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Cover: Nilaja Sun (image courtesy Cade Martin)
Above: Nilaja Sun (photo by Teresa Castracane)
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Berkeley Rep
Be a Rep
It's 1863 and in a 20-block area of Manhattan known as the Five Points, Black and Irish Americans live side by side, work together, marry, and for a brief period realize racial harmony. However, the intensifying Civil War soon results in the first-ever Federal draft, leading to riots as whites are called to enlist while blacks are barred from serving. Will the hard-won bonds of friendship, community, and family in the Five Points prevail or be severed forever?

Berkeley Rep presented Mary Zimmerman's breathtaking *Metamorphoses* at the turn of the millennium—it later received a Broadway run and garnered her a Tony Award. She's become a Berkeley Rep favorite, enthralling audiences with eight gorgeous productions. Don't miss your chance to experience her signature tour de force, the provocative and mesmerizing *Metamorphoses*.

Straight from acclaimed performances at BAM in New York and venues around the world, Obie Award-winning physical theatre artist Geoff Sobelle and his ensemble of actors, dancers, and designers treat you to an enchanting visual and immersive spectacle.

Denis O'Hare and Lisa Peterson (the team behind *An Iliad*) apply their formidable creative energy to unearth the all-too-human formation of the most influential book in Western history—the Bible.

This fresh, irreverent, and outrageous satirical musical comedy could only spring forth from the insanely hilarious and culturally savvy mind of John Leguizamo (who seriously schooled Berkeley Rep audiences with *Latin History for Morons*). With an energetic musical fusion of bolero, hip hop, merengue, and rap, and an uproarious mashup of 16th-century and modern slang, *Kiss My Aztec!* celebrates, elevates, and commemorates Latinx culture.
Breathing in crisis mode: An interview with Nilaja Sun

EDITED BY SARAH ROSE LEONARD

Performer Nilaja Sun last came to Berkeley Rep in 2008 with her hit solo show No Child... The play detailed her experience teaching in the New York City public school system, and the title referred to the Bush Administration’s “No Child Left Behind” educational policy, which is portrayed with ambivalence in Nilaja’s production. Now, Nilaja lands back in Berkeley on a stop of the tour of her newest solo piece, Pike St., which speaks to climate change and the power of community. Three weeks before Pike St. began performances Nilaja spoke to Literary Manager Sarah Rose Leonard about her creation process, issues of accessibility during natural disasters, and how recent hurricanes have affected her performances.

To listen to an extended version of this interview, please check out Berkeley Rep’s podcast, Repisodes, available at soundcloud.com/berkeleyrep, or wherever you listen to podcasts.

CONTINUED ON NEXT PAGE
It’s a kind of neighbor-helping-neighbor culture that I got a chance to witness after Hurricane Sandy. It’s a bit of a love letter to the places where people really help each other out in those dire circumstances.

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What led you to create your first solo piece? Why did that feel like the form for you?

I went to Franklin and Marshall College, and I wound up studying theatre there. In my senior year I took a playwriting course. We had to have actors perform our plays, and all of my characters happened to be either Black or Latino. I went to a predominantly white school, so I said, “You know what, I’ll just go ahead and perform all the characters!” Something about that was very true to how I like to tell stories, in that I just like to dive into them and have a good time telling the truth within every soul. And so, even though in the past, say, 25 years that I’ve been doing solo work I also work on other people’s plays, solo work seems to me to be the closest thing to my childhood. I remember moments of being asked what school looked like that day, and just diving into everyone’s character and everyone’s voice, and going into their physicality. So, when I do perform solo work, it’s like I’m a child again. It makes me feel like the audience is just my parents in the living room on the Lower East Side again.

You’ve acted in various plays and TV shows in between your tour of No Child… and Pike St. I’m curious about how you found your way to creating this new solo show.

Hurricane Sandy happened, and Hurricane Sandy was one of those hurricanes that really devastated some parts of the Northeast, including parts of New York City, the Lower East Side, the neighborhood in Manhattan that I’m from. I don’t live there anymore, but it still holds a very special place in my heart. Of all of the neighborhoods on the small island of Manhattan, the Lower East Side was one of those neighborhoods that just could not recover their electricity and running water. Having lived there for so long, and having been raised on the 20th floor of an apartment building, I know many either elderly or disabled folks who can’t walk down 20 flights during a storm, who can’t run to a shelter before Mother Nature goes on the attack, or even afterward.

After the Lower East Side regained any kind of semblance of what it used to be like and feel like, I thought, as an artist, wouldn’t it be interesting to create a piece that is fun to watch, and also deep? To create a piece that, when you see it, the next time there is either a hurricane or some kind of disaster — either man-made or Mother Nature-made — you think about those who can’t necessarily run out of their apartment. You think about those who are really in need of services. Or just in need of a knock on the door, of a “Hey, how’re you doing? I’m upstairs if you need me.” It’s a kind of neighbor-helping-neighbor culture that I got a chance to witness after Hurricane Sandy. It’s a bit of a love letter to the places where people really help each other out in those dire circumstances. It’s also a warning, in a way: we will continue to have these weather-related situations in America and around the world. And wouldn’t it be great if we could have plans in place for those who are most vulnerable — physically, mentally, emotionally, and economically.

How do you move those ideas to the page and then to your feet?

I actually start the opposite way. I don’t start sitting and writing. I’m listening to people talking, I’m listening to family members, friends, strangers on the street, on the subway, at the bodega, and in church. In all kinds of situations. And I have been listening for my entire life. So when you watch Pike St., what you’ll find is — I want to say characters — but these are really people who I have known all of my life. Particularly people who you may find, even now in 2018, still living on the Lower East Side. They have been a part of my heart, almost a part of my DNA, for this entire time.

I was commissioned by Epic Theatre Ensemble to write anything I wanted to, and I wanted to write a piece about something related to the hurricane. When I’m writing about something I care about, I go deep into my soul and my cellular level. I think about all of those folks who really touched me, almost to the point where I’m in tears thinking about them — see I’m in tears now just thinking about them! — and wanting to honor them by saying words that they have said, or by striking poses that I remember they struck, or walking in the way they walked, or rolling in the way they rolled, or speaking languages that they spoke. If I can do that, seven shows a week, all over the world, then that to me is how I honor them.

I kind of, I don’t even want to say the word vomit, but it’s basically all of these words kind of coming out, out, out, out. Whether it’s in the mirror or I’m recording it and writing, but I rarely sit down and write. I’m keeping it in my body since I’m such a physical actor. Then the editing process becomes the kind of sedentary, looking through it mathematically, particularly looking at the comedy of it, looking at repetition, and
finding the spaces for silence. Then, of course, I find a tremen-
dous director like Ron Russell, who can see outside of me to
make sure that it’s clear and that I’m not just talking to myself.
And then with lights and sound and tremendous theatres like
Berkeley Rep housing this story, it all beautifully comes togeth-
er. In magic! Theatre magic!
(laughter)

This play continuously walks the line between humor and
tragedy. How do you calibrate that balance, especially
given how personal the piece is?

I knew that I wanted it to be a day in the life of a hurricane.
Any time you have a natural disaster that is not sudden—but
you know it’s coming and you’ve got several days’ warning, and
the weather folks are scaring everyone to death—everyone
hunkers down with their provisions. It’s always on those days
that the oddest beautiful moments happen. Those are the
moments that I record. Even when I am in any kind of crisis
mode I am recording for the “odd,” the humor, the moments
when everyone wants to strangle each other, the moments
when we’re crying and laughing at such inappropriate times.
I think that’s what keeps 77 minutes rolling along. Because
we’re all breathing and we’re all having these uncomfortable
moments where the jokes come out because we’re all stuck in
this suffocating situation where we don’t know what may or
may not happen, particularly when you don’t have the funds
to go to a shelter or don’t have the funds to get in a car and go
travelling outside of the weather pattern. I think that’s one of
the reasons why there is humor, because throughout my life I
have been, like I mentioned, recording these moments where
the comedy just comes out. Because truly that’s the humanity
of both the people and the situation that’s trying to emerge in
that moment.

How did you decide to focus on those who stay at home
during a hurricane?

After hurricanes happen and folks sometimes pass,
there is this negative reporting of their lives as if like, “Well
they stayed home, and they stayed in their house.” But some
people have pets, and some people cannot travel, they just
don’t have the means to maybe even want to travel to a shelter
because of maybe a million things. I don’t think they should be
demonized for choosing to stay in their homes.

Especially after they’ve passed, they shouldn’t be demonized
for it.

We usually swallow the narrative that this is the
consequence of their choices…

Right, the “they didn’t listen to the rules…” Yeah! First of
all, the rules are skewed depending on where you live, where
you come from. When it comes to the Vega household in Pike
St., one of the reasons why Evelyn does not choose to go to a
shelter — she is the mother of a child who lives much of her life
in a chair that assists her breathing — is simply because they
live in a five-story tenement. They tried that whole shelter
thing before during the last superstorm and there was just so
much attention on her daughter Candi. There was so much
negative attention and that’s why she chooses to wait it out. I
think we could stand to have a little more respect for folks who
make that choice.

Since you started performing this show in 2015 Hurricane
Maria has caused devastation in Puerto Rico. Has that
storm changed the way you see Pike St.?

In 2014 when I was writing it and when the Epic Theatre
Ensemble first produced it, I thought to myself, okay, folks
are watching this and they’re understanding because they
had dealt with Hurricane Sandy. But when I travel, like when
I travel to Australia and Scotland, will folks get it? Then Maria
happened, as well as Rita and Harvey, and folks are like, “Wait,
when did you write this?”

The weather is not getting any better and we can’t always
depend on our government, our state, our local authorities, to
always have our backs in those moments. It’s a blessing when
they do, but…

Perhaps we need to be thinking now, when we’re blessed
to have a calm time, “What is my plan for dot dot dot?” When
those conversations happen, I just think, “Yes! This is exactly
why I wrote this!”

My heart broke for Puerto Rico, and it is heartbreaking
knowing that there are still people in darkness. And at the
same time, my goodness, I am so glad that people are finally
talking about post-, during, pre-hurricane, what to do. This is
definitely a discussion we needed to have many years ago. So
I’m ready for it.
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BOOK BY MARCUS GARDLEY, CRAIG LUCAS, AND LARRY KIRWAN
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CONCEIVED BY LARRY KIRWAN
SUPPLEMENTAL LYRICS BY LARRY KIRWAN AND GEORGE COOPER
ARRANGEMENTS BY JASON HOWLAND AND LARRY KIRWAN
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**PIKE ST.**

**PRODUCTION STAFF**
- Scenic Design: Mikiko Suzuki MacAdams
- Costume Design: Clint Ramos
- Lighting Design: Tyler Micoleau
- Sound Design: Ron Russell
- Production Stage Manager: Michael Suenkel

**WRITTEN AND PERFORMED BY**

Nilaja Sun

**DIRECTED BY**

Ron Russell

**NOVEMBER 17–DECEMBER 16, 2018**

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Originally commissioned, developed and produced by Epic Theatre Ensemble (Ron Russell, Melissa Friedman and James Wallert, Co-Founders & Robert Chelimsky, Managing Director) with the support of the New York State Council on the Arts.
Nilaja lovingly returns to Berkeley Rep after she performed No Child... in 2008 to sold-out audiences. Pike St. was originally commissioned and produced by Epic Theatre Ensemble and had its world premiere at the Abrons Arts Center in the Lower East Side, which was followed by an international tour of the show at the Woolly Mammoth Theatre Company, Pillsbury House, Detroit Public Theatre, as well as Edinburgh, Scotland and Melbourne, Australia. Nilaja’s Obie Award-winning solo piece No Child... was directed by Hal Brooks and was also originally commissioned and produced by Epic. For her creation and performance of No Child... and its subsequent international tour, Nilaja garnered 21 awards, including an Obie Award, a Lucille Lortel Award, two Outer Critics Circle Awards including the John Gassner Playwriting Award for Outstanding New American Play, a Theatre World Award, the Helen Hayes Award, two NAACP Theatre Awards, and the solonoVA Award for Artist of the Year by terranova Collective. TV and film credits include Madame Secretary, The Good Wife, BrainDead, 30 Rock, Law & Order: SVU, Unforgettable, Louie, The International, Youth in Oregon, and Rubicon. A native of the Lower East Side, she is a Princess Grace Award recipient and has worked proudly as a teaching artist in New York City for 20 years.

Ron Russell
DIRECTOR/SOUND DESIGNER

Ron has co-founded four theatres that still produce today: the nationally acclaimed Summer Theatre Enrichment Project at El Centro in Lorain, OH (1992); Swine Palace Productions in Louisiana, while receiving his MFA Directing from the RSC’s Barry Kyle (1992 – 1994); UBU Rep Theatre in San Diego (1995); and Epic Theatre Ensemble in 2001. With Epic, where he is executive director, he has directed 16 off-Broadway productions, including world premiers of Kate Fodor’s Antigone (Obie Award) and Ibsen’s Pillars of Society (National Ibsen Award, 2011), as well as touring productions of Keith Josef Adkins’ Sugar and Needles and Dominique Morisseau’s Mendi. He has also designed sound for award-winning productions of Nilaja Sun’s No Child... (Obie Award) and Judith Thompson’s Palace of the End. His teaching experience includes over 50 public schools, reaching over 18,000 youth, and his work as an educator in NYC has been recognized by citations from the Municipal Arts Society and Mayors Giuliani and Bloomberg.

Mikiko Suzuki MacAdams
SCENIC DESIGNER

Mikiko was the scenic designer for Berkeley Rep’s world premiere production of Mira Nair’s Monsoon Wedding. Her work has been seen at the Guthrie Theater, Arena Stage, the Old Globe, Oregon Shakespeare Festival, Long Wharf Theatre, Seattle Repertory Theatre, Intiman Theatre, Actors Theatre of Louisville, Honolulu Theatre for Youth, A Contemporary Theatre, Yale Repertory Theatre, Cincinnati Playhouse, Cornerstone Theatre Company, and Opera Theatre of St. Louis, among others. Her off-Broadway credits include Working Theater, Epic Theatre Ensemble, Intar Theatre, Ensemble Studio Theatre, and the National Asian American Theatre Company. Her work has been seen internationally at the Nissay Opera, Nikkai Opera, Suntory Hall, Kanagawa Kenmin Hall in Tokyo, Aichi Triennale in Nagoya, and Biwako Hall in Otsu. As an associate scenic designer, her Broadway credits include My Fair Lady, Fiddler on the Roof, The King and I, The Bridges of Madison County, Golden Boy, That Championship Season, Women on the Verge of a Nervous Breakdown, Next Fall, and Joe Turner’s Come and Gone, and London West End productions of South Pacific and The King and I. Mikiko currently teaches at Rutgers University and Fordham University.

Clint Ramos
COSTUME DESIGNER

Clint was the scenic designer for Berkeley Rep’s production of Lynn Nottage’s Ruined in 2011. Notable set/costume designs on Broadway include Once on This Island (Tony, Outer Critics, Drama Desk Awards nominations), Sunday in the Park with George, Six Degrees of Separation, In Transit, Eclipsed (Tony Award), The Elephant Man (Broadway and West End), and Violet. Off-Broadway credits include Familiar, The True, Here Lies Love (New York and London), Sweet Charity, Bella, and Booty Candy. Clint has over 200 regional and international credits and is the principal designer for Encore! Off-Center. Awards include the Tony Award, Obie Award for Sustained Excellence, three Lucille Lortel Awards, TFSharaff Award, two American Theatre Wing Henry Hewes Awards, and the Helen Hayes Award. Clint’s upcoming credits include Wild Goose Dreams at The Public Theater and Kiss My Aztec! Clint is head of design at Fordham University Theatre Program. @clintramos

Tyler Micoleau
LIGHTING DESIGNER

Tyler is a native of Portland, Maine but has resided in Brooklyn, New York for the last 25 years. Broadway credits include Be More Chill (Feb, 2019) and The Band’s Visit (2018 Tony Award, American Theatre Wing; Hewes Award; koi Award). Recent off-Broadway credits include Days of Rage and Mary Page Marlowe (25ST), Peace for Mary Frances (New Group), and Miss You Like Hell (The Public Theater). Other notable off-Broadway credits include Antilia Pneumatics (Drama Desk Award nomination), When The Rain Stops Falling (Lucille Lortel Award), Blasted (atw Hewes Award), and Bug (Lucille Lortel and Obie Awards). Regional credits include American Repertory Theater, Huntington Theatre, Long Wharf Theatre, Arena Stage, Shakespeare Theatre Company, Goodman Theatre, Dallas Theater Center, Alley Theatre, Kansas City Repertory Theatre, La Jolla Playhouse, and the Old Globe, among many others. Tyler participated in the NEA/TCG Career Development Program and is the recipient of the 2010 Obie Award for Sustained Excellence. Tyler has held adjunct and visiting artist positions at Sarah Lawrence College, Bates College, Bowdoin College, Yale, and Dartmouth.

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.

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 focus-
ing 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 Theatre, the Huntington Theatre Company, Oregon Shakespeare Festival, The Public Theater, and Seattle Repertory Theatre. As a playwright, he debuted Ghost Light, Rita Moreno: Life Without Makeup, Game On, written with Dan Hoyle, and It Can’t Happen Here, written with Bennett 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 in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust, and served on the board of the Downtown Berkeley Association. Susan serves on the faculty of Yale School of Drama and is a member of the International Women’s Forum and the Mont Blanc Ladies’ Literary Guild and Trekking Society. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund and the 2017 Visionary Leadership Award by TCG. During her time in Berkeley, Susan has been instrumental in the construction of the Roda Theatre, the Nevo Education Center, the renovation of the Peet’s Theatre, and in the acquisition of the Harrison Street campus. She also worked with three consecutive mayors to help create Berkeley’s Downtown Arts District.

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

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 Center, and Portland Center Stage.

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

Amy Potozkin, CSA
DIRECTOR OF CASTING/ARTISTIC ASSOCIATE
This is Amy’s 29th season at Berkeley Rep. Through the years she has also had the pleasure of casting plays for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for various independent films, including Conceiving Ada, starring Tilda Swinton; Haiku Tunnel and Love & Taxes, both by Josh Kornbluth; and Beyond Redemption by Britta Sjoberg. Amy received her MFA from Brandeis University, where she
was also an artist in residence. She has been an audition coach to hundreds of actors and a presentation/communication coach to many businesspeople. Amy taught acting at Mills College and audition technique at Berkeley Rep’s School of Theatre, and has led workshops at numerous other venues in the Bay Area. Prior to working at Berkeley Rep, she was an intern at Playwrights Horizons in New York. Amy is a member of csa, the Casting Society of America, and was nominated for Artios Awards for Excellence in Casting for The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures; One Man, Two Guvnors; and An Octoroon.

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

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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, now located in Oakland, and Cool Systems (gameready.com), a medical technology company recently acquired by Avanos Medical. He is currently on the board of three cleantech companies in which Roda is a major investor. Roger is chair of the board of the Mathematical Sciences Research Institute and leads the Mosse Art Restoration 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. Roger is the founder and chair of The Paros Foundation (parosfoundation.com), a philanthropic organization serving thousands in the country of Armenia. His wife, Julie Kulhanjian, is an attending physician at Benioff UCSF Children’s Hospital, Oakland. They have three adult children.

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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

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

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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 financial services. The bank is committed to building better every day to meet our customers’ financial goals. For more information, please visit wells Fargo.com.
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Tony Taccone  
Managing Director  
Susan Medak  
General Manager  
Theresa Von Klug

Wardrobe Supervisor  
Barbara Blair  

ELECTRICS  
Master Electrician  
Frederick C. Geffen  
Production Electricians  
Christine Cochrane - Kenneth Coté

SOUND AND VIDEO  
Sound Supervisor  
James Ballen  
Sound Engineers  
Angela Don - Annie Marie Scerra  
Video Supervisor  
Will McCandless

ADMINISTRATION  
Controller  
Suzanne Pettigrew  
Associate Managing Director/Manager, The Ground Floor  
Sarah Hahne  
Associate General Manager  
Amanda Williams O’Steen  
Executive Assistant  
Kate Horton  
Bookkeeper  
Kristine Taylor  
Associate Controller  
Eric Ispen

PRODUCTION  
Production Manager  
Audrey Hoo  
Assistant Production Manager  
Zoe Russ  
Company Manager  
Jean-Paul Gressieux

STAGE MANAGEMENT  
Production Stage Manager  
Michael Suenkel  
Stage Managers  
Production Assistants  
Tait Adams - James McGregor - Sofie Miller

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 Bobeda  
Tailor  
Kathy Kellner Griffith  
Draper  
Star Raboinowitz  
First Hand  
Janet Conery

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

AUDIENCE  
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Samanta Cuban  
Webmaster  
Christina Cone  
Video & Multimedia Producer  
Benjamin Michell  
Program Advertising  
Pamela Webster  
Front of House Director  
Kelly Kelley  
Front of House Manager  
Debra Selman  
House Managers  
Elaine Ann Bertolino - Aleta Geoge - Kimberly Harvey-Scott  
Tuesday Ray - Debra Selman  
Derek Stern

PRODUCTION STAFF  
Manager, The Ground Floor  
Matt Rohner  
Assistant Properties Supervisor  
Amelia Burke-Holt  
Properties Supervisor  
Jillian A. Green  
Assistant Properties Supervisor  
Julia Englehorn  
Costume Director  
Sofie Miller  
Master Carpenter  
LeRoy Thomas  
Lighting/Electrics Fellow  
Si Mon’ Emmett  
Education Fellow  
Jossue Gallardo  
Production Management Fellow  
Madeline Rostami  
Communications Fellow  
Brooke Vlasich  
Development Fellow  
Derek Stern  
Stage Management Fellow  
Hayley Parker  
Production Management Fellow  
Madeleine Rostami  
Brooke Vlasich  
Communications Fellow  
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