Engaging and eclectic in the East Bay.

Oakland is the gateway to the East Bay with a little bit of everything to offer, and St. Paul’s Towers gives you easy access to it all. An artistic, activist, and intellectual Life Plan Community, St. Paul’s Towers is known for convenient services, welcome comforts and security for the future.

With classes, exhibits, lectures, restaurants, shops and public transportation within walking distance, St. Paul's Towers is urban community living at its best.

Get to know us and learn more about moving to St. Paul's Towers. For information, or to schedule a visit, call 510.891.8542.
Welcome to Berkeley Rep!
To ensure the best experience for everyone:

You’re free to bring beverages in cans, cartons, or plastic cups with lids into the house.

Food is prohibited in the house. Because, eww!

Please keep Berkeley Rep’s outdoor and indoor spaces free of cigarette smoke, e-cigarettes, and vaping.

Phones that ring during the performance are a total bummer. For everyone. Ensure that phones and other electronic devices will not make noise. Video and/or photographs of the performance are prohibited.

Late seating is not guaranteed. If you are seated late, please follow the house manager’s instructions about where to sit. If you leave during the performance, you will be reseated at an appropriate break.

This is live theatre, and we’re all in this together. Join with your fellow theatregoers, and remember that people respond to the show in different ways. One of the joys of live theatre is the collective experience!

Enjoy the show!

CONNECT WITH US ONLINE!
facebook.com/berkeleyrep 
@berkeleyrep
vimeo.com/berkeleyrep
berkeleyrep
Visit our website berkeleyrep.org

We’re mobile! Download our free iPhone or Google Play app.

THE BERKELEY REP MAGAZINE
2018–19 · ISSUE 6
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.

Editor
Karen McKevitt

Graphic Designer
Kirsten Pribula

Writers
Nina Feliciano
Sarah Rose Leonard
Karen McKevitt
Alex Moggridge
Madeleine Rostami

Contact Berkeley Rep
Box Office: 510 647-2949
Groups (10+): 510 647-2918
Admin: 510 647-2900
School of Theatre: 510 647-2972

Click berkeleyrep.org
Email info@berkeleyrep.org

MEET THE CAST & CREW · 26
PROLOGUE
A letter from the artistic director · 7
REPORTS
Celebrating our 50th · 10
From School to stage · 12
Doing Good · 14

FEATURES
The Good Book: The Origin Story · 16
Interviews with Lisa Peterson and Denis O’Hare · 16
In constant evolution: The Bible in translation · 21
Breaking down the books of the Bible · 23

CONTRIBUTORS
Foundation, corporate, and in-kind sponsors · 33
Individual donors to the Annual Fund · 34
Michael Leibert Society · 36

ABOUT BERKELEY REP
Staff, board of trustees, and sustaining advisors · 38

Welcome to Berkeley Rep!
To ensure the best experience for everyone:

You’re free to bring beverages in cans, cartons, or plastic cups with lids into the house.

Food is prohibited in the house. Because, eww!

Please keep Berkeley Rep’s outdoor and indoor spaces free of cigarette smoke, e-cigarettes, and vaping.

Phones that ring during the performance are a total bummer. For everyone. Ensure that phones and other electronic devices will not make noise. Video and/or photographs of the performance are prohibited.

Late seating is not guaranteed. If you are seated late, please follow the house manager’s instructions about where to sit. If you leave during the performance, you will be reseated at an appropriate break.

This is live theatre, and we’re all in this together. Join with your fellow theatregoers, and remember that people respond to the show in different ways. One of the joys of live theatre is the collective experience!

Enjoy the show!

CONNECT WITH US ONLINE!
facebook.com/berkeleyrep 
@berkeleyrep
vimeo.com/berkeleyrep
berkeleyrep
Visit our website berkeleyrep.org

We’re mobile! Download our free iPhone or Google Play app.

THE BERKELEY REP MAGAZINE
2018–19 · ISSUE 6
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.

Editor
Karen McKevitt

Graphic Designer
Kirsten Pribula

Writers
Nina Feliciano
Sarah Rose Leonard
Karen McKevitt
Alex Moggridge
Madeleine Rostami

Contact Berkeley Rep
Box Office: 510 647-2949
Groups (10+): 510 647-2918
Admin: 510 647-2900
School of Theatre: 510 647-2972

Click berkeleyrep.org
Email info@berkeleyrep.org

MEET THE CAST & CREW · 26
PROLOGUE
A letter from the artistic director · 7
REPORTS
Celebrating our 50th · 10
From School to stage · 12
Doing Good · 14

FEATURES
The Good Book: The Origin Story · 16
Interviews with Lisa Peterson and Denis O’Hare · 16
In constant evolution: The Bible in translation · 21
Breaking down the books of the Bible · 23

CONTRIBUTORS
Foundation, corporate, and in-kind sponsors · 33
Individual donors to the Annual Fund · 34
Michael Leibert Society · 36

ABOUT BERKELEY REP
Staff, board of trustees, and sustaining advisors · 38

Welcome to Berkeley Rep!
To ensure the best experience for everyone:

You’re free to bring beverages in cans, cartons, or plastic cups with lids into the house.

Food is prohibited in the house. Because, eww!

Please keep Berkeley Rep’s outdoor and indoor spaces free of cigarette smoke, e-cigarettes, and vaping.

Phones that ring during the performance are a total bummer. For everyone. Ensure that phones and other electronic devices will not make noise. Video and/or photographs of the performance are prohibited.

Late seating is not guaranteed. If you are seated late, please follow the house manager’s instructions about where to sit. If you leave during the performance, you will be reseated at an appropriate break.

This is live theatre, and we’re all in this together. Join with your fellow theatregoers, and remember that people respond to the show in different ways. One of the joys of live theatre is the collective experience!

Enjoy the show!

CONNECT WITH US ONLINE!
facebook.com/berkeleyrep 
@berkeleyrep
vimeo.com/berkeleyrep
berkeleyrep
Visit our website berkeleyrep.org

We’re mobile! Download our free iPhone or Google Play app.

THE BERKELEY REP MAGAZINE
2018–19 · ISSUE 6
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.

Editor
Karen McKevitt

Graphic Designer
Kirsten Pribula

Writers
Nina Feliciano
Sarah Rose Leonard
Karen McKevitt
Alex Moggridge
Madeleine Rostami

Contact Berkeley Rep
Box Office: 510 647-2949
Groups (10+): 510 647-2918
Admin: 510 647-2900
School of Theatre: 510 647-2972

Click berkeleyrep.org
Email info@berkeleyrep.org

MEET THE CAST & CREW · 26
PROLOGUE
A letter from the artistic director · 7
REPORTS
Celebrating our 50th · 10
From School to stage · 12
Doing Good · 14

FEATURES
The Good Book: The Origin Story · 16
Interviews with Lisa Peterson and Denis O’Hare · 16
In constant evolution: The Bible in translation · 21
Breaking down the books of the Bible · 23

CONTRIBUTORS
Foundation, corporate, and in-kind sponsors · 33
Individual donors to the Annual Fund · 34
Michael Leibert Society · 36

ABOUT BERKELEY REP
Staff, board of trustees, and sustaining advisors · 38
Song of the Goat Theatre

Songs of Lear
Directed by Grzegorz Bral
Music by Jean-Claude Acquaviva and Maciej Rychly

This award-winning production retells the tragic king’s story as a dramatic oratorio blending Corsican folk music and Gregorian chant—a production the New York Times called “viscerally awe inspiring.”

May 11 & 12 ZELLERBACH PLAYHOUSE

Los Angeles Master Chorale

Lagrima di San Pietro (Tears of Saint Peter)
Orlando di Lasso, composer
Grant Gershon, conductor
Peter Sellars, director

Visionary director Peter Sellars returns to Cal Performances with a profound and stirring a cappella work by one of the Renaissance’s most revered composers.

Performed in Italian, with English supertitles.

“A major accomplishment for the Master Chorale, which sang and acted brilliantly. It is also a major accomplishment for music history.”
—Los Angeles Times

May 17 ZELLERBACH HALL

Eifman Ballet

The Pygmalion Effect (US Premiere)
A ballet by Boris Eifman
Johann Strauss, Jr., music
Zinovy Margolin, set design
Olga Shaishmelashvili, costume design
Alexander Sivaev and Boris Eifman, lighting design

For 40 years, the defiantly controversial choreographer Boris Eifman has created productions punctuated by sumptuous costumes, exquisite dancing, and riveting drama. Here, the company presents the United States premiere of his brand new ballet, set to a score by Johann Strauss Jr.

May 31–Jun 2 ZELLERBACH HALL

BY POPULAR DEMAND!
Added performance – Saturday, June 1, 2pm

calperformances.org/tickets

Season Sponsor: WELLS FARGO
Since 1968 Berkeley Rep has stood for ambitious art, radical dissent, and raw talent. We continue to represent truth, compassion, bravery, acting up, speaking up, and saying what others are too afraid to say.

We represent fearless audiences. Audiences that don’t sit back and watch. They engage. Audiences like you.

So join us. Be a Rep.
You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

Take the first step in ensuring the preservation of your wealth for your lifetime and future generations.

To learn more, please visit unionbank.com/theprivatebank or contact:

Vartan Shahijanian
Private Wealth Advisor
vartan.shahijanian@unionbank.com
415-705-7258

Wills, trusts, foundations, and wealth planning strategies have legal, tax, accounting, and other implications. Clients should consult a legal or tax advisor.

©2019 MUFG Union Bank, N.A. All rights reserved. Member FDIC. Union Bank is a registered trademark and brand name of MUFG Union Bank, N.A.
I can’t say that I’ve read the Bible from cover to cover. Call it a case of arrested development. I was raised Catholic, you see, and went to parochial schools for much of my life. But any love I had for God or religion was beaten out of me by a host of nuns and priests who chose to exert their authority using techniques left over from the Spanish Inquisition. I’m exaggerating. A little. Not all my teachers were mean-spirited, but enough possessed streaks of sadism so robust that, to this day, I cannot enter a Catholic church to do anything other than admire the artwork.

Yet the Bible retains a strange fascination for me. As a piece of literature, it contains some spectacular writing. As a political tool, it can support nearly every argument anyone wants to make about anything. As a spiritual guidebook, it continues to offer solace to millions of people. Even though our world looks vastly different from that of our ancient ancestors, the stories, advice, and answers to metaphysical questions provided by the Bible still exert a powerful influence over our culture.

So when Lisa Peterson told me that she and Denis O’Hare were working on The Good Book, I immediately expressed interest. Charting the lives of two Americans with opposing systems of belief, the play is a psychological study of religious faith. We are presented with two people obsessed with the same questions: Is it possible to believe in God and science? Is religion merely a comforting narrative to allay our deepest fears? What happens when we die?

But our playwrights are not content to investigate these questions solely through the prism of psychology. Theirs is a deeper quest, one rooted in the historical tenets of belief; it is an attempt to understand how the Bible itself was created. The Good Book ultimately invites us to examine our inherited and chosen beliefs about God within the matrix of social, literary, and political history. It is a story of vast, dramatic scope, widening the lens of our own experience to absorb the past, to understand that the “word of God” was actually the word of hundreds of writers, each with their own agenda.

Ms. Peterson and Mr. O’Hare, you will recall, created An Iliad, a tour-de-force of Homeric storytelling that raised the roof with its cry against war. It is a great joy to bring them back together for this production. Lisa, doubling as director, has assembled a great design team and a stellar cast. Together they pool their amazing talents to explore the labyrinth of questions surrounding our need for meaning, comfort, and love.

And to address the question: What do you believe?

As always,

Tony Taccone

Tony Taccone
Incoming Artistic Director Johanna Pfaelzer’s inaugural season features fantastic discoveries for Bay Area theatregoers, like Jocelyn Bioh and Francis Turnly, alongside renowned artists including John Logan, Michael Mayer, The Avett Brothers, Lisa Peterson, and the mad genius of Culture Clash.

DON’T MISS A SINGLE MINUTE OF THE 2019–20 SEASON —SUBSCRIBE!
YOU’LL ENJOY:
The best seats at the consistently lowest prices
Free ticket exchanges
Discounts on extra plays, guest tickets, classes, and restaurants
PLUS SO MUCH MORE!
CLICK BERKELEYREP.ORG

2019–20
**THE GREAT WAVE**

AN EPIC NEW THRILLER · AMERICAN PREMIERE

BY FRANCIS TURNLY

MAIN SEASON · RODA THEATRE

FALL 2019

In a Japanese coastal town in 1979, teenage sisters Hanako and Reiko run onto the beach during a tremendous storm on a dare. Hanako is tragically swept out to sea, while Reiko survives—but recalls seeing three mysterious men on the shoreline. The authorities determine that Hanako has drowned, but her mother insists that her missing daughter is still alive. Spanning over 20 years and the two vastly different countries of Japan and North Korea, The Great Wave is at once a riveting geopolitical thriller and a powerful story of the unshakable bonds between a mother, a daughter, and a sister who refuse to give up hope.

"Timely. Gripping. A fascinating story."
GUARDIAN (UK)

---

**SCHOOL GIRLS; OR, THE AFRICAN MEAN GIRLS PLAY**

AN INFECTIOUS COMEDY WITH TEETH

BY JOCELYN BIOH

MAIN SEASON · RODA THEATRE

SPRING 2020

Paulina, the reigning queen bee at Ghana's most exclusive boarding school, has her sights set on the Miss Universe pageant and the glamorous life that’s sure to follow. But her plans and even her very reputation are shaken up when Ericka, a new student who’s strikingly beautiful and talented, captures the attention of the pageant recruiter—and Paulina’s hive-minded friends. Winner of the 2018 Lucille Lortel Award for Outstanding Play and the Outer Critics Circle John Gassner Award, School Girls; Or, The African Mean Girls Play is a biting comedy that tackles the universal issues of beauty and self-worth that face teenage girls across the globe.

“The nasty-teen comedy genre emerges wonderfully refreshed in a world it never considered.”
NEW YORK TIMES

---

**CULTURE CLASH**

(STILL) IN AMERICA

IRREVERENT, THOUGHT-PROVOKING SOCIAL SATIRE

WRITTEN AND PERFORMED BY CULTURE CLASH

RICHARD MONTOYA, RICARDO SALINAS, AND HERBERT SIGUENZA

DIRECTED BY LISA PETERSON

MAIN SEASON · PEET'S THEATRE

SPRING 2020

The missionaries of mayhem are back with their unique, badass brand of Chicano satire! Born here in the Bay and Los Angeles–based, Culture Clash first brought their dangerous and subversive version of documentary theatre to Berkeley audiences with Culture Clash in America, gleefully skewering American culture through the lens of the Latino experience. In this powerful, pointed, and downright hilarious update they turn their razor-sharp wit to everything from pussy hats to MAGA caps, laying down outrageous, biting, and thought-provoking monologues and sketch comedy about the immigrant experience in America right now.

“Culture Clash mines for laughs and, this time, something that cuts a lot deeper.”
LOS ANGELES TIMES

---

**SWEPT AWAY**

A HAUNTING MUSICAL TALE OF THE SEA, SACRIFICE, AND SALVATION · WORLD PREMIERE

BOOK BY JOHN LOGAN

MUSIC & LYRICS BY THE AVETT BROTHERS

MUSIC ARRANGEMENTS & ORCHESTRATIONS

BY CHRIS MILLER & BRIAN USIFER

DIRECTED BY MICHAEL MAYER

LIMITED SEASON · PEET'S THEATRE

SUMMER 2020

Tony Award–winning director Michael Mayer (Spring Awakening, Hedwig and the Angry Inch) blew the roof off Berkeley Rep in 2009 with Green Day's American Idiot. Now he returns to Berkeley Rep with a captivating world premiere musical, this time featuring a book by Tony Award-winning stage and screen writer John Logan (Red, Broadway's Moulin Rouge!, Skyfall, Gladiator), and music & lyrics by “America's biggest roots band” (Rolling Stone) and multiple Grammy Award nominee The Avett Brothers.

1888, off the coast of New Bedford, MA. When a violent storm sinks their whaling ship, the four surviving souls—a young man in search of adventure, his older brother who has sworn to protect him, a captain at the end of a long career at sea, and a worldly first mate who has fallen from grace—each face a reckoning: How far will I go to stay alive? And can I live with the consequences?
Berkeley Rep believes 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. In our very first season we offered classics like Electra and The Time of Your Life, but even back then we threw a world premiere into the mix: John Chioles’ one-act play, Pigeon, Pigeon. Since then we have expanded our enthusiasm for new work, and by the time we round out our 2018-19 season we’ll have produced 80 world premieres, six American premieres, and some 55 West Coast premieres.

While Berkeley Rep produced the occasional world premiere throughout the 1970s, our interest in new voices ramped up in the 1980s and ’90s under then Artistic Director Sharon Ott, who began commissioning new plays. In those decades, 21 world premieres joined the menu of classics and contemporary work — new plays like Maxine Hong Kingston’s The Woman Warrior, Danny Hoch’s Evolution of a Homeboy: Jails, Hospitals @ Hip-Hop, and Geoff Hoyle’s The Convict’s Return, which was directed by Tony Taccone, then Berkeley Rep’s associate artistic director. When Tony took over as artistic director in 1997, he continued to include premieres in Berkeley Rep’s season offerings and expanded the ways in which we support new work.

“I’m deeply proud of the way Berkeley Rep develops new work,” says Tony. “Artists pushing our culture forward and stretching the boundaries of our form find a nurturing, dramaturgically rigorous home here. We’ve carved out a safe place to dig deep and figure out what story they’re trying to tell and how best to tell it.”

To formalize our commitment to new work, Berkeley Rep created The Ground Floor in 2012. “It became clear to us that the regional theatre is very good at rehearsing and producing plays that have been done before and whose scripts are relatively set and fixed,” says Madeleine Oldham, Berkeley Rep’s resident dramaturg and director of The Ground Floor. “But it is not set up well to foster the creation of a new piece of theatre from the ground up. The Ground Floor aims to incorporate a level of flexibility rarely allowed in an institutional theatre setting.”

This program gives the Theatre a structure to support both emerging and mature writers, and it gives those writers a home to develop work for either Berkeley Rep’s stages or
stages across the country. This season's *Fairview* came out of The Ground Floor’s Summer Residency Lab, as did John Leguizamo’s *Latin History for Morons*, Marcus Gardley’s *House that will not Stand*, and other plays that have premiered elsewhere, such as Anais Mitchell’s *Hadestown* and Lauren Yee’s *Cambodian Rock Band*.

Berkeley Rep is now one of the many nonprofit regional theatres that have become incubators for new work, oftentimes sending plays and musicals to New York, many of which become off-Broadway or Broadway hits. Berkeley Rep’s many contributions include Sarah Ruhl’s *In the Next Room (or the vibrator play)*, which received accolades from the *New York Times* and was a Pulitzer Prize finalist; John Leguizamo’s *Ghetto Klown* and *Latin History for Morons*, which helped him earn a special Tony Award in 2018; and rousing musicals such as Green Day’s *American Idiot* and, more recently, *Ain’t Too Proud—The Life and Times of The Temptations*, both of which saw spectacular success on Broadway.

Many new plays never intend to go to Broadway, yet still receive multiple productions around the country and are vital and exciting contributions to the American theatre. *The Woman Warrior* traveled to Boston and Los Angeles. After receiving its West Coast premiere at Berkeley Rep, Tarell Alvin McCraney’s *Head of Passes* went on to The Public Theater and Center Theatre Group in Los Angeles, while Tony Kushner and Maurice Sendak’s *Brundibar* traveled from Berkeley Rep to Yale Repertory Theatre and New Victory Theatre, and Danny Hoch’s *Taking Over* and *Evolution of a Homeboy* both embarked on successful national tours. And that’s just to name a few.

While we’re always excited to produce a world premiere, Berkeley Rep also knows second and even third productions are vital to the life of a new play. *The Good Book*, for example, premiered at Chicago’s Court Theatre in 2015. Playwrights learn a lot from putting their play in front of audiences for the first time, and Denis O’Hare and Lisa Peterson took the opportunity to revisit portions of the script ahead of its West Coast premiere here in Berkeley.

Other plays that saw their second (or even third) production at Berkeley Rep include, among many others, Lisa Loomer’s *Roe*, Ayad Akhtar’s *Disgraced*, and Moisés Kaufman and the Tectonic Theatre Project’s *The Laramie Project*, which received its West Coast premiere in Berkeley. Mary Zimmerman’s *Metamorphoses*, a new work that reimagines a classic text, followed a notable evolution: After receiving its West Coast premiere here in late 1999, it went on to Broadway, then was produced nationally and internationally before landing back at Berkeley Rep this season, nearly 20 years later.

By mixing new plays with reimagined classics and contemporary work, Berkeley Rep honors the past while setting our sights firmly on the future. Which of today’s new plays will become classics tomorrow? Whose groundbreaking new voices will push the boundaries of the American theatre 50 years from now? We can’t wait to find out.

“I’m deeply proud of the way Berkeley Rep develops new work. Artists pushing our culture forward and stretching the boundaries of our form find a nurturing, dramaturgically rigorous home here.” — Tony Taccone

*Morons*, which helped him earn a special Tony Award in 2018; and rousing musicals such as Green Day’s *American Idiot* and, more recently, *Ain’t Too Proud—The Life and Times of The Temptations*, both of which saw spectacular success on Broadway.

*The Woman Warrior* traveled to Boston and Los Angeles. After receiving its West Coast premiere at Berkeley Rep, Tarell Alvin McCraney’s *Head of Passes* went on to The Public Theater and Center Theatre Group in Los Angeles, while Tony Kushner and Maurice Sendak’s *Brundibar* traveled from Berkeley Rep to Yale Repertory Theatre and New Victory Theatre, and Berkeley Rep honors the past while setting our sights firmly on the future. Which of today’s new plays will become classics tomorrow? Whose groundbreaking new voices will push the boundaries of the American theatre 50 years from now? We can’t wait to find out.

“I’m deeply proud of the way Berkeley Rep develops new work. Artists pushing our culture forward and stretching the boundaries of our form find a nurturing, dramaturgically rigorous home here.” — Tony Taccone

REPOISODES:
The Berkeley Rep Podcast

Listen to our podcast about *The Good Book* and our other shows at soundcloud.com/berkeleyrep
REPORT

From School to stage

BY ALEX MOGGRIDGE

Playwright and Berkeley Rep mainstage actor Alex Moggridge, who has worked with the Summer Theatre Intensive students for many years, shares the story of a play born at the School of Theatre that went on to receive a professional premiere.

Every summer at Berkeley Rep’s School of Theatre, a group of high school and middle school students gathers together with a professional playwright and director with the intention of making something beautiful. The Summer Theatre Intensive culminates with a performance on one of the Berkeley Rep stages—a collaboration between generations come to life.

As a playwright and actor, I have been lucky enough to collaborate with all kinds of partners on many projects, both in the professional and educational world—most recently as an actor in the remount of Mary Zimmerman’s Metamorphoses in this year’s mainstage season. I have found immense value in all sides. And I can say that working with the students as a playwright at the Berkeley Rep School of Theatre has been among the most inspiring of collaborations. The young people of the School bring a bright and unfiltered voice to the process. They keep the project honest, relevant, and on-task. I can say without equivocation that my collaboration with them has led to some of the more rewarding experiences I’ve had in the theatre. And, remarkably, it’s led to more collaborations.

Let me explain.

In 2014, I came to the Intensive as a playwright with the idea of exploring the character of Charon, the boatman of the underworld. What was his story? What would happen if he got tired of his job? None of the classic myths spoke from his perspective. They spoke only of the souls whom he was ferrying to Hades.

Over the next four weeks, together with a professional director, the students and I made a play. We started with the bare bones of the story itself, reading it aloud and discussing its themes. We then brainstormed as an ensemble, with the students writing scenes and improvising ideas. From there, we shaped a story together. Then we created a story arc and characters: the boatman was tired and beginning to fail at his job; Cerberus, the three-headed dog, was neurotic and beset with inter-head quarrels; Hades was a petulant god-child who
only wanted to play with his pet griffin; the newest lost soul was a young woman who refused to be ferried to the other side. All of these ideas were created, explored, and curated by the students at the School. I was able to see the story through their eyes. The students helped imbue the characters with a bright vibrancy that I would never have found on my own.

Having finished the development of the play, the students shifted into rehearsal mode. The play’s director and the School of Theatre’s faculty helped the students with staging, character development, and incorporating the skills learned in the School’s classes and electives. The play was performed on the night of presentations with enthusiasm and passion, and the audience was delighted—a fitting way to cap the intense and condensed collaboration of the previous weeks.

Cut to the fall of 2018, and the world premiere of The Boatman at Flint Repertory Theatre. This Boatman was a reworked script created for an adult audience, but the baseline of the original remained. As I sat watching a cast of professionals creating a vibrant and beautiful life for the play, I couldn’t help but think of the young collaborators who had given The Boatman its first burst of life.

This was made even more evident this February, when the play had something of a homecoming. After a performance of Metamorphoses, our cast sat in the upper lobby of the Peet’s Theatre and read The Boatman aloud. Sitting next to MaryBeth Cavanaugh, the School’s associate director and the designer of Summer Theatre Intensive, I was reminded once more of the young people who planted the seeds of this play. Without them, and the great coming together that the Berkeley Rep School of Theatre facilitates every summer, this play would never have seen the lights of the stage.

The Summer Theatre Intensive is an opportunity for middle school and high school students to become fully immersed in every facet of the world of theatre, regardless of experience level. This summer’s sessions are June 17 to July 12 (middle school) and July 16 to August 19 (high school). For more information, visit berkeleyrep.org/summerintensive.

Now featuring the Osher Lifelong Learning series!

Community meets Activity in the heart of downtown Oakland.

Get ready for a very busy social schedule. Enjoy coffee with friends. Take a class. Attend a lecture, go on a shopping excursion and take in the rich cultural offerings of downtown Oakland. Or take a quick drive into San Francisco or Berkeley. At Lake Park, every day can be a beautiful adventure. Call 510-210-0731 to learn more.
Doing Good
BY NINA FELICIANO

The Good Book demonstrates how different individuals have come together to create meaning in their lives over a common belief. Over three millennia, theatre has similarly helped people gain a better understanding of themselves and the world around them. As a nonprofit theatre now in its 50th season, Berkeley Rep is grateful to those who find value in the theatre we make and support it through generous gifts to our Annual Fund and in other meaningful ways. Let us introduce you to a few of our community members and the different ways they have chosen to support the Theatre and Be a Rep.

Michelle Barbour gives to Berkeley Rep through a donor advised fund (DAF) to promote her family’s values. “For me, there is nothing more important than having healthy arts programs to create the kind of balance in society that fosters innovation, storytelling, and truth seeking. Berkeley Rep represents what I like best—good art, strong community. By contributing to my favorite organizations in a regular, methodical way, I am ensured that my community, my family, my home here in Berkeley thrives!” With recent changes in the tax law, many donors are turning to donor advised funds to make annual gifts to their favorite charities while maximizing their tax benefit by funding their donor advised funds in a single tax year.

In-kind partnerships are another meaningful way that community members give to the Theatre. Picante, a cherished sponsor of the Berkeley Rep School of Theatre, generously supplies delicious burritos and chips to hundreds of young people at our Teen Nights, Teen Core Council meetings, and Fellowship events. This essential contribution enables young people from across the economic spectrum to participate in evening programming without worrying about buying a meal in downtown Berkeley. Jim Maser, owner of Picante, says, “It is a perfect fit to nourish the students at the School of Theatre, and in turn, I am nourished by all the productions that I have the pleasure of attending.”

Berkeley Rep is proud to channel the generosity of our donors into programs that allow more people to enjoy our performances. Thanks to donations to our Annual Fund, patrons under the age of 35 can buy discounted tickets to Berkeley Rep’s productions as part of our Under 35 ticket program. Mollie Hudson, a longtime Berkeley Rep patron and full-time nurse and nursing student, was gifted an Under 35 subscription for her birthday last year from her boyfriend, an MD/PhD student. “Our schedules can get a bit hectic, and we love going to Berkeley Rep,” says Mollie. “This way, we have set date nights throughout the year doing something we love and supporting this wonderful theatre. Even on a student budget, season tickets were affordable since we are both under 35, and we are so grateful for that!”

Thanks to our donors, Berkeley Rep is also able to offer subsidized tickets to middle and high schools as part of our School of Theatre’s Student Matinee series. Charles, a student from Granada High School who attended the student matinee of Metamorphoses, found a new way to connect with the myths of Ovid he studied in class. “The opportunity to experience the visual art of recrafting ancient tales for a contemporary audience provided us with an unforgettable experience that allowed us to envision myths in a new way.”
My entire class has truly been touched by the astounding performance and will definitely be more inclined in the future to attend more live plays.”

Bill Johnson’s love of theatre began long before high school, and he now welcomes other members of the community to the theatre as a volunteer usher. Bill is one of Berkeley Rep’s many volunteers who not only usher for every performance in our Roda and Peet’s theatres, but also provide office support, serve on committees, and lead docent presentations. Bill says, “Berkeley Rep is my favorite because of the high quality of its productions combined with its willingness to take on interesting and challenging projects. I feel a connection to the performers and am always thrilled when one of them takes the time to talk to me.”

These special moments of connection at the Theatre—including the ones you are experiencing today—will endure throughout time thanks to our community of dedicated supporters. Like Michelle, Jim, Mollie, Charles, and Bill, we hope you will continue to find meaning at Berkeley Rep and Be a Rep for our next 50 years and beyond.

“By contributing to my favorite organizations in a regular, methodical way, I am ensured that my community, my family, my home here in Berkeley thrives!”

—Michelle Barbour

To find out more about the many ways to support the Theatre, visit berkeleyrep.org/support and berkeleyrep.org/getinvolved.
Delving into the zeitgeist
An interview with Lisa Peterson

BY SARAH ROSE LEONARD

What was your first connection to the Bible?
The musical Godspell made me join a church. It’s very briefly mentioned in the prologue of the play.

You saw Godspell and thought, “I’m going to check this out?!”
Yes! I saw Godspell when I was around 16. I had what I thought was a conversion experience. I had a friend whose dad was a Methodist minister where I grew up in Rio del Mar. It was a very cool hippy dippy church with windows all around and lots of music, so I started going to church and I had myself baptized and confirmed a Methodist in high school.

Were you raised religious at all?
No, no. I went to Sunday school when I was 5 at the local Congregational church, which now my mom goes to again. She started going the night my father died. I was not raised in the church because my dad was not interested, and my mom didn’t push it. For two years or so I was a member of that hippy church, and then like Denis—who was religious as a kid—I lost interest.

The Good Book has had a long gestational period. What were early versions like?
We worked with Professor Margaret Mitchell [Professor of New Testament and Early Christian Literature at the University of Chicago Divinity School] to storyboard the play. Structurally it started with 12 moments that we wanted to focus on. The Bible keeps sliding, and so that structure, the story of how the Bible becomes what it is, has been sliding and sliding...

But it started on cards. We made an arc of the stories of Connor, of Miriam, moving cards along on the board. It was written in a kind of unit fashion, which I think is interesting. It still works that way. Sometimes we’ll think, “Oh we can pop out that scene and pop in another.”

CONTINUED ON PAGE 18
Connor’s tape recorder was taken from your own life, right?

I was born in ’62, so when I was 8 or 9, I had a tape recorder, and I would make audio recordings of movies I loved like Funny Girl, Fiddler on the Roof, On a Clear Day You Can See Forever, and, of course, The Sound of Music.

(laughter)

I would fall asleep at night listening to the movies. I listened to those movies over and over, like bedtime stories, reliving them through my ears. I also would tape record book reports for school. I remember doing one where I had to be Robert E. Lee and General Grant, and I would interview them and I would figure out a way to be one voice and then the other. Tape recorders back then were the only thing we had, so you did a lot of creating that way. My friends and I would put on little horror plays or little science fiction plays all on the tape recorder. Like a radio play.

Writing a play about the Bible, and about faith, is such a personal process. What is it like to write a piece that has so much of you in it?

I think like any writer, you both are attracted to and repelled by using yourself as your material. At the same time there is something about authenticity: if something is true, there’s probably a better chance that someone else will relate to it. The funny thing is that it’s not just me in the play, Lisa’s also in the play and it doesn’t scan the way you’d think. There’s a great section of the play called “Note to my Future Self,” which Connor writes, which is pure Lisa. We’re both really, really deeply in the play and it doesn’t scan the way you’d think. There’s a great section of the play called “Note to my Future Self,” which Connor writes, which is pure Lisa. We’re both really, really deeply in the play and it doesn’t scan the way you’d think. There’s a great section of the play called “Note to my Future Self,” which Connor writes, which is pure Lisa.

How does the Bible manifest itself in The Good Book?

We wanted the Bible to be shown and we’ve played with a lot of ways of doing that. Ultimately, we’ve come up with five actors who don’t necessarily enact the book itself, but they enact characters from the making of the book.

Part of what we’re biting off is the idea of “what is truth?” and also the idea of how transmission affects content. These are all related to the questions of what is a meaningful life and what is the

CONTINUED ON PAGE 19
Both you and Denis have talked about the Bible as a third protagonist in this play. How did you decide which elements from the Bible's history to include?

A lot of it came from conversations with Margaret and her graduate students. From the beginning when we said, “We’re going to write a play about the Bible,” we immediately knew that we didn’t want to adapt the Bible. We were more interested in tracking how it got here. We decided that we wanted to begin way back before there was anything written down at all. We were going to start with the initial need for a book like this in any culture, and also think about the impulses that would have started it well back before there was even the idea of one God. Our first point was how did it get from pre-language to the Fertile Crescent (the part of the world where the Old Testament was born)? And, how did it get from the desert to the hotel nightstand? We’re tracking it like a river, how it turns in little streams that turn into ultimately the Christian Bible and into the movement in 19th-century America where Bibles were being mass-produced and sold. We wanted to look at how the Bible gets transferred.

You’ve been studying the Bible for a while now, and I’m curious if you have your own opinion about why it was written. What do you think people hoped to achieve as they collectively wrote this anthology over time?

For me the miracle of the Bible, of The Good Book, is that it was made by so many. It’s the creation of a zeitgeist. I think it obsesses me because the creation of the Bible could be seen as the most amazing accomplishment of the human race. And not just the Christian Bible—any Bible. But particularly the Christian Bible, because you cannot point to its author. Especially if you talk to biblical scholars, it’s common nowadays to understand that the belief that Moses wrote the Torah was a myth. But that’s still contentious to say.

In the play, Miriam is basically trying to say that it may not have been written by a single mind, by God, by Moses. It was made by humankind’s need, and it happened over time gradually with hundreds of thousands—you can’t even name them—of anonymous contributors. So the fact that it exists as a thing that you would put your hands on or look at or read or turn back to is miraculous.

We’re mortal, and being human is a paradoxical and very difficult thing for us because we’re conscious, sentient beings.

—Lisa Peterson

“We’re mortal, and being human is a paradoxical and very difficult thing for us because we’re conscious, sentient beings.”

—Lisa Peterson
point of being alive and what do you leave behind? The Bible in many ways is a physical artifact of attempting to craft meaning and to impart meaning. This is their legacy, and our characters, both Connor and Miriam, are hoping to find meaning in their lives and are struggling with, “What do I leave behind?”

Also, in a weird way, the play has a lot of meta-theatricality that is also Lisa and I talking to each other and to the audience. Those opening scenes are very much a communal part of the play where we want the audience to ponder these things with us. We don’t want to lecture to them, we want them to be involved. Part of what we’ve always talked about is that when the actors read the Bible in the beginning of the play, it’s random, there’s nothing assigned. We want every actor every night to open up the Bible and just read. That’s always been really important to us to have a sort of livewire aspect to the play, of it literally being anybody’s game at that point.

Has working on this play for such a long time shifted your relationship with faith at all?

I’m a very comfortable atheist and I came to it slowly and from a belief system. I don’t have a great need to convince anybody else what I believe. However, I am alarmed at the uses that religion can be put to, and I’m alarmed especially at the American inability to obey our own Constitution, which says that there should be no state religion, and freedom of religion also means freedom from religion. As an atheist, I’m often in the minority, and I’m at the blunt end of the religious stick. Part of what we intend to do with this play is let people understand that this thing is flawed. I don’t think it should be accorded the weight of law. I think our law is based on many things, specifically Judeo-Christian tradition, but also many other traditions. So in terms of faith, this has not budged me.

However, I will say this: I came to this play pretty ferociously hating the Bible and assuming that the Bible was worthless. That has changed radically. I greatly appreciate now the human achievement that the Bible is. I greatly value large portions of it. I still think a lot of the Bible is really boring and really repetitive. A lot of it is unintelligible to modern culture and a lot of it is misinterpreted, and the idea that it is the word of God is ridiculous. It’s so dangerous when people attempt to take these old texts and make them relevant to our life today. Some texts are incredibly relevant and incredibly helpful—I don’t deny that in any way. I think any decent biblical scholar today would talk about, “What are the various communities throughout time and what are the various ways in which they received and understood this text?”

I also want to do that with this play. Lisa and I both want to have people who don’t know about the Bible to maybe be intrigued to know more about it because it is a fascinating

CONTINUED ON NEXT PAGE
mis-remembered happiness. Because I feel like, gosh, it’d be amazing to have it again. Every time we work on the play, we always start by going around the table and making everybody talk about their relationship to the Bible, which of course turns into a conversation about our relationship with faith. People don’t really talk about this. They will start talking about how they grew up, and absolutely every cast we’ve ever talked to has by the end of the hour and a half or whatever said, “I’ve never discussed this with strangers before in my life.” So that’s always exciting.

O’HARE
CONTINUED FROM PREVIOUS PAGE

The character of Miriam studies the human impulse behind building the Bible. After growing up religious and now spending so much time with the Bible as an artist, but as an atheist, how would you describe that human impulse?

Well, the intriguing thing about the Bible is not that it’s unique. The intriguing thing is that it survived. It’s only because it happened to survive that we are even talking about it. In my opinion it’s no better or worse than any other ancient texts that were lost. Even saying the word “Bible” makes me uncomfortable because we’re talking about massively divergent texts and the fact that they were put together, collected, and used in a certain way.

I do think that it’s a miracle, a human miracle, that these texts were so lovingly and stubbornly guarded and buried and found and re-found and that they stayed kind of consistent through all these years. Like the hoard of scrolls that was found near the Dead Sea Scrolls by the gnostic sects — and the Essenes — that all those documents were found — that’s amazing. And then the Irish monks who were copying the texts that they were rescuing, that’s amazing. It wasn’t just one set of people performing this human miracle. It was many sets of people performing this human miracle again and again and again.
In constant evolution

The Bible in translation

BY SARAH ROSE LEONARD

In *The Good Book*, the Bible is an ever-shifting third protagonist. Moments in the history of the Bible’s creation intertwine with the stories of Miriam, a Christian Bible scholar, and Connor, a Christian Bible enthusiast. These moments show us snapshots of the book changing its place in society over time. Many hands shaped the Hebrew and Christian Bibles as they formed—and continue to form—and translators played key roles in how the Bibles evolved. Through choices about language and editing, they both reflected and shaped the times in which they lived. Religious practitioners received their editions with rebellion, acceptance, and everything in between. Examining four different translations illuminates some key turning points in the Bible’s creation.

In the third century BCE, a large population of Jews inhabited the city of Alexandria, Egypt. As the pervasive Greek culture influenced the Jewish population, they lost their Hebrew language skills and required a Greek translation of their Bible. When the Pharaoh heard of this idea, he envisioned the new translation as a crowning achievement for the famous library in Alexandria, which, in an attempt to collect all the books in the world, contained some 400,000 volumes. Legend has it that in order to make the translation possible, he freed more than 100,000 Jews who had been captured during his father’s war efforts in Judea (modern-day Israel). In return, the high priest of Judea sent 72 Rabbis and translators to Alexandria. Some accounts claim that the translators worked separately in cubicles and produced, without seeing each other’s work, identical translations. This miracle presumably demonstrated the Hand of God at work on them. The translation earned the name Septuagint, or the LXX, from the Latin for “seventy.” Today, most scholars believe that Jews from Alexandria, not Jerusalem, produced the Septuagint as the translation is in a Greek dialect that was common in Egypt. As in many cases with biblical scholarship, the truth is lost to time. When Christianity came into being, the Septuagint became the Christians’ version of the Hebrew Scriptures, entitled the Old Testament.

Within the next six centuries, the Roman empire had supplanted the Egyptians and the Greeks. Born around 346 CE, the scholar Saint Jerome received a model Roman education: he knew Latin and Greek, studied texts ranging from Greek plays to Roman philosophy, and built up his library copying manuscripts by hand. Jerome served as a monk for a time. He had a vision from God that told him he wasn’t a real Christian, and subsequently resisted this dream by banishing himself to the desert. After living in a cave and studying Hebrew and praying he realized he needed to return to his love of classical literature. He then studied theology in Rome, where he later became Pope Damascus’ secretary. The Pope noted Jerome’s scholarly skill and commissioned him to produce a new Latin version of the Bible. This would require more than a mechanical translation. Jerome had a hefty task: there were major discrepancies between the Septuagint, old Latin translations, and the Hebrew text. The first two contained books that were not part of the Hebrew canon. The non-canonical works, according to Jerome, were like “the crazy wanderings of a man whose senses have taken leave of him.” He labeled these books Apocrypha (for “hidden”) and placed them outside the Christian canon. Jerome spent most of his life on this work. By the time of his death in 420 CE, he had generated a body of work comprising 63 volumes of commentaries, some 100 sermons, and numerous polemics, letters, and other writings. His Bible received a mixed reception: some groups felt it challenged their views on the sacredness of the received texts, while others supported his efforts. Over time, Jerome’s translation, known as the Vulgate (for “common” text), became the primary text in Christianity.

At the time that Jerome wrote the Vulgate the literate European population read and spoke Latin. But as people continued to migrate throughout Europe, the use of Latin waned. Between the 7th and 15th century, translators created “glosses” for the Vulgate: word-for-word transcriptions between the lines of the Latin, aided by explanatory notes. Increasing numbers of translators aimed to give people a more direct
relationship with God via a Bible written in their vernacular speech. In the 14th century, a theologian named John Wycliffe created the first complete translation of the Scriptures into English. Wycliffe believed that the church should not hold power or wealth, a controversial opinion in a world where the church clung to its set hierarchy and the bishops led lavish lifestyles. He wrote that each person should hold their own relationship with God, free from the church as an intermediary. His ideas did not win him favor with the church, and Wycliffe and his followers moved their collective underground. Wycliffe’s followers ultimately completed their leader’s dream of an English translation, drawn from the Vulgate. Despite the church's attempts to burn each Wycliffe Bible (as it became known), the common people, noblemen, and even clergy got their hands on copies. Around 200 copies still exist to this day, proving the edition’s staying power.

English translations were routinely condemned or endorsed depending on politics. One of the most consequential meetings of politics and religion occurred when King James commissioned his copy of the Bible in the 1600s. When the King came to the throne in 1603, Christians lived in different factions throughout England. Most practitioners used the popular Bible at the time, the Geneva Bible, but because it did not uphold the Church of England’s set hierarchy, it caused some grumbling in the court. In contrast, Puritans handed King James a list of demands as soon as he ascended to the throne, naming elements that were “too Catholic” about the Church of England. He called a conference to address this, which prompted a request to have one authorized Bible that is read in all churches. By commissioning his own version of the Bible, King James sought to unite Catholics, Protestants, and other denominations. In the early 17th century, King James’ committee of translators published his version and within 40 years, it supplanted the Geneva Bible as the most popular text for private use. It’s still the most popular English translation to this day.

As The Good Book illustrates, translators—as well as scholars, religious groups, and the general populace—collectively created the Bible. The text never became fossilized, rather it shifts as the world changes. As the most widely translated book in the world, it remains an all-time bestseller. New translations and commentaries are being produced right now, as you sit and read this. In December 2018, at the age of 83, UC Berkeley professor and literary critic Robert Alter published the first ever single-author translation of the Hebrew Bible into English. His translation is notable for its sheer beauty—Alter is a poet as well as a scholar—and is openly in conversation with translations past. Alter argues that without poetry, the Bible wouldn’t have made it very far. In it, song and prayer live side by side with law, history, and philosophical musings. The translators that came before Alter knew this as well: many pieces of the Bible were left on the cutting room floor, but poetry, song, and prayer always made it through. Generations of readers pick up new versions of the Bible to listen to the language sing to our current moment.

Translation in Action: Psalm 23:4-5

There is no better way to see the differences across versions of the Bible than to see the text side by side. Below are three different translations of the same excerpt of Psalm 23.

**Douay-Rheims Translation of the Latin Vulgate:**

For though I should walk in the midst of the shadow of death, I will fear no evils, for thou art with me. Thy rod and thy staff, they have comforted me. Thou hast prepared a table before me against them that afflict me. Thou hast anointed my head with oil; and my chalice which inebriateth me, how goodly is it!

**King James Version of the Bible:**

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

**Alter’s Translation of the Hebrew Bible:**

Though I walk in the vale of death’s shadow, I fear no harm. For You are with me. Your rod and Your staff— it is they that console me. You set out a table before me in the face of my foes. You moisten my head with oil, my cup overflows.
Breaking down the books of the Bible

BY MADELEINE ROSTAMI

Here are the books of the Christian Bible that are considered the canon according to most traditions. It should be noted that Catholics often recognize more books in the Old Testament, and the Hebrew Bible is organized differently than the Old Testament.

Old Testament

Pentateuch

Genesis, Exodus, Leviticus, Numbers, Deuteronomy

The first five books outline the Law of Moses, putting forward a set of moral codes and societal laws to live by. Traditionally thought to be written by Moses himself, scholars now believe they were written by many people.

History

Joshua, Judges, Ruth, 1 Samuel, 2 Samuel, 1 Kings, 2 Kings, 1 Chronicles, 2 Chronicles, Ezra, Nehemiah, Esther

The Historical books explore the history of the land of Israel. Spanning around 800 years, they cover the tribes and kingdoms in Israel, the division into the northern and southern Kingdoms of Israel and Judah, and the central role the Temple played in religious life.

Poetry

Job, Psalms, Proverbs, Ecclesiastes, Song of Solomon

This section contains a variety of genres, including love poetry, devotional poetry, and Wisdom Literature, a genre that was common across the Near East and is the character Miriam’s field of study.

The Prophets (sometimes split with Major and Minor Prophets)

Major Prophets: Isaiah, Jeremiah, Lamentations, Ezekiel, Daniel

Minor Prophets: Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi

Featuring prophecies on the large and small scale, they tell of the coming of disaster and of salvation. They also outline ways to interpret prophetic news and move towards a bright future.

New Testament

Gospels

Matthew, Mark, Luke, John

The Gospels are four accounts of the Christian message that seeks to tell readers about Jesus of Nazareth and build his significance. The gospel, meaning The Good News in ancient Greek, is storytelling with the intent to spread the work and teachings of Jesus.

History of the Church

The Acts of the Apostles

Abbreviated as Acts, this book provides a history of the early Christian church, documenting the gradual spread of the faith throughout the Gentile world and also of the divergence from Jewish traditions. It closely tracks the missionary work of Paul, offering context for his letters in the following books.

Letters

Romans, 1 Corinthians, 2 Corinthians, Galatians, Ephesians, Philippians, Colossians, 1 Thessalonians, 2 Thessalonians, 1 Timothy, 2 Timothy, Titus, Philemon, Hebrews, James, 1 Peter, 2 Peter, 1 John, 2 John, 3 John, Jude

These are mostly letters (or treatises that loosely follow the form of letters) that outline Christian teaching. Many of the letters are attributed to Paul and his disciples, referred to as the Pauline letters.

Prophecy

Revelation

The final book of the Christian Bible, this encourages the Christian people to remain faithful, even in the face of persecution, as a means of finding ultimate salvation. Subject to varied interpretation, some believe that events described in this book have already happened while others believe the events are the end times yet to come.
A BITING NEW MUSICAL FROM COMEDIC GENIUS

JOHN LEGUIZAMO

KISS MY AZTEC!
BOOK BY John Leguizamo AND Tony Taccone
MUSIC BY Benjamin Velez
LYRICS BY David Kamp, Benjamin Velez, AND John Leguizamo
BASED ON AN ORIGINAL SCREENPLAY WRITTEN BY John Leguizamo AND Stephen Chbosky
CHOREOGRAPHY BY Maija Garcia
DIRECTED BY Tony Taccone

STARTS MAY 28 · RODA THEATRE

MADE POSSIBLE BY A GENEROUS GRANT FROM THE ROY COCKRUM FOUNDATION

SEASON SPONSORS
Berkeley Repertory Theatre presents
the West Coast premiere of

The Good Book

BY
Denis O’Hare and Lisa Peterson

DIRECTED BY
Lisa Peterson

APRIL 25–JUNE 9, 2019
PEET’S THEATRE · MAIN SEASON

This show has a 15-minute intermission.

The Good Book is made possible thanks to the generous support of

SEASON SPONSORS
Bruce Golden & Michelle Mercer
Jack & Betty Schafer
Michael & Sue Steinberg
The Strauch Kulhanjian Family

EXECUTIVE SPONSORS
Kerry Francis & John Jimerson

ASSOCIATE SPONSORS
Rosalind & Sung-Hou Kim

This production has been supported in part by the Mosse Artistic Development Fund.

CAST

Man 3 Elijah Alexander
Man 1 Lance Gardner
Woman 1 Denmo Ibrahim
Connor Keith Nobbs
Miriam Annette O’Toole
Woman 2 Shannon Tyo
Man 2 Wayne Wilcox

PRODUCTION STAFF

Scenic Design Rachel Hauck
Costume Design Lydia Tanji
Lighting/Projection Design Alexander V. Nichols
Composer/Co-Sound Design Mark Bennett
Co-Sound Design Charles Coes
Casting Amy Potozkin, CSA
Alaine Alldaffer, CSA
Dramaturgy Madeleine Oldham
Sarah Rose Leonard
Stage Manager Leslie M. Radin

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

Originally commissioned, produced, and developed by Court Theatre, Chicago, IL
Charles Newell, Artistic Director, Stephen J Albert, Executive Director

The Good Book was developed with generous support from Center Theatre Group

A workshop of The Good Book was presented as part of Seattle Repertory Theatre’s 2014-2015 New Play Festival

2018–19 · ISSUE 6 · THE BERKELEY REP MAGAZINE · 25
Elijah Alexander

MAN 3
Elijah returns to Berkeley Rep after appearing in Watch on the Rhine and Much Ado About Nothing. He has been seen on Broadway in Metamorphoses and off Broadway in Shopping and Fucking (New York Theatre Workshop). Other New York credits include Throne of Blood at Brooklyn Academy of Music. He has performed with the Royal Shakespeare Company in Tantalus. Elijah’s regional credits include Playing with Fire (Guthrie Theater); Linda Vista (Mark Taper Forum); Shrew (South Coast Repertory); Fingersmith, Hamlet, Pride and Prejudice, and Henry VIII, (Oregon Shakespeare Festival); Richard III, Julius Caesar, Gaslight, Midsummer Night’s Dream, and Art (Utah Shakespeare Festival); Man and Superman, Restoration Comedy, and An Ideal Husband (California Shakespeare Theater); Disgraced (Arizona Theatre Company); and The Invisible Hand (Gregory Award, A Contemporary Theatre, Seattle). His film and television credits include Mr. & Mrs. Smith, Amazing Love, Touch, Awake, Jag, and Summerland. Elijah received an MFA from the Yale School of Drama. Please visit elijahalexander.net.

Lance Gardner

MAN 1
Lance last appeared at Berkeley Rep in An Octoroon and previously in Yellowjackets. He has performed at California Shakespeare Theater, San Francisco Playhouse, TheatreWorks in Silicon Valley, Marin Theatre Company, Magic Theatre, Encore Theatre, Climate Theatre, and more. When he’s not on stage he’s producing audio for radio and podcast. His work can be found at KALW.org and LanceGardner.xyz.

Denmo Ibrahim

WOMAN 1
Denmo is thrilled to make her Berkeley Rep debut. She was last seen as Zarina in The Who and The What (Marin Theatre Company) and as Mariam in the original production of A Thousand Splendid Suns (Seattle Repertory). Favorite regional stage credits include American Conservatory Theater, The Old Globe, Theatre Calgary, Vineyard Playhouse, New York Theatre Workshop, California Shakespeare Theater, Aurora Theatre, Crowded Fire, and Yerba Buena Center for the Arts. She has collaborated with playwrights Mac Wellman, Eric Ehn, Yusel El Guindi, Kristoffer Diaz, Thomas Bradshaw, Melinda Lopez, Dustin Chinn, and Tanya Saracho and originated roles with composers Claudio Bohorquez, Rinde Eckert, and Carla Kihlstedt. Her devised work has toured to international festivals in Egypt, France, and Germany. She is the recipient of a Theatre Bay Area Circle Award and a San Francisco Bay Area Theatre Critics Circle Award. Denmo holds an MFA in Lecoq-Based Actor-Created Physical Theatre from Naropa University and a BFA in Acting from Boston University. She is a founding artistic director of Mugwumpin and a resident artist of Golden Thread Productions. Denmolibraham.com

Keith Nobbs

CONNOR

Annette O’tOole

MIRIAM
This is Annette’s inaugural appearance with Berkeley Rep. Her New York and regional theatre work includes A Lovely Sunday for Creve Coeur and The Show-Off (Theatre St. Clement’s), The Traveling Lady (Cherry Lane Theatre), Man from Nebraska (Second Stage Theatre), Southern Comfort (The Public Theater) for which she received the Lucille Lortel Award for Best Actress in a Musical and Drama Desk and Drama League nominations, Hamlet in Bed (Rattlestick Playwrights Theater), Magnolia (Goodman Theatre), Third (Two River Theater), Heresy (Flea Theatre), The Quality of Life (Arena Stage), Kindness (Playwrights Horizons), and The Seagull (Classic Stage Company). Her film and television performances include A Futile and Stupid Gesture, Women Who Kill, 48 HRS., Superman III, Cat People, One on One, The Punisher, Search Party, 11:22:63, Halt and Catch Fire, Smalville, and The Kennedys of Massachusetts for which she received Emmy and Golden Globe nominations. Annette will soon be seen in the Netflix series Virgin River and the feature film Blow the Man Down. Annette received an Academy Award nomination for Best Original Song for “A Kiss at the End of the Rainbow,” which she co-wrote with Michael McKean, from A Mighty Wind.

Shannon Tyo

WOMAN 2
Shannon is happy to be making her debut at Berkeley Rep. Off Broadway, she has appeared in The Chinese Lady, Kentucky, Bikeman, and Dear Edwina. Favorite regional credits include Baltimore Center Stage, Barrington Stage Company, Geva Theatre Center, The Old Globe, Music Theatre Wichita, Kitchen Theatre Company, Pioneer Theatre Company, and Tuacahn Center for the Arts. Shannon is a graduate of Syracuse University. shannon-tyo.com

Wayne Wilcox

MAN 2
Wayne is making his Berkeley Rep debut. Selected regional credits include Fellow Travelers at the Bay Street Theatre, Sense and Sensibility at The Old Globe and Chicago Shakespeare Theater, It’s A Wonderful Life at Bucks County Playhouse, The Light in the Piazza at Goodman Theatre, The Last Five Years at Philadelphia Theatre Company, and Bright Star at The Old Globe. Off Broadway credits include Suddenly, Last Summer at Roundabout Theatre Company, The Great American Trailer Park Musical at New World Stages, Carrie and The Pride at MCC Theater, Rich Boyfriend at the Lion Theater, and A Man of No Importance at Lincoln Center. Broadway credits include Coram Boy, Priscilla Queen of the Desert, The Normal Heart (Drama Desk Award), and Chaplin. Wayne can be seen in the upcoming FX series Fosse/Verdon. Additional television/film credits include Marty on The Gilmore Girls, The Good Fight, Elementary, Law & Order, Mania Days, Under, Interview, and Rent. Wayne received his BFA in acting from Boston University.
Denis O’Hare  
PLAYWRIGHT  
Denis is the co-author, along with Lisa Peterson, of the award-winning solo performance play An Iliad (Obie and Lucille Lortel awards), which played at Berkeley Rep in 2012. He is currently starring in Tartuffe at the National Theatre in London and was most recently seen starring as Jessie in the NBC series This Is Us. Denis wrote and starred in his first feature-length film, The Parting Glass, directed by Stephen Moyer. His Broadway credits include Elling, Inherit the Wind, Sweet Charity (Drama Desk Award), Assassins (Tony nomination), Take Me Out (Tony, Drama Desk, Obie, and Lucille Lortel awards), Major Barbara, Cabaret, and Racing Demon. His off-Broadway credits include Helen, Silence, Cunning, Exile, and Into the Woods (The Public Theater); Vienna Lusthaus and An Iliad (New York Theatre Workshop – Obie Award); and Pig Farm (Roundabout Theatre Company). His film credits include The Goldfish (upcoming), Stano (upcoming), Late Night (upcoming), The Day Shall Come (upcoming), Private Life, Lizzie, Edgar Allan Poe: Buried Alive, Novitate, From Nowhere, The Normal Heart, Dallas Buyers Club, C.O.G., The Eagle, 5,000 Feet is the Best, Edge of Darkness, The Proposal, An Englishman in New York, Duplicity, Brief Interviews with Hideous Men, Milk, Changeling, Baby Mama, Charlie Wilson’s War, Michael Clayton, A Mighty Heart, Rocket Science, Half Nelson, Garden State, 21 Grams, The Anniversary Party, and Sweet and Lowdown. Denis has also appeared in a number of television series including five seasons on American Horror Story and two seasons on True Blood. Some of his other television work includes This Is Us, When We Rise, The Good Wife, The Comedians, Banshee, Law & Order: SVU and CSI: Miami, Brothers and Sisters, Bored to Death, and 100 Centre Street.

Lisa Peterson  
PLAYWRIGHT/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, Naomi Wallace, Basil Kreimendahl, and many others. She regularly works at the Guthrie Theater, Actors Theatre of Louisville, the Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, Arena Stage, and New York Theatre Workshop. Lisa and Denis

The GRUBB Co.  
GRUBBCO.COM  
Representing fine homes in Berkeley, Oakland and Piedmont  
WOOD-FIRED PIZZA • 35 BEERS ON TAP  
HEATED BEERGARDEN • FIREPIT  
2182 SHATTUCK AVENUE  
ACROSS THE STREET FROM DOWNTOWN BERKELEY BART  
510.843.8277  
JUPITERBEER.COM
are working on 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.

Rachel Hauck
SCENIC DESIGNER

Rachel's Berkeley Rep credits include What the Constitution Means to Me, Our Town (Roundabout Theatre Company), Antigone, and Antigone Pneumatic and Grand Concourse (Playwrights Horizons). Rachel received the Princess Grace Award and Lilly Award, Drama Desk and Lortel nominations, and the Obie Award for Sustained Excellence.

Lydia Tanji
COSTUME DESIGNER

Lydia is happy to return to Berkeley Rep where past credits include Homebody/Kabul, Slavs, Our Town, Heartbreak House, The Glass Menagerie, Crime and Punishment, Master Class, Ballad of Yachiyo, and Dragonwings. American Conservatory Theater credits include Montezuma, Let There Be Love, Vanya and Sonia and Masha and Spike, Driving Miss Daisy, The Coast of Utopia (2007 Drama Desk Award for Outstanding Music), Golda’s Balcony, The Goat, and Lily Tomlin’s The Search for Signs of Intelligent Life in the Universe. He created scores for the five BAM/Old Vic Bridge Project productions 2009-12 (Sam Mendes, director). His off-Broadway credits include Nantucket Sleigh Ride (Lincoln Center Theater), An Iliad (Obie Award), Mad Forest and My Children! My Africa! (New York Theatre Workshop), Socrates, The Low Road, and scores for eight Shakespeare in the Park productions for The Public Theater under Joseph Papp. Regional productions include King Charles III (American Conservatory Theater); Junk, Queens, His Gal Friday, Most Wanted (musical), and A Midsummer Night’s Dream (Craig Noel Award) (La Jolla Playhouse); and Arms and the Man and Pygmalion (The Old Globe). Mark received the 1998 Obie Award for Sustained Excellence in Sound Design, a 1998 Bessie Award, an Ovation Award, an American Theatre Wing Award, and 14 Drama Desk nominations.

Charles Coes
CO-SOUNDER DESIGNER

Charles is happy to be returning to Berkeley Rep where he designed Accidental Death of an Anarchist. His off-Broadway credits include Tales of the Washer King (Playwrights Realm), Servant of Two Masters (Theatre for a New Audience), Rubber Bridgroom (Roundabout Theatre Company), and For Peter Pan on her 70th birthday (Playwrights Horizons). His regional credits include Oregon Shakespeare Festival, Milwaukee Repertory Theater, Yale Repertory Theatre, Seattle Repertory Theatre, Baltimore Center Stage, South Coast Rep, The Old Globe, the Guthrie Theater, Shakespeare Theatre Company, ArtsEmerson, Wilma Theatre, Two River Theater, Williamstown Theatre Festival, Ford’s Theatre, Dallas Theater Center, and the Huntington Theatre. He has also designed Puppet UP! at the Venetian in Las Vegas and robotic and aquatic spectaculars for Royal Caribbean, and collaborated on installations with artists Ann Hamilton, Abelardo Morell, and Luis Roldan. He teaches at the Yale School of Drama and has worked as an associate on many Broadway shows, including Peter and the Starcatcher (Tony Award, Sound Design), Natasha, Pierre & the Great Comet of 1812, and To Kill a Mockingbird.

Amy Potozkin, CSA
DIRECTOR OF CASTING/ARTISTIC ASSOCIATE

This is Amy’s 24th 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 Brittja 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 csawa, 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.

Alaine Aldaftier, CSA
CASTING

Alaine’s most recent Berkeley Rep credit is A Doll’s House, Part 2. Alaine is also the casting director for Playwrights Horizons, where her credits include Grey Gardens (also for Broadway), Clybourne Park (also for Broadway), Circle Mirror Transformation (Drama Desk and Obie Awards for Best Ensemble and an Artios Award for casting), and The Flick (Playwright Horizons and the Barrow Street Theatre). Television credits include The Knights of Prosperity (aka Let’s Rob Mick Jagger) for abc. Associate credits include Ed for nbc and Monk for usa. Her regional theatre credits include Arena Stage, Williamstown Theatre Festival, Seattle
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 Fairview, 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 and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire, the Eugene O’Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Horizons, and literary associate at the cuny Graduate Center, literary resident at Playwrights Horizons, and literary associate at Page 73. She has dramaturged productions of Iron Shoes (Shotgun Players); A Tale of Autumn and You For Me For You (Crowded Fire); A Particle of Dread, Kung Fu, Big Love, and The Wayside Motor Inn (Signature Theatre); and The Hotel Colors (the Bushwick Starr). Sarah Rose has workshopped new plays with Martyna Majok, Kate E. Ryan, and Mia Chung at The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work.

Sarah Rose Leonard
CO-DRAMATURG/LITERARY MANAGER

Sarah Rose is the literary manager at Berkeley Rep and previously dramaturged Angels in America: A Gay Fantasia on National Themes and Ain’t Too Proud — The Life and Times of The Temptations. Before returning to the Bay Area, where she grew up, she was the literary associate at Signature Theatre in New York City. In New York she held positions as the associate agent at AO International, Next Generation Fellow at the Martin E. Segal Theatre Center at the cuny Graduate Center, literary resident at Playwrights Horizons, and literary associate at Page 73. She has dramaturged productions of Iron Shoes (Shotgun Players); A Tale of Autumn and You For Me For You (Crowded Fire); A Particle of Dread, Kung Fu, Big Love, and The Wayside Motor Inn (Signature Theatre); and The Hotel Colors (the Bushwick Starr). Sarah Rose has workshopped new plays with Martyna Majok, Kate E. Ryan, and Mia Chung at The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work.

Leslie M. Radin
STAGE MANAGER

Leslie is very pleased to be back at Berkeley Rep after most recently stage managing Fairview, An Octofoam, Aubergine, Head of Passes, and Troublemaker, or The Freakin Kick-A Adventures of Bradley Boatright. She started at Berkeley Rep as the stage management intern in 2003 and has also worked at American Conservatory Theater, Aurora Theatre Company, California Shakespeare Theater, Center Repertory Company, and Santa Cruz Shakespeare. She has traveled with Berkeley Rep productions to the Hong Kong Arts Festival and the New Victory Theater in New York. Her favorite past productions include Angels in America, Aubergine, Wittenberg, Sisters Matsumoto, In the Next Room (or the vibrator play), Passing Strange, The Lieutenant of Inishmore, and The Secret in the Wings.

Tony Taccone
ARTISTIC DIRECTOR

After more than 30 years at Berkeley Rep, Tony is celebrating his final season with the company. 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 these years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 24 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, Daniel Handler, Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, and Itamar Moses. He directed the 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 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 Theater 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 S. Cohen. 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.” Most recently, Tony directed the revival of Angels in America at Berkeley Rep, and this season he will direct the world premiere musical, Kiss My Aztec!, written with John Leguizamo.

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, she is the founding chair of the Berkeley Arts Education Center, the renovation of the Peet’s Coffee & Tea Downtown Arts District.

Audrey Hoo
PRODUCTION MANAGER
Audrey is pleased to make her Berkeley Rep debut this season. Prior to this, Audrey served as the production manager at American Conservatory Theater in San Francisco. Highlights of her time there include A Thousand Splendid Suns (dir: Carey Perloff, by Ursula Rani Sarma), A Walk on the Moon (dir: Sheryl Kaller, by Paul Scott Goodman and Pamela Gray), and John (dir: Ken Rus Schmoll, by Annie Baker). Audrey has also served as the production manager at the La Jolla Playhouse. Highlights of her time there include working on junk (dir: Doug Hughes, by Ayad Akhtar), Come from Away (dir: Christopher Ashley, by Irene Sankoff and David Hein), Hunchback of Notre Dame (dir: Scott Schwartz, by Alan Menken, Peter Parnell, Stephen Schwartz), and Up Here (dir: Alex Timbers, by Bobby and Kristen Lopez). Audrey was previously at the Brooklyn Academy of Music (2006–14). During her time at BAM, she had the pleasure of working with a wide range of international artists across all performing arts genres such as Robert Lepage, William Kentridge, Moïses Kaufman, Geoffrey Rush, Catherine Martin, Sam Mendes, Paul Simon, John Turturro, and Elaine Stritch. Audrey is also an alumni of the Weston Playhouse, Santa Fe Opera, and Williamstown Theatre Festival. Audrey holds an MFA in Technical Direction from the University of North Carolina School of the Arts.

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 25th season as production stage manager. He has also worked with the Huntington Theatre (Boston), The Public Theater and New Victory Theatre (New York), La Jolla Playhouse, Yale Repertory Theatre, and many others. Internationally he has stage managed shows in Hong Kong, the United Kingdom, and Canada. Among his favorite Berkeley Rep productions are last season’s Angels in America, The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures, Eurydice, Fêtes de la Nuit, The Beaux’ Stratagem, and Mad Forest.
Bruce Golden & Michelle Mercer
SEASON SPONSORS
Michelle and Bruce have been ardent supporters of Berkeley Rep since 1993, when they moved with two young children in tow to Berkeley. Their favorite evenings at Berkeley Rep were usually the discussion nights, where often friends would join them as well. Michelle and Bruce always felt that Berkeley Rep was an exceptional Bay Area cultural treasure as it was willing to support courageous new works and nurture innovative young playwrights. In 2002, Bruce and Michelle moved to London, where they nourished themselves on a steady diet of English theatre (note the proper spelling) until they could return to their beloved Berkeley Rep. They are delighted once again to be back in the very center of leading-edge theatre and are honored to be lead producers for two of this season’s great productions. Their two now-grown children are also tremendous theatre junkies and will hopefully be joining Bruce and Michelle for some of this season’s performances.

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

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

The Strauch Kulhanjian Family
SEASON SPONSORS
Roger Strauch has served on the Berkeley Rep board of trustees for the last 22 years as a member and as an executive officer, including president. He is chair of The Roda Group (rodagroup.com), a high technology venture development company based in Berkeley. Roda incubated the search engine Ask.com, located in Oakland, and Cool Systems, located in Concord (gameready.com), a medical technology company recently acquired by Avanos Medical. He is currently on the board of four cleantech companies in which Roda is a major investor. Roger is on the board of the Mathematical Sciences Research Institute and

The Year of Magical Thinking

By JOAN DIDION
Directed by NANCY CARLIN

AURORATHEATRE.ORG
510.843.4822
2081 ADDISON STREET
DOWNTOWN BERKELEY
leads the Mosse Art Restitution Project which searches for family art illegally confiscated during Germany’s Third Reich. He is a board member of the Northside Center, a mental health services agency based in Harlem, NY and a member of UC Berkeley Engineering Dean’s College Advisory Board. His wife, Dr. Julie Kulhanjian, is an infectious disease attending physician at UCSF Benioff Children’s Hospital, Oakland. Roger and Julie have three adult children with whom they enjoy cooking and traveling.

Kerry Francis & John Jimerson EXECUTIVE SPONSORS

Kerry and John are excited to support The Good Book. John is a refinery shift leader at Chevron’s Richmond refinery and has enjoyed the thought-provoking plays produced by Berkeley Rep. Kerry is a member of Berkeley Rep’s board of trustees, a partner at Deloitte, and a graduate of UC Berkeley.

Mosse Artistic Development Fund

For over 20 years, the Mosse Foundation has been promoting an open and tolerant society through grants to organizations that advance the arts and education in their communities. Named after Hilde Mosse, a child psychiatrist whose family – owners of the Berliner Tageblatt, Germany’s leading progressive newspaper in the early 1900’s—fled the country shortly after Hitler assumed power. Dr. Mosse played a key role in founding the Lafargue Clinic in Harlem, which specialized in the treatment of African Americans with psychiatric illness. The Mosse Foundation honors Dr. Mosse’s legacy by supporting people and organizations that are brave and creative in their energetic and tenacious efforts to promote artistic innovation and nourishment, as well as those focused on lifting fellow human beings who are unfairly disadvantaged by forces of nature or culture. The Mosse Foundation is overseen by Hilde’s nephews, Hans Strauch, principal architect of HDS Architecture and Roger Strauch, who is currently a sustaining advisor at Berkeley Rep and served on the board for 22 years. Through a grant made to Berkeley Rep, the Mosse Artistic Development Fund was established to support the development of new plays.

BART SEASON SPONSOR

Bay Area Rapid Transit (BART) is the backbone of the Bay Area transit network and serves more than 100 million passengers annually. BART’s all-electric trains make it one of the greenest and most energy-efficient transit systems in the world. Visit bart.gov/bartable to learn more about great destinations and events that are easy to get to on BART (like Berkeley Rep!). At bart.gov/bartable, you can find discounts, enter sweepstakes offering fantastic prizes, and find unique and exciting things to do just a BART ride away. While you’re there, be sure to sign up for BARTable This Week, a free, weekly email filled with the latest and greatest BARTable fun!

Peet’s Coffee SEASON SPONSOR

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

Wells Fargo SEASON SPONSOR

Wells Fargo is proud to support the award-winning Berkeley Repertory Theatre as a season sponsor for the last 13 years because of its dedication to artistic excellence and community engagement. Founded in 1852 and headquartered in San Francisco, Wells Fargo provides banking, insurance, investments, mortgage, and consumer and commercial finance. The bank is committed to building better every day to meet our customers’ financial goals. For more information, please visit wells Fargo.com.

Additional staff

**Assistant director**
Laura Humphrey

**Assistant scenic designers**
Jessie Bonaventure
Susannah Hyde

**Costume shop**
Julie Barner
Alea Gonzalez

**Dialect coach**
Jessica Berman

**Deck crew**
Chase Potter
Melissa Ramirez

**Electricians**
Desiree Alcocer
Ann Christine Hartzell
Francesca Muscolo-Arlt
Kevin B Quintero
Melissa Ramirez
Minerva Ramirez
Sarina Renteria
Nathanael C. Schiflbauer
Kyle Slaugh
Ericka Sokolower-Shain
Matt Sykes
Joshua van Eyken

**Guitar coaches**
Maggie Forti
Simon Kafka

**Production assistant**
Tait Adams

**Props**
Kate Fitt
Erin Gallagher
Zoe Gopnik-McManus
Garner Takahashi Morris
Baz Wenger

**Scenic artists**
Chrissy Curl
Lassen Hines
Katie Holmes

**Sound A2**
Cecilia Pappalardo

**Stage carpenter**
Gabriel Holman

**Vocal coach/Music associate**
Wayne Barker

**Wardrobe**
Helen Frances
Anna Slotterback

**Special thanks to**
James Monaco; Rebecca Esterson/Graduate Theological Union; Slats Toole, MDiv; and our partner, the Graduate Theological Union.

**Special thanks to The Court Theatre.**

**Special thanks to Dave Maier.**

**Special thanks to Robert Alter.**

Medical consultation for Berkeley Rep provided by Cindy J. Chang, MD, UCSF Clinical Professor, and Steven Fugaro, MD.

**Props**
Kate Fitt
Erin Gallagher
Zoe Gopnik-McManus
Garner Takahashi Morris
Baz Wenger

**Scenic artists**
Chrissy Curl
Lassen Hines
Katie Holmes

**Sound A2**
Cecilia Pappalardo

**Stage carpenter**
Gabriel Holman

**Vocal coach/Music associate**
Wayne Barker

**Wardrobe**
Helen Frances
Anna Slotterback

**Special thanks to**
James Monaco; Rebecca Esterson/Graduate Theological Union; Slats Toole, MDiv; and our partner, the Graduate Theological Union.

**Special thanks to The Court Theatre.**

**Special thanks to Dave Maier.**

**Special thanks to Robert Alter.**

Medical consultation for Berkeley Rep provided by Cindy J. Chang, MD, UCSF Clinical Professor, and Steven Fugaro, MD.
We thank the many institutional partners who enrich our community by championing Berkeley Rep’s artistic and community outreach programs. We gratefully recognize these donors to Berkeley Rep, who made their gifts between January 2018 and February 2019.

<table>
<thead>
<tr>
<th>GIFTS OF $100,000 AND ABOVE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The William and Flora Hewlett Foundation</td>
</tr>
<tr>
<td>The Shubert Foundation</td>
</tr>
<tr>
<td>Time Warner Foundation, Inc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GIFTS OF $50,000–99,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edgerton Foundation</td>
</tr>
<tr>
<td>The Reva and David Logan Foundation</td>
</tr>
<tr>
<td>Jonathan Logan Family Foundation</td>
</tr>
<tr>
<td>Koret Foundation</td>
</tr>
<tr>
<td>National Endowment for the Arts</td>
</tr>
<tr>
<td>The Bernard Osher Foundation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GIFTS OF $25,000–49,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
<tr>
<td>The Ira and Leonore S. Gershwin Philanthropic Fund</td>
</tr>
<tr>
<td>Laurents/Hatcher Foundation</td>
</tr>
<tr>
<td>Walter &amp; Elise Haas Fund</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GIFTS OF $10,000–24,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berkeley Civic Arts Program</td>
</tr>
<tr>
<td>J.E.C. Foundation</td>
</tr>
<tr>
<td>Miranda Lux Foundation</td>
</tr>
<tr>
<td>Ramsay Family Foundation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GIFTS OF $5,000–9,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GIFTS OF $1,000–4,999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
</tbody>
</table>

**LEGEND**
- Ground Floor donor
- School of Theatre donor

---

**CORPORATE SPONSORS**

**SEASON SPONSORS**
- bartable
- Peets Coffee
- WELLS FARGO

**SPONSORS**
- The Andreason Group at Morgan Stanley
- Mechanics Bank Wealth Management
- The Morrison & Foerster Foundation

**CORPORATE PARTNERS**
- Armanino LLP
- AT&T
- Deloitte
- HDR Remodeling
- McCutcheon Construction
- Panoramic Interests
- Schoenberg Family Law Group
- UBS

**EXECUTIVE SPONSORS**
- American Express
- Bank of America

---

Is your company a corporate sponsor? Berkeley Rep’s Corporate Partnership program offers excellent opportunities to network, entertain clients, reward employees, increase visibility, and support the arts and arts education in the community.

For details visit berkeleyrep.org/support or call Daria Hepps at 510 647-2904.

---

**IN-KIND SPONSORS**

**EXECUTIVE SPONSORS**
- Hugh Groman Catering
- Latham & Watkins LLP
- Mayer Brown LLP
- Ramsay Wines
- Rhoades Planning Group
- Robert Meyer’s Mангia/Nosh Catering Company
- Semifreddi’s

**PARTNERS**
- ACT Catering
- Almare Gelato
- Angeline’s Louisiana Kitchen
- Ann’s Catering
- Au Coquelet
- Aurora Catering
- Autumn Press
- Babette at BAMPFA
- Barco
- Bare
- Bobby G’s Pizzeria
- Cancun Sabor Mexicano
- César
- Comal
- Corison Winery
- Donkey & Goat Winery
- East Bay Spice Company
- Eureka!
- Gather Restaurant
- Hafner Vineyard
- Jazzcaffe
- La Note
- Lucia’s of Berkeley
- Maison Bleue
- OCHO Candy
- Picante
- Platano Salvadoran Cuisine
- Revival Bar + Kitchen
- Rush Bowls Berkeley
- SoulCycle
- ZINO

**HOTEL SHATTUCK PLAZA BERKELEY**

Hotel Shattuck Plaza is the official hotel of Berkeley Rep.

---

**MATCHING GIFTS**

The following companies have matched their employees’ contributions to Berkeley Rep. Please contact your company’s HR office to find out if your company matches gifts.

- Accenture
- Adobe Systems Inc.
- Apple
- Applied Materials
- Autodesk Inc.
- Bank of America
- Chevron Corporation
- Clorox
- Colgate-Palmolive
- Deloitte
- EEI Corporation
- Georgia-Pacific
- General Electric
- GE Foundation
- Google
- IBM Corporation
- Intel Corporation
- John & Maria Goldman Foundation
- Johnson & Johnson
- Kresge Foundation
- Lawrence Livermore National Laboratory
- Levi Strauss & Co.
- lotion Corporation
- Oracle Corporation
- Pixar Animation Studios
- Salesforce
- S.D. Bechtel Jr.
- Foundation
- Shell Oil
- Sidley Austin LLP
- Sierra Nevada Brewing Co.
- Smaller Funds
- S.F. Ballet
- S.F. Opera
- S.F. Symphony
- Slim Jim
- Southern California Gas Company
- TIMEA U.S.A.
- The Walt Disney Company
- Workday

---

2018-19 · ISSUE 6 · THE BERKELEY REP MAGAZINE · 33

GB_program.indd   33 4/12/19   5:08 PM
SPONSOR CIRCLE

SEASON SPONSORS
Bruce Golden & Michelle Mercer
Jack & Betty Schafer
Michael & Sue Steinberg
The Strauch Kulhanian Family

LeAD SPONSORS
Frances Hellman & Warren Breslau
Jonathan Logan Family Foundation
Jill Marvin/Peet’s Coffee
Ken & Gisele Miller
Stewart & Rachelle Owen
Mary Ruth Quinn & Scott Shenkner
Kelli & Steffan Tomlinson

EXEcUTIVE SPONSORS
Barbara Bass Bakar
Michelle Branch & Dale Cook
Susan Chinitin
Bill Falk & Diana Cohen
Kerry Francis & John Jimerson
Wayne Jordan & Quinn Delaney
Marjorie Randolph
Jean & Michael Strunsky
Guy Tiphane
Gail & Arne Wagner

SPEnsORS
Anonymous
Edward D. Baker
Maria Cardamone & Paul Matthews
Cindy J. Chang, MD &
Christopher Hudson
David & Vicki Cox
Robin & Rich Edwards
David & Vicki Fleishacker
Paul Friedman & Diane Manley
Jill & Steve Fugaro
Karen Galatz & Jon Welllinghoff
Paul Haahr & Susan Karp
Scott & Sherry Haber
Jerry & Julie Kline
Jack Klingelhofer
Michael H. Kossman
Suana LaFez Collier
Ken Lamothe
Sandra & Ross McCandless
Ed Messerly & Sudha Pennathur
Pam & Mitch Nichter
Leonard X & Arlene B. Rosenberg
Jack & Valerie Rowe
Patricia Sakai & Richard Shapiro
Joan Sarnat & David Hoffman
Ed & Liliane Schneider
Laura & Nicholas Severino
Barry Lawson Williams &
LaJita Tademy
Linda & Steven Wolan
Felicia Woytak & Steven Rasmussen

ASSOCIATE SPONSORS
Anonymous
Shelley & Jonathan Bagg
Edith Barschi
Neil & Gene Barth
Valerie Barth
The Battle Family Foundation
Ben Brown & Louise Rankin
Brook & Shawn Byers
Lynne Carmichael
John Dains
Paul Daniels, in honor of
Peter Vonka
Narsai & Venus David
Cynthia A. Farner
Steven Goldin
Ms. Wendy E. Jordan
Seymour Kaufman &
 Kerstin Edgerton
Fred Karren, in memory of
Beth Karren

PARTNERS
Anonymous
Tarang & Hirni Amin
Bert Asha & Aron Craner
Stephen Belford &
Bobby Minkler
Jennifer Chaiten &
Sam Hamilton
Barbara & Rodgin Cohen
Constance Crawford
Thomas W. Edwards &
Rebecca Parlette-Edwards
William Espey &
Margaret Hart Edwards
Nancy & Jerry Falk
Kimberley Goggle
Karen Grove &
Julian Cortella
Ms. Teresa Burns Gunther &
Dr. Andrew Gunther
Earl & Bonnie Hamlin
Bonnie & Tom Herman
Lynda & Dr. J. Pearce Hurley
Kathleen & Chris Jackson
Barbara E. Jones, in memory
of William E. Jones
Duke & Daisy Kiehn
Louise Lafuerweiler &
Warren Sharp
Dale & Don Marshall
Summer & Hermine Marshall
Charles Marston & Rossa
Luevano
Henning Mathew &
Michelle Deane
Paul Collins
Paula Hughnack &
Steven Berger
Bill & Lisa Kelly
Stephen F. Kispersky
Jean Knox, in memory of
John T. Knox
Wanda Kownacki
John Kouns &
Anne Baele Kouns
Woof Kurtzman & Liz Hertz
Randy Lorache &
David Laudon
Ellen & Barry Levine
Elise Mallonoe
Lois & Gary Marcus
Rebecca Martinez
Miles & Mary Ellen Mckey
Kirk McKusick & Eric Allman
Susan Medak &
Greg Murphy, in honor
of Lynn Eve Komaromi
Stephanie Mendel
Toby Mickelson &
Donald Brody
Andy & June Monach
Scott Montgomery &
Marc Rand
Jerry Mosher
Carol J. Ormond
Linda & Gregory Orr
Sheldeen Osborne
Judy O’Young, MD &
Gregg Hauser
Sandi & Dick Pantages
Rosalind & Sung-Hou Kim
Ted & Carole Krumland
Eileen & Hank Lewis
Susan & Moses Libitisky
Dixon Long
Peter & Melanie Maier
Helen M. Marcus
Phyra McCandless & Angelos Kottas
Martin & Janis McNair
Steven & Patrice Mills
Dugan Moore & Philippe Lamoise
Norman & Janet Pease
Peter Pervere & Georgia Cassel
Barbara L. Persson
Gary & Noni Robinson
Cynthia & William Schaff
Emily Shanks
Pat & Merrill Shanks
Shirlen Fund, in memory of
Shirley and Philip Schild
Stephen & Cindy Snow
Vickie Soulier Foundation
Lisa & Jim Taylor
Dave & Cindy Trummer
Susan West
Wendy Williams
Martin & Margaret Zankel

ARTISTIC DIRECTOR’S CIRCLE

PARRTNERs
Anonymous
Tarang & Hirni Amin
Bert Asha & Aron Craner
Stephen Belford &
Bobby Minkler
Jennifer Chaiten &
Sam Hamilton
Barbara & Rodgin Cohen
Constance Crawford
Thomas W. Edwards &
Rebecca Parlette-Edwards
William Espey &
Margaret Hart Edwards
Nancy & Jerry Falk
Kimberley Goggle
Karen Grove &
Julian Cortella
Ms. Teresa Burns Gunther &
Dr. Andrew Gunther
Earl & Bonnie Hamlin
Bonnie & Tom Herman
Lynda & Dr. J. Pearce Hurley
Kathleen & Chris Jackson
Barbara E. Jones, in memory
of William E. Jones
Duke & Daisy Kiehn
Louise Lafuerweiler &
Warren Sharp
Dale & Don Marshall
Summer & Hermine Marshall
Charles Marston & Rossa
Luevano
Henning Mathew &
Michelle Deane
Paul Collins
Paula Hughnack &
Steven Berger
Bill & Lisa Kelly
Stephen F. Kispersky
Jean Knox, in memory of
John T. Knox
Wanda Kownacki
John Kouns &
Anne Baele Kouns
Woof Kurtzman & Liz Hertz
Randy Lorache &
David Laudon
Ellen & Barry Levine
Elise Mallonoe
Lois & Gary Marcus
Rebecca Martinez
Miles & Mary Ellen Mckey
Kirk McKusick & Eric Allman
Susan Medak &
Greg Murphy, in honor
of Lynn Eve Komaromi
Stephanie Mendel
Toby Mickelson &
Donald Brody
Andy & June Monach
Scott Montgomery &
Marc Rand
Jerry Mosher
Carol J. Ormond
Linda & Gregory Orr
Sheldeen Osborne
Judy O’Young, MD &
Gregg Hauser
Sandi & Dick Pantages
Rosalind & Sung-Hou Kim
Ted & Carole Krumland
Eileen & Hank Lewis
Susan & Moses Libitisky
Dixon Long
Peter & Melanie Maier
Helen M. Marcus
Phyra McCandless & Angelos Kottas
Martin & Janis McNair
Steven & Patrice Mills
Dugan Moore & Philippe Lamoise
Norman & Janet Pease
Peter Pervere & Georgia Cassel
Barbara L. Persson
Gary & Noni Robinson
Cynthia & William Schaff
Emily Shanks
Pat & Merrill Shanks
Shirlen Fund, in memory of
Shirley and Philip Schild
Stephen & Cindy Snow
Vickie Soulier Foundation
Lisa & Jim Taylor
Dave & Cindy Trummer
Susan West
Wendy Williams
Martin & Margaret Zankel

BERRYKLE REP THANKS
Individual Donors

We thank the many individuals in our community who help Berkeley Rep produce
adventurous, thought-provoking, and thrilling theatre and bring arts education to thousands
of young people every year. We gratefully recognize these donors to Berkeley Rep, who
made their gifts between December 2017 and January 2019.

To make your gift and join this distinguished group, visit berkeleyrep.org/give or call 510 647-2906.
We gratefully recognize the following donors whose contributions were received from February 11, 2019 to March 10, 2019

SUPPORTERS
Anonymous-Bruce Carlton-Trinh Le

CONTRIBUTORS
Sally Benjamin-Carolyn Higgins, in memory of Douglas Higgins-Margaret O’Halloran & Christopher Lutz-Kathy Morgan Stewart, in memory of Corinne Stewart-Wendy Ward

FRIENDS

Special thanks to Marjorie Randolph for establishing The Marjorie Randolph Professional Development Fund, which supports the Berkeley Rep staff.

BERKELEY REP THANKS
Individual Donors

CHAMPIONS

ADVOCATES

2018-19 · ISSUE 6 · THE BERKELEY REP MAGAZINE · 35
The society welcomes the following new members:
Bill Falik & Diana Cohen
Daria Hepps

Sustaining members as of March 2019:
Anonymous (8)
Norman Abramson & David Beery
Sam Ambler
Carl W. Arnoult & Aurora Pan
Ken & Joni Avery
Nancy Axelrod
Edith Barschi
Neil & Gene Barth
Susan & Barry Baskin
Linda Brandenburger
Brotman-Bass Family
Bruce Carlton & Richard G. McCall
Stephen K. Cassidy
Paula Champagne & David Watson
Terin Christensen
Sofia Close
Andrew Daly & Jody Taylor
M. Laina Dicker
Thalia Dorwick
Rich & Robin Edwards

Sarah McArthur LeValley
Suzanne & Charles McCulloch
John G. McGehee
Miles & Mary Ellen McKey
Margaret D. & Winton McKibben
Ruth Medak
Susan Medak & Greg Murphy
Stephanie Mendel
Toni Mester
Shirley & Joe Nedham
Theresa Nelson & Bernard Smits
Pam & Mitch Nichter
Sheleedee G. Osborne
Sharon Ott
Amy Pearl Parodi
Barbara L. Peterson
Regina Phelps
Margaret Phillips
Marjorie Randolph
Gregg Richardson
Bonnie Ring Living Trust
Tom Roberts
David Rovno
Tracie E. Rowson
Deborah Dashow Ruth
Patricia Sakai & Richard Shapiro
Brenda Buckhold Shank, M.D., Ph.D.
Kevin Shoemaker
Valerie Sophier
Michael & Sue Steinberg
Dr. Douglas & Anne Stewart
Jean Strunsky
Mary, Andrew & Duncan Suskind
Henry Timnick
Guy Tiphane
Philip & Melody Trapp
Janis Kate Turner
Gail & Arne Wagner
Dorothy Walker
Barry & Holly Walter
West Family Trust—Weil Family
Susan West
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 Berteaux
Estate of Jill Bryans
Estate of Paula Carrell
Estate of Nancy Crotey
Estate of Carol & John Field
Estate of Rudolph Glauser
Estate of Zandra Faye LeDuff
Estate of Ines R. Lewandowitz
Estate of John E. & Helen A. Manning
Estate of Richard Markell
Estate of Timothy A. Patterson
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 Slos
Estate of Harry Weininger
Estate of Grace Williams

Members of this Society, which is named in honor of Founding Director Michael W. Leibert, have designated Berkeley Rep in their estate plans. Unless the donor specifies otherwise, planned gifts become a part of Berkeley Rep’s 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.

Thomas W. Edwards & Rebecca Parlette-Edwards
Bill & Susan Epstein
William Espey & Margaret Hart Edwards
Dr. Stephen E. Follansbee & Dr. Richard A. Wolitz
Kerry Francis
Dr. Harvey & Deana Friedman
Joseph & Antonia Friedman
Paul T. Friedman
Dr. John Frykman
Lauren K. Fuji
David Gaskin & Phillip McPherson
Marjorie Ginsburg & Howard Snyder
Mary & Nicholas Graves
Elizabeth Greene
Sheldon & Judy Greene
Don & Becky Grether
Richard & Lois Halliday
Julie & Paul Harkness
Linda & Bob Harris
Fred Hartwick
Ruth Hennigar
Douglas J. Hill
Hoskins/Framme Family Trust
Lynda & Dr. J. Pearce Hurley
Robin C. Johnson
Janice Kelly & D. Carlos Kaslow
Bonnie McPherson Killip
Lynn Eve Komaromi
Michael H. Kosman
Scott & Kathy Law
Dot Lofstrom
Helen M. Marcus
Dale & Don Marshall
Sumner & Hermine Marshall
Rebecca Martinez

GREAT STORIES.
GOOD WORK.

Inspire a new generation of theatre audiences and artists.

BE A DONOR. BE A REP.
Text BACKSTAGE to 71777
berkeleyrep.org/give

friends OF BERKELEY REP
Who couldn’t use a little more drama?

Be a Rep.
Share the gift of live theatre.

berkeleyrep.org/giftcert
Artistic Director
Tony Taccone
Managing Director
Susan Medak
General Manager
Theresa Von Klug

ARTISTIC
Director of Casting &
Artistic Associate
Amy Potocki
Director,
The Ground Floor/
Resident Dramaturg
Madeleine Oldham
Literary Manager
Sarah Rose Leonard
Artistic Associate
Katie Craddock
Associate Director
Lisa Peterson
Artists under Commission
Todd Almond · Christina Anderson · Lisa Peterson · Sarah Ruhi · Tori Sampson · Joe Waechter

PRODUCTION
Production Manager
Audrey Hoo
Associate Production Manager
Zoe Russo
Company Manager
Jean-Paul Gresieux

STAGE MANAGEMENT
Production Stage Manager
Michael Suenkel
Stage Managers
Kevin Hanley · Bradley Hopper · Amanda Mason · Megan McClintock · Lisa McGinn · Betsy Norton · Leslie M. Radin · Chris Waters
Production Assistants
Tait Adams · James McGregor · Sofia Miller

STAGE OPERATIONS
Stage Supervisor
Julia Engholm

PROPERTIES
Properties Supervisor
Jillian Hill, Green
Associate Properties Supervisor
Amelia Burke-Holt
Props Artisan
Dara Ly

SCENE SHOP
Technical Director
Jim Smith
Associate Technical Director
Matt Rohner
Shop Foreman
Sam McKnight
Master Carpenter
Jamaica Montgomery-Glenn
Carpenters
Patrick Keene · Read Tuddenham

SCENIC ART
Charge Scenic Artist
Lisa Lázár

COSTUMES
Costume Director
Maggie Yule
Associate Costume Director/
Hair and Makeup Supervisor
Amy robeada
Tailer
Kathy Kellner Griffith
Draper
Star Rabinowits

MUSIC & COMPOSITION
Music Director
Christopher A. Horner

DANCE
Dance Director
Katie Riemann

AUDIO AND VIDEO
Sound Supervisor
Lane Ellis
Sound Engineer
Angela Don · Annamarie Scerra
Video Supervisor
Will McCandless

ADMINISTRATION
Finance Director
Jared Hed Hamman
Associate Managing Director/ Manager, The Ground Floor
Sarah Williams
Associate General Manager
Amanda Williams O’Stein
Executive Assistant
Kate Horton
Bookkeeper
Kristine Taylor
Associate Finance Director
Eric Ispen
Payroll Administrator
Katie Reeman
Tessitura User Interaction Administrator
Destiny Askin
Yale Management Fellow
Marcie Gray

DEVELOPMENT
Director of Development
Lynn Em Komans
Associate Director of Development
Daria Hepps
Director of Individual Giving
Laura Fichtenberg
Stewardship Officer
Woof Kurtzman
Institutional Giving Manager
Julie McCormick
Individual Giving Manager
Kelsey Scott
Special Events Manager
Lauren Shorofsky
Development Database Coordinator
Jane Voytek
Development Coordinator
Julia Starr
Development Associate
Maddie Gau

MARKETING & COMMUNICATIONS
Director of Marketing and Communications
Peter Yonk
Director of Public Relations
Tim Etheridge
Communications & Digital Content Director
Karen McKieit
Senior Marketing Manager
Seth Macari

Audience Development Manager
Samanta Cubias
Webmaster
Christina Cone
Video & Multimedia Producer
Benjamin Michel
Program Advertising
Pamela Webster
Front of House Director
Debra Selman
Front of House Manager
Delia Garcia-Aleta
House Managers
Elizabeth Anne Bertolino-John
Linda Garcia-Aleta
George-Kimberly Harvey-Scott
Tuesday Ray
Debra Selman-Van Lere
Derek Stern
Lead Concessioneers
Molly Conway · Will Flanagan · Angelica Foster · Nina Gorham-Johnny Lloyd · Krista Posell-Emily Weiss
Concessioneers
April Anetcha · Jessica Bates · Nicole Bruno · Toby Edey · Lorent Gonzales · Katie Holmes · Michelle Hernandez · Nichele Pete · Nicholas Stillman · Lupe Troutman · Winni Wallace · Marissa Wolden
Ticket Service Managers
Dona Davis
Subscription Manager
Laurie Barnes
Box Office Supervisor
Julie Gotsch
Box Office Agents
Jordan Don · Katherine Gunn · Oliver Kampman · Courtney Monfort · Victoria Phelps · Jaden Pratt · Alina Whately

OPERATIONS
Facilities Director
Mark Morissette
Facilities Manager
Ashley Williams
Building Engineer
Thomas Tran
Building Technician
Kevin Pan
Facilities Assistants
Lemont Adams · Theresa Drumgoole · Sophie Li · Guy Nado · Jesus Rodriguez · LeRoy Thomas

BERKELEY REP SCENE OF THE THEATRE
Director of the School of Theatre
Rachel Hull
Associate Director
Marybeth Coffman
Program Manager, Training and Community Programs
Anthony Jackson
Education Communications and Partnerships Manager
Marcela Chacon
Data and Tesserita Analyst
Kate Reeman
Community Programs Administrator
Modesta Tamayo
Faculty
Bobby August Jr. · Erica Blue · Jon Burnett · Rebecca Castelli · Eugene Chan · Ji-Hui Chua · Jiwon Chung · Sally Clawson · Deborah Dubans · Susan Garner · Christine Germain · Nancy Gold · Gary Graves · Marvin Greene · Susan Jane Harrison · Gendell Hing-Hernandez · Melissa Hillman · William Hodgson · Andrew Hurtue · Anthony Jackson · Kasey Klem · Krista Knight · Julian Lopez-Morillas · Dave Maier · RedMcCann · Patricia Miller · Alex Moggbridge · Edward Morgan · Jack Nicolas · Slater Penney · Greg Pierotti · Lisa Anne Porter · Diane Rachel · Rolf Saxon · Elsey Shafarman · Arje Shw · Joyful Simpson · Cleavon Smith · M. Graham Smith · Beth-vegam James · Wagner-Dan Wolf
Teaching Artists
Miram Ali · Nicole Apostol Bruno · Michael Curry · Shannon Davis · Adriann Gebhart · Maya Hershman · Clara Kamunde · Rebecca Longfellow · Dave Maier · Carla Pantaja · Bryan Quinn · Radhika Rao · Lindsey Schmelzer · Adam Smith · Teddy Spencer · Zoe Swenson-Graham · Joshua Waterstone · Elena Wright · Noelle Villan · Alejandra Wahl
Teen Core Council
Milo Bailey · Fidela Bisseret-Martinez · Eleanor Boes · Sona Bon · Marina Carstoen · Noel Castrejon · Mirabel Connor · Lilly Karin Dandell · Emelyn Das · Miya Drain · Dina Fukuang · Brates · Zeke Gerwein · Arna Granados · Kayla Hansen · Zoe Larkin · Nandi Maund · Zohar Naaman · Roan Pearl · Madeleine Riskin-Kutz · Avelia Rivezzo-Weber · Asya Stephens · Lucy Urbano
Docent Co-Chairs
Matty Bloom · Content
Joy Lancaster · Recruitment
Selma Meyrowitz · Off-Sites and Procedures
The Good Book Docents
Selma Meyrowitz · Lead Docent
Ellen Kaufman · Asst. Lead
Ted Bagamie · Beth Cohen · Dee Kurch · Mark Liss · Joan Sullivan

2018–19 BERKELEY REP FELLOWSHIPS
Bret C. Harte Directing Fellow
Emilia (Emi) L. Lian
Company Management Fellow
Leah Mesh-Ferguson
Costume Fellow
Suzann Cornelison
Development Fellow
Nina Feliciano
Education Fellow
Si’Mon Emmett
Graphic Design Fellow
Kirsten Tribula

Harry Weinginer Sound Fellow
Courtney Jean
Lighting/Electrics Fellow
Rae Lynn Crocker
Marketing/Digital Communications Fellow
Brooke Vlasich
Peter F. Sloss Literary/ Dramaturgy Fellow
Madeleine Rostami
Production Management Fellow
Josse Gallardo
Properties Fellow
Hayley Parker
Scenic Art Fellow
Serena Yau
Scenic Construction Fellow
Heather Moosher
Stage Management Fellow
Pyne Sage Crowes

FINDING DIRECTOR
Michael W. Leibert
Producing Director, 1968–83

BOARD OF TRUSTEES

President
Stewart Owen

Vice Presidents
Carrie Avery · Scott Hauber
Treasurer
Richard M. Shapiro
Secretary
Leonard X Rosenberg
Chair, Trustees Committee
Michelle Branch
Chair, Audit Committee
Kerry L. Francis

Board Members
Bert Ashila · Edward B. Baker · David Cox · Amar Doshi · Robin Edwards · Lisa Finer · Jull Fugaro · Karen Green · Bruce Golden · Steven Goldin · David Hoffman · Casey Keller · Michael Kossman · Jonathan C. Logan · Henning Mathew · Sandra R. McCandless · Susan Meda · Pamela Nickler · Sudha Pernach · Laura Serrino · Tony Taccone · Kellie Tomlinson · Gail Wagner · Steven C. Wolan · Felicia Woytak

Past Presidents
Helen C. Barber · A. George Battle · Carole B. Berg · Robert W. Butler · Shih Tso Chen · Narsal M. David · Thalita Dorwick · PhD · Nicholas M. Graves · Richard F. Hoskins · Jean Knox · Robert M. Oliver · Marjorie Randolph · Harlan M. Richter · Richard A. Rubin · Edwin C. Silver · Roger Strauch · Martin Zanel

Sustaining Advisors
Rena Bramstein · Diana Cohen · William E. Espey · William Falik · David Fleishacker · Paul T. Friedman · Nicholas M. Graves · Richard F. Hoskins · Dale Rogers Marshall · Helen Meyer · Dugan Moore · Peter Pervere · Marjorie Randolph · Patricia Sakai · Jack Schafer · Michael Schauf · Michael Steinberg · Roger Strauch · Jean Z. Strunsky · Michael Strunksy · Martin Zanel

Founding Director
Michael W. Leibert
Producing Director, 1968–83

For more information, ask in the lobby where you see the GalaPro sign!

This program has been made possible with the support of

Sustaining Advisors
Rena Bramstein · Diana Cohen · William E. Espey · William Falik · David Fleishacker · Paul T. Friedman · Nicholas M. Graves · Richard F. Hoskins · Dale Rogers Marshall · Helen Meyer · Dugan Moore · Peter Pervere · Marjorie Randolph · Patricia Sakai · Jack Schafer · Michael Schauf · Michael Steinberg · Roger Strauch · Jean Z. Strunsky · Michael Strunksy · Martin Zanel

For more information, ask in the lobby where you see the GalaPro sign!

This program has been made possible with the support of
Berkeley Rep is proud to announce the launch of the GalaPro system and app that will provide closed captioning for all performances of subscription season shows.

GalaPro (for both Android and iOS) delivers individual closed captioning to your mobile device. Captioning is served in real time, using voice recognition technology to sync the content with the action on stage allowing the show to be enjoyed from every seat, at every performance.

Download the GalaPro app to your own device and choose Berkeley Rep and the show you are seeing and follow the on-screen instructions.

If you don’t have a compatible phone or tablet, limited units are available to be checked out for use during the performance.

For more information, ask in the lobby where you see the GalaPro sign!

This program has been made possible with the support of AT&T