hwang, Luis Alfaro, Marlene Meyer, Naomi Wallace, Basil Kreimendahl, and many others. She regularly works at the Guthrie Theater, Actors Theatre of Louisville,
Lisa and Denis are working on a new play about faith called *The Good Book* and a commission for McCarter Theatre Center titled *The Song of Rome*. Lisa is also writing a new music-theatre piece with Todd Almond called *The Idea of Order*, co-commissioned by La Jolla Playhouse, Berkeley Rep, and Seattle Rep.

**Michael Suenkel**  
**Production Stage Manager**

Michael began his association with Berkeley Rep as the stage management intern for the 1984–85 season and is now in his 23rd year as production stage manager. Some of his favorite shows include *36 Views*, *Endgame*, *Eurydice*, *Hydriotaphia*, and *Mad Forest*. He has also worked with the Barbican in London, the Huntington Theatre Company, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, the Public Theater and Second Stage Theater in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takazaucckas’ *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.

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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. The Roda Group is a lead investor in new battery, carbon capture, and water remediation technology companies based in Silicon Valley and Vancouver.
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Canada. Roger is chairman of the board of directors of Cool Systems, the manufacturer of Game Ready, a medical physical therapy system. He is also 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.

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

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Michelle is a trustee of Berkeley Rep and Dale is a trustee by association. Last season, they helped underwrite An Octoroon. They are thrilled to sponsor this production of What the Constitution Means to Me.

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David and Vicki Fleishhacker’s families trace their California roots back to the Gold Rush. Both have been involved in amateur theatre for decades. Vicki has long been active and performed with Children’s Theatre Association of San Francisco productions. David appeared in over a dozen musical productions as actor, singer, and lyricist. He has served on many nonprofit boards, including Berkeley Rep and, currently, the San Francisco Symphony Youth Orchestra. David’s parents met in amateur theatre, and his father was instrumental in bringing American Conservatory Theater to San Francisco. Other family members have served on the boards of ACT and Magic Theatre.

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- Karen & Henry Work
- Martin & Margaret Zankel

### Gifts received by Berkeley Rep:

- Anonymous Estate of Suzanne Adams
- Estate of Helen Barber
- Estate of Fritz Benesch
- Estate of Carole B. Berg
- Estate of Nelly Bertaux
- Estate of Jill Bryans
- Estate of Nancy Crole
- Estate of Carol & John Field
- Estate of Rudolph Glauser
- Estate of Zandra Faye LeDuff
- Estate of John E. & Helen A. Manning
- Estate of Richard Markell
- Estate of Gladys Perez-Mendez
- Estate of Margaret Purvine
- Estate of Leigh & Ivy Robinson
- Estate of Stephen C. Schaefer, in honor of Jean and Jack Knox
- Estate of Peter Stoss
- Estate of Harry Weininger
- Estate of Grace Williams

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

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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