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FROM THE ARTISTIC DIRECTOR

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WHAT A PRIVILEGE to give Sarah Ruhl’s *Becky Nurse of Salem* its world premiere production!

My first window into the extraordinary imagination of this beloved artist was Berkeley Rep’s production of *Eurydice*, right here in the Peet’s Theatre in 2004. The elevator doors opened, the water poured down, a room was constructed out of string, and I was completely hooked. I recently went back to the program from that production and was amused to read Tony Taccone’s description of Sarah as a “young artist of great talent.” Which, of course, she was. How prescient of Tony and Berkeley Rep’s team to have made this a creative home for an artist who would go on to be lauded with Pulitzer nominations and a MacArthur award, in addition to productions across the country and around the world.

I am now the happy beneficiary of this relationship which has been tended over many years and multiple projects. Berkeley Rep has been there with Sarah through plays ranging from *Eurydice* to *In the Next Room*... to *Dear Elizabeth*, among others. In fact, *Becky Nurse of Salem* is the result of a commission from Berkeley Rep, and was developed in our Ground Floor Summer Residency Lab. This kind of long-standing engagement between an artist and a company is deeply satisfying. The inherent risks of building something new from the ground up are mitigated by a foundation of mutual trust, knowledge, and respect; and the shared successes are all the sweeter.

And whether you know it or not, your presence here tonight makes you a key player in this dynamic. You will be *Becky Nurse of Salem*’s first audiences. Your collective responses will impact Sarah’s continued understanding of and ongoing process with this story. I can imagine no greater partner for Sarah, director Anne Kauffman, this cast, and creative team than the audiences of Berkeley Rep. Thank you for being our partners in bringing new stories into the world.

Warmly,

Johanna Pfaelzer
WHAT A JOY IT IS to have Sarah Ruhl back with us! And even more so to have her here with Anne Kauffman and this wonderful team of artists who are helping us bring this new play to life for the first time. This piece, commissioned by The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work, has been in the works for at least three years... and as is so often the case with something new and previously unimagined, it has come to us in its own sweet time and with its own set of challenges.

We always love taking on the responsibility for and the opportunity to dig deeply into and support a play or musical at this most critical moment in its development. The first day of rehearsals comes long after the seed of the idea has turned into a script, words have been put to paper, pruned, honed, expanded, reframed, tossed, reconceived, and finally put in front of a team of collaborators who are given a chance to bring their own unique contributions to the storytelling. First rehearsal comes weeks, sometimes even months, after the director and writer have selected actors who have been brought to them by casting directors who may have seen the first, second, or even third draft of a script that will keep evolving until the production opens.

Once we start rehearsals, roles that start out deep and meaty may be cut. Minor roles may become critical. Entire scenes will come and go. Locations may change. The stove in a kitchen may have simply been set decoration until a note from the rehearsal hall indicates that soup is actually being cooked. Costumes built and fitted may no longer be necessary when a character is written out of a scene; the program may already be at the printer when the noted intermission is found to be unnecessary...the variables seem to be endless.

It’s just not the same as producing a play that has been written and “tested,” in a sense, in other theatres and where the unknowns are somewhat more contained. That is why it takes a certain kind of theatre and a special team of theatre-makers to create a welcoming home for new work. To be a home for new work means having the capacity to accommodate the unexpected: changes, reversals, quick turnarounds, and an ability to cold-heartedly walk away, with good nature, from that special project so near and dear to your artisan heart that was cut from a scene in the third preview.

Making new work sometimes means waste...wasted time, wasted money...because making a creative anything requires the ability to wipe something away and start anew. Making art isn’t linear.

And yet, there are few things more satisfying for this company — from our box office staff to our carpenters to our artistic team, for all of us — than helping a playwright turn words into action. We take enormous pride in helping to midwife these precious creations into being. We love that over all these many years, really for now 51 years, you and audiences that came before you have helped us create the welcoming home that assures a playwright the best, most open-hearted reception that they could expect anywhere in the country.

It’s always a grand adventure.

Best regards,

Susie Medak
Care when you need it most.
Days, evenings, weekends and holidays.

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The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work invites artists to make new theatre of all kinds, at every stage of development, at our bustling Summer Residency Lab each year. The Lab runs for four weeks and usually contains between 15 and 20 projects. Our ambassador program invites aspiring theatre-makers to join us at the Lab, delving into the world of new play development through intensive, hands-on experience. True to their unusual title, ambassadors serve as liaisons between Berkeley Rep staff and artists and are integral to crafting a welcoming, fun space to generate new work. No two days (indeed, hours) at the Lab are the same, so we asked a few alumni to share favorite memories as glimpses into their ambassadorships.

Leah Mesh-Ferguson · 2017 Ambassador
In the middle of getting a degree in theatre that stuck to the canon and (a few) contemporary plays, the Summer Lab blew my mind. New plays were being written! By people from all over the country and about all kinds of things and not all of them were being conceived for a classic proscenium stage! I remember sitting on one of Berkeley Rep’s sunny balconies with the manager of The Ground Floor. I told her that I loved working in theatre, but wasn’t quite sure where I fit in. She said, “Leah, I think you’re a company manager. Just something to think about.” One year later, every time I passed that balcony as the Company Management Fellow at Berkeley Rep, I would remember feeling the sun on my face and contemplating a position I’d never heard of before. Now, as the company manager of a large off-Broadway theatre, I thank my lucky stars for perceptive mentors, sunny balconies, and a push to explore new avenues.

Alina Whatley · 2018 Ambassador
A favorite memory has to be meeting my all-time creative hero Sarah Ruhl and discovering that she is exactly as smart and kind and interesting as her writing makes her seem. I met so many incredible theatre professionals who each had taken a different path to get where they were, which was exactly what a young, panicking new graduate needed. Attending Ambassador Hours (educational sessions tailored to us) and getting to be in the offices of a working theatre simultaneously broadened my horizons and allowed me to focus my energy when it came to my career.

Niara Robinson · 2019 Ambassador
I loved watching the Young Writers of Color Collective’s staged readings at the Lab. The writers were very talented and had such distinct voices; I felt I got to know them a little through their pieces and by speaking with them when they
joined us for dinner. I was really impressed when I heard about their yearlong program, and was thrilled to support them as an audience member. This is an essential part of the Summer Lab program—it is always beneficial to hear from underrepresented voices, and to support youth with an interest in theatre-making. The Summer Lab stays true to its objective, giving artists no matter the age the space, time, and resources to create. (To learn more about the Young Writers of Color Collective, visit berkeleyrep.org/school/ywocc.asp.)

Andy Jacobson · 2018 Ambassador

Our nightly communal dinners at the Summer Lab fell somewhere between a family gathering, networking event, and warm celebration of the day’s work, all spread across five lively tables filled with artists, ambassadors, and staff. As ambassadors, we had the best of both worlds—we shared responsibility for cultivating the space and enjoyed the fruits of our labor. Each night, we shared tales from rehearsal, read each other’s astrology signs, and bonded across the dinner table amidst an exceptionally deep sense of community. The ambassador program is steeped in artistry, education, and a healthy dose of friendship that I’ll cherish for many years.

Madeleine Rostami · 2017 Ambassador

The sense of kinship I built with my cohort of ambassadors is one of my favorite takeaways; I’m still friends with many of them. This idea of community and family in art-making also extended to the Summer Lab staff and artists—as we celebrated the joyous end to the Lab at our goodbye party, I remember the delight of reminiscing about all the projects. The Ground Floor helps create a new canon of American plays, and being an ambassador was a hands-on lesson in what it means to seed the field with work that will challenge and invigorate and entertain. My summer as an ambassador made me certain I wanted to engage with new work in my career, and I am so grateful for that artistic community in which I could grow and learn.

Julianna Yonis · 2018 Ambassador

The ambassador program introduced me to the most generous, collaborative, and creative theatre-makers and friends. My favorite memory is of the ambassadors and staff crowding into the kitchen to help with some dishes from one of our nightly dinners. Someone turned on music, and a dish-washing dance party began—there was ballet with a serving spoon, step-touching to and from the dish cabinet, and all of us giggled late into the night. It’s a small memory that captures the heart of The Ground Floor: a group of people who support each other and who always fill the mundane moments with laughter.

Ambassadors have gone on to opportunities at theatres across the country, including year-long fellowships and other positions here at Berkeley Rep. If you are, or you know, a curious and resourceful early career theatre-maker, please encourage them to apply to be an ambassador at the 2020 Lab!

For more info, visit berkeleyrep.org/groundfloor (click “Summer Residency Lab,” then “Ambassador”)
BECKY
NURSE OF SALEM

THE ORIGIN STORY
SARAH RUHL AND BERKELEY REP GO WAY BACK. We first produced Sarah's work in 2004, when Les Waters directed her stunning *Eurydice*. Sarah has transported us from that Greek underworld to provincial Russia (*Three Sisters*), midcentury New England and Brazil (*Dear Elizabeth*), Neverland (*For Peter Pan on her 70th birthday*), and more. *Becky Nurse of Salem* marks Sarah's sixth production at Berkeley Rep and her second commission. The first was *In the Next Room (or The Vibrator Play)*, which had its world premiere here in 2009 and went on to Broadway that same year. As Madeleine Oldham, director of The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work, explains, “We had a fantastic time working with Sarah on that commission and were eager to offer her another. When the timing was right, she took us up on it—in 2015, Sarah reached out and said she had an idea.” From there, the path to this production was rather speedy (for the world of theatrical development, at least). We invited Sarah to The Ground Floor’s Summer Residency Lab in 2018 to work on the commission; shortly before her residency began, she emailed Madeleine the first draft of *Becky Nurse*—and then five subsequent drafts, all on the same day! She spent a week writing at the Lab, bookended by cold readings (staff and artists, unrehearsed, gathered around a small table to read the drafts aloud).

Artistic Director Johanna Pfaelzer is a longtime admirer of Sarah’s writing, and knew Berkeley Rep was one of Sarah’s artistic homes when she came aboard. She was delighted to learn of the commission, and that Sarah’s play might even be ready for her inaugural season. While Johanna and Sarah hadn’t worked together before, they knew each other socially; Johanna’s husband Russell Champa has frequently served as lighting designer on Sarah’s plays (now including *Becky Nurse*). Johanna was thrilled to discover that Anne Kauffman, a dear friend and treasured collaborator, was available to direct. “The kismet of these two insanely busy artists having their schedules align in the season felt fated—and this was reinforced when days later, a slot opened up in New York Stage and Film’s summer Powerhouse season, where I would be finishing up my tenure as artistic director. And Sarah was available for it, which was shocking and delightful. And it just so happened Madeleine was already going to be visiting Powerhouse that week, so all of us—Sarah, Anne, Madeleine, and I—had the opportunity to be in a room together working on this play. By the end of the week, we felt ready to launch it together,” Johanna enthuses.

In yet another strange twist of fate, it so happened that the Powerhouse reading fell on July 19, the day in 1692 that Rebecca Nurse and four other women convicted of witchcraft were hanged at Gallows Hill. As you’ll read in Sarah’s program note, five women—including Sarah, Johanna, and New York Stage and Film’s Director of Production Anne Harrigan, a descendant of Rebecca Nurse—gathered the morning of the reading to mark the occasion with a ritual. In a way, that coincidence feels analogous to both Sarah’s body of work and the birth of Becky Nurse. This play came to be from solid, comprehensible sources like Sarah’s rigorous attention to American history and its ties to current events, and her deep critical engagement with Arthur Miller’s *The Crucible...* but ultimately leaves room, out of respect, for the inexplicable.
I had not approached the witchcraft out of nowhere, or from purely social or political considerations. My own marriage of twelve years was teetering and I knew more than I wished to know about where the blame lay. That John Proctor the sinner might overturn his paralyzing personal guilt and become the most forthright voice against the madness around him was a reassurance to me, and, I suppose, an inspiration: it demonstrated that a clear moral outcry could still spring even from an ambiguously unblemished soul. Moving crabwise across the profusion of evidence, I sensed that I had at last found something of myself in it, and a play began to accumulate around this man.”

(My italics, Arthur Miller, *The New Yorker*)

**OFTEN, A PLAYWRIGHT HAS** both a public way into a play, and a private way into a play. Ostensibly, Arthur Miller’s *The Crucible* was about McCarthyism and the blacklist. But privately it was about his guilt at wanting to sleep with Marilyn Monroe. This bit of truth was passed on to me by the brilliant playwright Branden Jacobs-Jenkins. We were talking about *The Crucible* over a glass of wine at a retreat in Princeton. I was explaining to Branden that I’d recently experienced some rage after seeing a production of *The Crucible*. My rage had nothing to do with it being a masterpiece or not a masterpiece — I think it is a masterpiece — but instead with how I felt the whole concept of witchery was redirected toward girls’ desires for older married men which felt like a massive historical imposition.

“Oh,” said Branden, “didn’t you know that Arthur Miller wanted to get with Marilyn Monroe when he wrote that play and he felt guilty about it because he was married and she was young?” I did not. But watching the brilliant documentary Rebecca Miller made about her father, and reading *Timebends* (Miller’s biography), I saw that indeed, Miller struggled with his feelings for the younger Marilyn Monroe during the writing of *The Crucible*. Of course, the play was also very much a parable for McCarthyism, for his friend Elia Kazan’s betrayal — but the heat of the play is the lust of John Proctor for Abigail Williams. Miller said that he saw a painting of the trials in Salem — of Abigail Williams reaching her hand to John Proctor — and found a passage about her hand having a burning sensation when it touched Proctor. That was his way in. The real Abigail Williams was 11. Miller made her 17 in the play. The real John Proctor was a tavern keeper, aged 60. Miller made him an upright farmer, age 35. The real Abigail Williams never turned to prostitution; every good story has to contain a love story. I suppose what strikes me as fundamentally dishonest about *The Crucible* is the mixture of fact and fiction; the copious historical notes, unusually embedded in the stage directions, lead us to believe we are watching actual history unfold. But we are watching what we always watch on stage — a psychic drama from the mind of a complicated individual relating their psyche to humankind’s larger collective unconscious.

That *The Crucible* is done at almost every high school, and is in fact the way American girls and boys understand the history of Salem, added to my frustration. I thought — all those bonnets — all those Goodys — and really, Arthur Miller wanted to have sex with Marilyn Monroe. I thought: all those women witches died, but John Proctor was the hero of the story. I thought: no one to this day knows why the girls engaged in mass hysteria, but it probably was not the lust of one duplicitous 11-year-old for one middle-aged barkeep.

For all of these logical reasons, I thought I would end up writing my own historical drama about the Salem witch trials but every time I tried to dip my toe in the 17th century my pen came back and told me to stay in my own era. Perhaps because I felt too dwarfed by the long shadow cast by the mastery of Arthur Miller. Or perhaps I wanted to stay in the present moment because I have been undone and fascinated by the language of the witch hunt used by Donald Trump from his campaign in which he whipped crowds into a frenzy, yelling “Lock her Up!” with the crowds often replying, “Hang the bitch!” to his time in office when he’s used the term “witch hunt” hundreds of times, describing himself as the victim. Not since the burning of witches in Europe was the
Although most contemporary historians have dismissed the rye bread explanation for the symptoms of hysteria in Salem as sheer folly and conspiracy, we do know that rye was rare in the new world, and was shipped from Europe, often molding on the long journey. And we do know that Tituba fed rye bread mixed with urine to the girls, trying to get to the bottom of their maladies. It would be ironic if the “cure” for witchcraft was actually a biological deepening and intensifying of the girls’ symptoms, which would have subsided on their own after St. Anthony’s fire left their bodies. Most contemporary historians eschew a biological explanation, preferring explanations of post-traumatic stress from the American-Indian wars, property disputes, and the like. I don’t know that we’ll ever know why those girls accused their elders of witchcraft. But what we do know is that the accusations were not a function of the lust Abigail Williams had for John Proctor.

Speaking of Tituba and the Indian-American wars, I think the historical characters of Tituba and “John Indian” deserve their own investigations at the center of two new plays (and two contemporary novels have already been written about Tituba). Apparently Tituba was possibly not from Barbados, but instead from South America, a member of the Arawak tribe. The magic she was asked to do was not from Barbados, but was instead European witchcraft already known to the white women who asked her to perform it. The othering of Tituba throughout the ages, and the great mystery surrounding her own desires and intentions, deserve investigation. I thought that story was not mine to write.

A note on the opioid crisis. Massachusetts is one of 10 states with the highest casualties for opioid overdoses in America. There were 28 deaths per 100,000 people in Massachusetts in 2017; 64,000 people died of opioid overdoses in 2016 across the country, more than died in automobile accidents. It is the largest preventable cause of death for people between the ages of 18 and 35. This cluster has created what some call a lost generation, flooding the foster-care system with their children. The greatest increase in opioid deaths was accounted for by synthetic opioids like fentanyl. In a bizarre karmic loop, or bitter irony, the 19th-century opium trade with China that destroyed many Chinese citizens greatly enriched Boston. The money from the 19th-century opium trade even helped to finance cultural institutions like the Peabody Essex Museum in Salem. Even in 19th-century Boston, doctors like Dr. Fitch Edward Oliver warned against the dangers of opium, particularly for women:

“Doomed, often, to a life of disappointment, and, it may be, of physical and mental inaction, and in the smaller and more remote towns...deprived of all wholesome social diversion, it is not strange that nervous depression, with all its concomitant evils, should sometimes follow,—opium being discreetly selected as the safest and most agreeable remedy.”

The current cultural attention afforded to the opioid crisis, which disproportionately affects white Americans, is in stark contrast to the lack of attention, empathy, and resources directed toward public health crises that feature fewer white faces on posters. While some patients are able to manage long-term opioid usage for chronic pain without developing an opioid use disorder, the incredibly addictive potential of the medicine is now clear to the medical community, and companies like Purdue Pharma are now being held accountable.
WHEN PANIC AND POLITICS COLLIDE

BY MADELEINE OLDHAM

Top, 1876 illustration of a courtroom during the Salem witch trials (Public Domain)
Bottom, Seattle women’s March-Jan 2017-18 by ShebleyCL (Creative Commons)
IN COLONIAL NEW ENGLAND, it was commonly accepted that the devil had the power to possess people, and that this reasonably explained all sorts of undesirable behavior. “Spectral evidence,” which consisted of things like visions and hallucinations, held the same weight in court as something tangibly proven. This meant a person could describe a dream where someone confessed to misdeeds — with no grounding in fact or real world experience — and that the content of this dream counted as much as a fingerprint or DNA match does today.

The law at that time had not yet adopted the premise that people were innocent until proven guilty; rather, it assumed the opposite, and the burden fell on accused people to establish their innocence. So when a person felt they had been wronged in some way, the temptation of finger-pointing could be hard to resist. It was much more difficult to refute an allegation than to make one, and thus, humans being human, accusations flew. This combative spark flickered throughout the northeastern settlements, but nowhere did it catch fire the way it did in Salem.

Salem, Massachusetts in the 1690s consisted of two separate geographical areas: Salem Town and Salem Village. Already from the nomenclature, one has a glimpse of how this story unfolds. Wealthier, economy-driven Salem Town experienced friction with the less affluent farming community of Salem Village. Salem Village itself divided into east and west. A fraught history ensued, filled with regular tussles over property lines, political and religious agency, and competing agendas. People regularly took each other to trial over all things great and small, and the courts enjoyed a robust position as arbiter of everything from falling asleep in church and hair-pulling to more serious crimes.

Public opinion would embrace nothing less than model citizenry. Strict religious doctrine governed everyday life, and promoted a climate of conformity that perceived even a small deviation as a threat. And so when two young girls, ages 9 and 11, began to display unexplainable physical and vocal outbursts seemingly out of nowhere, it was cause for great alarm. When the town doctor couldn’t identify a medical cause, he declared the root of the problem to be supernatural, saying the girls were bewitched. The courts got involved, pressuring the girls to establish their innocence. So when a person felt they had been wronged in some way, the temptation of finger-pointing would prove irresistible. No longer confined to women perceived as outsiders, the indictments spread to honorable members of the community, and motivations of revenge and envy seamlessly entered into the chaos.

One of the most shocking developments transpired when a frail, elderly pillar of the community named Rebecca Nurse was counted among the accused. The pious Nurse had a previously unblemished reputation for kindness and service, and to include her name on the list of potential witches caused a great stir. Many people risked their own safety by signing a petition to defend her, and she was originally found innocent. But public outcry demanded a second look, specifically at one particular statement, and when asked about it, Nurse failed to hear the question and therefore did not reply. Her silence was interpreted as guilt and she received a death sentence.

The trials lasted just under a year and a half, and the frenzy saw over 200 people accused and 19 hanged. But it didn’t take long for the tide of public opinion to shift: only four years later, Massachusetts announced a day of respect to fast and wrestle with the trials’ legacy. Over the next few years, calls for absolutions, apologies, and reparations flooded in, and it took long for the tide of public opinion to shift: only four years later, Massachusetts announced a day of respect to fast and wrestle with the trials’ legacy. Over the next few years, calls for absolutions, apologies, and reparations flooded in, and within 10 years, the Massachusetts General Court deemed the whole affair illegal, rendering it a shameful episode in their jurisdiction’s past.

But Salem wasn’t the only mass panic that swept American history away on a tide of hysteria. Fast forward about 250 years, and we find ourselves in the 1950s. The fear has changed shape: it no longer belongs to the devil, but rather to communism. Having already experienced the first “red scare” from 1917 to 1920 when communism entered the world stage as a perceived threat to democracy, the groundwork had been laid for a second one. Some American politicians saw communist ideology as representing chaos and anarchy, and fomented an urgent need to quash the influence of this dangerous radicalism. A narrative tying communism to extremism and inevitable violent revolution gained momentum. The government established the House Un-American Activities Committee (HUAC) as early as 1938. Whispers of Russian infiltration blossomed into full-on terror when news of Soviet atomic bomb testing reached the public in 1949. The intention to flush out
communists from the American midst was shaped to feel like a life or death situation.

This ferreting-out of potential traitors started in politics, but spread very quickly to other arenas. The HUAC named the famous “Hollywood Ten,” a group of suspected communists whom the film industry subsequently blacklisted, and, as happened in Salem, a wildfire ignited. Soon over 300 artists lost their ability to work because their names appeared on a list of people no one would hire.

Arthur Miller watched this happening, picked up his pen and wielded it as a weapon, and wrote *The Crucible* in response. *The Crucible* showcases the allegorical powers of theatre in glorious fashion: simply by writing it during the height of the anti-communist fervor, Miller highlighted a parallel between the Salem witch trials and what was going on in the contemporary world outside it. Not surprisingly, after writing the play, Miller drew the suspicions of the HUAC. He was summoned to appear in a hearing and refused to name names, earning him a prison sentence and a place on the blacklist. His conviction was appealed and overturned, but the firsthand experience of such grievous injustice never left him.

There is perhaps no more prominent symbol of this zealous anti-communist quest, often referred to as a witch hunt, than Senator Joseph McCarthy. McCarthy’s name is often used interchangeably with the HUAC, but in fact his influence ran parallel to the committee — he had no affiliation with it other than an ideological one, and its activities operated completely separately from McCarthy’s pursuits. Miller offers a vivid description of looking back on McCarthy’s legacy in an article he wrote for *The New Yorker* in 1996: “...films of Senator Joseph McCarthy are rather unsettling — if you remember the fear he once spread. Buzzing his truculent sidewalk brawler’s snarl through the hairs in his nose, squinting through his cat’s eyes and sneering like a villain, he comes across now as nearly comical, a self-aware performer keeping a straight face as he does his juicy threat-schtick.”

McCarthy employed shameless tactics of character assassination, smear campaigning, and defamation to previously unheard of extents. He zealously attacked his opponents with no regard for facts and flagrantly invented lies. Once again, accusation implied guilt rather than innocence. Compromise was for the weak, might was right, the loudest voice wins, and if you say something enough times it defines what’s true. McCarthy had an uncanny ability to tap into populist anxieties and divert them into promoting his vision of fear-mongering governance, which then secured fierce allegiances despite his completely unprincipled practices. And all of this vigorously fueled an epic partisan divide. Sound familiar?

A key link in the chain connecting Joseph McCarthy to Donald Trump, the famous lawyer Roy Cohn was a virtuoso of unscrupulous but brilliant strategy. (Tony Kushner fascinatingly depicts this same Cohn in *Angels in America*.) Cohn represented both McCarthy and Trump during the course of his career, and undoubtedly infused each of them with a deep understanding of how to manipulate the system and how to win at all costs. Trump’s recent attempts at portraying himself as the victim of a witch hunt display all the hallmarks of a Cohn-endorsed design, from deflection and distraction to brazen admission and previously unthinkable taunts. He is resolutely determined to strong-arm everyone and remain the last man standing.

Which brings us to a question: amidst all of this bluster, showmanship, ruthlessness, and megalomania, where are the women? Have we left them behind in Salem? Enter Sarah Ruhl, who has astutely addressed this question in *Becky Nurse of Salem*. We like to hold up the uncomplicated heroes who bravely stand up in the face of injustice, but in this case we’ve laid the credit at the feet of the John Proctors and the Arthur Millers of the world, using the stories of the hanged women to do that. Sarah Ruhl offers some balance back into that equation, reminding us of the women’s legacy and re-centering the story to focus on a hero who continues their narrative in a complex, contemporary, and deeply human way. As we find ourselves in the middle of a profoundly chaotic moment in our country’s history, Becky Nurse throws us a lifeline where integrity and straightforwardness still exist. Maybe we don’t need to muscle our way out of it — perhaps we can find a different, quieter, less flashy but more sensible way through it instead. One could argue that our nation is teetering on the edge of another episode of mass hysteria: fantasies about the threat of immigration smolder all over the country. It remains to be seen whether we will fan the flames and invite a conflagration, or whether we can smother the sparks. Maybe this time, instead of persecuting innocent people, we will choose love over fear and as the Witch says, use our power for good.

“AS WE FIND OURSELVES IN THE MIDDLE OF A PROFONDLY CHAOTIC MOMENT... BECKY NURSE THROWS US A LIFELINE WHERE INTEGRITY AND STRAIGHTFORWARDNESS STILL EXIST.”
As for the ergotism theory about Salem — ergot derives from a fungus that grows on rye. The condition was also called St. Anthony’s fire, named for St. Anthony, who was pursued by the hallucinations of the devil in the desert and resisted. Acute and chronic ergotism create convulsions, pain in the extremities, and delusions. LSD was originally synthesized from ergot, and medications derived from ergot are used to treat migraines and Parkinson’s disease. I don’t wish to add to conspiracy theories by writing this play, nor do I want to ignore a biological explanation for hysteria. But it continues to fascinate me that the same substance that was found on moldy rye bread, capable of causing hallucinations, was also used in the old world by midwives to stop excessive bleeding in childbirth — and both midwives and drug-induced hallucinations were frowned upon by the church, as pointed out by Michael Pollan in his book How to Change Your Mind: What the New Science of Psychedelics Teaches Us About Consciousness, Dying, Addiction, Depression, and Transcendence.

Now, if we are to insist on fact, it should be noted that Gallows Hill does indeed appear to be at the site overlooking a Walgreens in Salem, not the Dunkin’ Donuts. Some townspeople and amateur sleuths claimed the original site was now a Dunkin’ Donuts, but the Walgreens was designated in 2016 as the most probable site of the executions. Much of the evidence was wiped away in an attempt to forget, and one of the few historical sites still preserved is Rebecca Nurse’s homestead, in Danvers.

I did a reading of this play on July 19th in Poughkeepsie at New York Stage and Film, and a descendant of Rebecca Nurse who worked at the theatre wanted to mark the day; July 19th in 1692 was the day Rebecca Nurse, Sarah Good, and three other women were hung. Nurse said, before she died, “Oh, Lord, help me! It is false! I am clear. For my life now lies in your hands.” On July 19th, before the reading, we did a ritual at a very large tree — the tree had the largest self-supporting branch in the United States. I cannot tell you what we did around that tree. Today, August 19th, is the day that John Proctor was hung. John Proctor, also an innocent victim, became the cultural symbol of the witch trials (rather than the large group of women put to death) because of the outsized success of Arthur Miller at turning Proctor into a tragic hero.

Arthur Miller once lived down the street from me. Maybe we heard the same fog horns from the water in Brooklyn Heights while thinking about witches. There is a public way into a play and a private way in, like a worm turning over the earth. Earthworms are blind. So are writers, often, and especially when in the midst of writing. Often a playwright will never know their own private way into a play. Sometimes the playwright knows and keeps it secret. Sometimes the playwright does not know while writing but realizes with some embarrassment on the first preview and blushes. Sometimes the playwright does not know while writing but realizes 10 years later, and, like the great Arthur Miller, writes about it in a very thick memoir. Let playwrights have their secrets, their private lusts, their compulsions — but do let us free Abigail Williams from her manufactured lust for John Proctor. When John Proctor says “It is a whore!” and the “it” is a child called Abigail, let us consider that the real historical child was not an “it” and not a whore.

As for my own private reason for writing this particular play, I either don’t know or I will never tell.

— Sarah Ruhl, August 19th, 2019, Provincetown, Massachusetts
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BY
SARAH RUHL

DIRECTED BY
ANNE KAUFFMAN

DECEMBER 12, 2019–JANUARY 26, 2020
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This show has a 15-minute intermission.

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

Special thanks to the Partners of Becky Nurse of Salem.

CAST
Stan
Owen Campbell
Shape Shifter
Rod Gnapp
Gail
Naian González Norvind
Witch
Ruibo Qian
Becky Nurse
Pamela Reed
Bob
Adrian Roberts
Shelby
Elissa Beth Stebbins

PRODUCTION STAFF
Scenic Design
Louisa Thompson
Costume Design
Meg Neville
Lighting Design
Russell H. Champa
Sound Design
Mikaal Sulaiman
Music
Daniel Kluger
Dramaturg
Madeleine Oldham
Casting
Amy Potozkin, CSA
Telsey + Company
Amy Potozkin, CSA
Karyn Casl, CSA

Production Stage Manager
Michael Suenkel
Assistant Stage Manager
Sofie Miller

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

Commissioned by Berkeley Rep and developed in The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work.

Developed with the support of New York Stage and Film & Vassar’s Powerhouse Season, Summer 2019.

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

Owen is an actor and arts organizer from Brooklyn, NY. This is Owen’s Berkeley Rep debut. Past New York productions include Hangmen (Atlantic Theater) and Indian Summer (Playwrights Horizons). Selected past film work includes The Miseducation of Cameron Post, Super Dark Times, and As You Are. Owen has recursed on FX’s The Americans and HBO’s Boardwalk Empire, among other television series. He is a founding member of the Zoo City art collective and co-director of 999 [Triple Nine], an organization which temporarily converts unused industrial spaces into donation-based studio and rehearsal space. He is a Gemini.

RUDIBO QIAN
WITCH

Ruibo is making her Berkeley Rep debut. New York and regional credits include Bull in a China Shop (Lincoln Center Theater), Fucking A (Signature Theatre), Tiger Style! (Huntington Theatre Company, Alliance Theatre), Henry IV Part I (Pearl Theatre Company), Water by the Spoonful (The Old Globe), The Great Leap (American Conservatory Theater), and The Nether and Significant Other (San Francisco Playhouse). Film and television credits include Manchester by the Sea, Black Mirror, Mozart in the Jungle, High Maintenance, New Amsterdam, The Sinner, Living with Yourself, Broad City, and Jessica Jones. Ruibo holds a BFA from Boston University and an MFA from New York University’s Tisch Graduate Acting Program. She is a proud recipient of the Leonore Annenberg Fellowship. She is a Capricorn.

PAMELA REED
BECKY NURSE

Pamela is a veteran of theatre, film, and television. On and off-Broadway credits include Fools, Standing on My Knees, Getting Out (Drama Desk Award), Curse of the Starving Class (Drama Desk nomination), Aunt Dan and Lemon, Fen, Sorrows of Stephen, All’s Well That Ends Well, Mrs. Warren’s Profession, world premiere of Ezra Pound’s translation of Sophocles’ Elektra, and The National Broadway tour of The Humans. Regional theatre includes Old Times, Curse of the Starving Class, and The Goat, or Who Is Sylvia? (American Conservatory Theater); Other Desert Cities and Vanya and Sonia and Masha and Spike (A Contemporary Theatre, Seattle); and Who’s Afraid of Virginia Woolf? (Gregory Award, Best Actress), Luna Gale (Gregory Award, Best Actress), and A Doll’s House, Part 2 (Seattle Repertory Theatre). Notable film and TV roles include Kindergarten Cop, The Long Riders, Bean, Junior, Melvin & Howard, The Best of Times, Cadillac Man, Passed Away, Proof of Life, The Right Stuff, Tanner ’88 (Cable Ace Award, Best Actress), Grand, NCIS: LA, and Parks and Rec. Pamela has received the Obie for Sustained Excellence of Performance.

ADRIAN ROBERTS
BOB

Adrian is thrilled to be working at Berkeley Rep again where he was last seen as Commander Osem-benga in Ruined by Lynn Nottage, directed by Liesl Tommy. His most recent Bay Area credits are the title role of Macbeth at African American Shakespeare Company and Chaucer Mosely in Urban Retreat at the Lorraine Hansberry Theatre. Other Bay Area credits include Steve Daniels in A Lesson from Aloes at Z Space, James T in Barbecue at SF Playhouse, Willie in Master Harold and the Boys and Gabriel in Breakfast with Mugabi at Aurora Theatre Company, Claudius in Hamlet and King Basilio in Life is A Dream at Cal Shakes, Martin Luther King Jr. in Mountaintop at TheaterWorks, Discreet in Runaway and Charles Boyd in Per/Man/Ship at the Magic Theatre, and Gabriel/Troy in Fences at Marin Theatre Company. Adrian’s regional credits include three seasons at the Oregon Shakespeare Festival, Booster in Jitney at American Stage, and Ken in the PlayBoy of the West Indies at Lincoln Center, among others. He has been seen in television shows such as Scrubs, Criminal Minds, and Brothers & Sisters. Adrian is a graduate of ACT’s MFA program.

ELISSA BETH STEBBINS
SHELBY

Elissa is delighted to make her Berkeley Rep main stage debut, after performing in The Ground Floor reading of Watch Me. Recent regional credits include Kings, Kiss, The Village Bike, and Caught (Shot-gun Players); In Brauau (San Francisco Playhouse Sandbox Series); Revolt. She Said. Revolt Again, and You For Me For You (Crowded Fire Theatre); The Little Prince (Marin Theatre Company); and Minneola Twins (Cutting Ball), among others. She is a TBA Award winner, and a Titan grant recipient. Elissa graduated from Santa Clara University, and has continued training with Shakespeare and Company, and Atelier Matteo Destro. She is an Aquarius.

SARAH RUHL
PLAYWRIGHT

Becky Nurse of Salem marks Sarah’s sixth production at Berkeley Rep; previous productions at Berkeley Rep include For Peter Pan on her 70th birthday, the West Coast premiere of Eurydice, the world premiere of In the Next Room (or The Vibrator Play), an adaptation of Chekhov’s Three Sisters, and the West Coast premiere of Dear Elizabeth. In the Next Room went on to Broadway, playing at Lyceum Theatre. Sarah’s other
plays include *The Oldest Boy, The Clean House, Passion Play, Dead Man's Cell Phone, Melancholy Play, Orlando, Late: a cowboy song*, and *Stage Kiss*. Her plays have been seen off Broadway at Women's Project Theater, Playwrights Horizons, Second Stage Theatre, and Lincoln Center’s Mitzi E. Newhouse Theater. Her select regional credits include Yale Repertory Theatre and the Goodman Theatre. Sarah received the Susan Smith Blackburn Prize, the Whiting Award, the Lilly Award, a PEN Award, and the MacArthur Foundation “Genius” Award. She has been a two-time Pulitzer Prize finalist and a Tony Award nominee. Her book of essays, *Too Essays I Don't Have Time to Write*, was a New York Times notable book of the year. She teaches at Yale school of drama and lives in Brooklyn with her family.

**ANNE KAUFFMAN DIRECTOR**

Anne is a New York-based freelance director. She is the artistic director of New York City Center’s Encores! Off-Center. Her recent credits include *Fire in My Mouth* (New York Philharmonic), *Hundred Days* (New York Theatre Workshop, The Public Theater’s Under the Radar Festival, La Jolla Playhouse), *The Lucky Ones* (Ars Nova), *Mary Jane* (NYTW & Yale Rep), *A Life* (Playwrights Horizons), *The Nether* (mcc), *The Sign in Sidney Brustein's Window* (Goodman Theatre), *Belleville* (Steppenwolf Theatre, NYTW). She is a NYTW Usual Suspect, a resident director at Roundabout Theatre, a founding member of The Civilians, a board member and associate artist with Clubbed Thumb, is on the Stage Directors and Choreographers Society Executive Board and a trustee of SDCF. Anne’s awards include three Obie Awards, the Joan and Joseph Cullman Award for Exceptional Creativity from Lincoln Center, the Alan Schneider Director Award, two Barrymore Awards, a Lucille Lortel Award, and a Lilly Award.

**LOUISA THOMPSON SCENIC DESIGNER**


**MEG NEVILLE COSTUME DESIGNER**

Meg’s Berkeley Rep productions include *Imaginary Comforts; It Can't Happen Here; Hand to God; One Man, Two Guvnors; Party People; Macbeth; Pericles; The Intelligent Homosexual’s Guide...; Ghost Light; Eurydice.* Regional credits include *The Great Leap and Heisenberg* at American Conservatory Theater, *The Music Man* at Arizona Theatre Company, *Blithe Spirit and The Cocoanuts* at the Guthrie Theater, and *Taming of the Shrew, Long Day's Journey Into Night, and The Cocoanuts* at Oregon Shakespeare Festival, as well as shows at California Shakespeare Theater, the Magic Theatre, Joe Goode Performance Group, Marin Theatre Company, South Coast Rep, Yale Rep, Hartford Stage, Center Stage Baltimore, Second Stage, Dallas Theater Center, Atlantic Theater Company, BAM, New York Stage and Film. She resides in Marin with her family. megneville.com

**RUSSELL H. CHAMPA LIGHTING DESIGNER**

Previous projects at Berkeley Rep include *The Pillowman, Eurydice, and Dear Elizabeth*, among others. Upcoming and recent projects include *Wakey Wakey* (American Conservatory Theater, Macbeth (California Shakespeare Theater), *About Alice* (Theatre for a New Audience), *Romeo and Juliet* (Huntington Stage Company), *Everest* (Kansas City Opera), and *Threshold* (Pilobolus). Broadway credits include *China Doll* (Gerald Schoenfeld Theater), *In the Next Room (or The Vibrator Play)* (Lyceum Theatre/Lincoln Center Theater), and *Julia Sweeney’s God Said “Ha!”* (Lyceum Theatre). New York work includes Playwrights Horizons, Lincoln Center Theater, The Public Theater, Second Stage, Manhattan Theatre Club, MCC, Julliard, and New York Stage and Film. Regional work includes Steppenwolf, The Old Globe, The Wilma, Trinity Rep, Mark Taper Forum, and The Kennedy Center.
WHO'S WHO

12/2/19   11:39 AM

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THE BERKELEY REP MAGAZINE

[Text content]

AMA POTOKIN
DIRECTOR OF CASTING/ARTISTIC ASSOCIATE
Amy begins her 30th season with 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. She worked on various independent films, including Conceiving Ada, starring Tilda Swinton; The 8th Year of the Emergency by Maureen Towey; Haiku Tunnel and Love & Taxes, both by Josh Kornbluth; and Beyond Redemption by Britta Sjögren. 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. She 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. Amy is a member of csa, the Casting Society of America, and received an Artios Award for Excellence in Casting for Angels in America.

TELSEY + COMPANY
CASTING

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 26th 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 Angels in America, The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures, Eurydice, Endgame, The Beaux’ Stratagem, and Mad Forest.

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 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 La-
dies’ 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
Theresa is excited to begin her fifth season at Berkeley Rep. Previously, she had over 20 years of experience in the New York not-for-profit performing arts sector where she has planned and executed events for dance, theatre, music, television, and film. Her previous positions include the interim general manager for The Public Theater; general manager/line producer for Theatre for a New Audience, where she opened its new state-of-the-art theatre in Brooklyn and filmed a major motion picture of the inaugural production of Julie Taymor’s *A Midsummer Night’s Dream*, released June 2015; production manager at the New Jersey Performing Arts Center and New York City Center, including the famous Encores! Great American Musicals in Concert; and field representative/lead negotiator for the Association of Theatrical Press Agents and Managers. She holds a MFA in Technical Direction from the University of North Carolina School of the Arts.

AUDREY HOD  
PRODUCTION MANAGER
Audrey fell in love with the wild people and power of storytelling in theatre when she was 18 and has never looked back. With over 20 years of experience in production management, Audrey has worked with a wide range of international artists across all performance arts genres such as Paul Simon, Elaine Stritch, William Kentridge, Sam Mendes, Catherine Martin, and Bill T. Jones, and with institutions such as bam, Esplanade Singapore, La Jolla Playhouse, and American Conservatory Theater. Always loving a new story to tell and another “impossible” technical puzzle to solve, Audrey is grateful to be part of the Berkeley Rep family and is particularly proud to work alongside the immensely talented and dedicated production staff and artisans. Audrey holds a MFA in Technical Direction from the University of North Carolina School of the Arts.

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 for an early dinner, an evening of great theatre, followed by a lively discussion with members of the cast. Over the past 25+ years, Michelle and Bruce have recognized Berkeley Rep’s almost singular role in the Bay Area in promoting courageous new works and nurturing innovative, diverse playwrights. According to Michelle and Bruce, “There’s never been a more vital time in our lives when the power of theatre to transform, compel, inspire, and energize has been more necessary. We are honored to be Season Sponsors, and especially proud to do so during Johanna Pfaelzer’s first year as artistic director.”

JACK & BETTY SCHAFFER  
SEASON SPONSORS
Betsy and Jack are proud to support Berkeley Rep. Jack is a sustaining advisor of the Theatre, having served on the board for many years, and is now on the board of San Francisco Opera. He is an emeritus board chair of the San Francisco Art Institute and the Oxbow School. 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.
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The STRAUCH KULHANJIAN FAMILY
SEASON SPONSORS
Roger Strauch has served on the Berkeley Rep board of trustees for the last 22 years 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, including a carbon capture company, Inventys (inventysinc.com), in which Roda is a major investor. Roger has served on the board of the Mathematical Sciences Research Institute for 20 years and as an executive officer, including chair. He 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, Julie Kulhanjian, is an attending physician at Benioff UCSF Children’s Hospital, Oakland. They have three adult children.

ROBIN & RICH EDWARDS
SPONSORS
Robin and Rich have been strong supporters of Berkeley Rep for more than 20 years when they started serving on the gala committee (on which they continue to serve). Rich was co-chair of the Narsai Toast for five years. Robin retired from active law practice as a partner of Dentons US LLP at the end of 2011 and joined Berkeley Rep’s board in early 2012. Rich retired in 1998 as a senior partner of San Francisco’s Robertson Stephens & Co., a high-tech-focused investment bank, and became a professional photographer. Both Rich and Robin have been very active as board members and fundraisers for numerous Bay Area nonprofit organizations. They now spend about half the year traveling the world by sea.

SCOTT AND SHERRY HABER
SPONSORS
Scott and Sherry have been inter-ested in the arts as long as they can remember, including choral and instrumental music, dance, and live theatre. Scott recently retired as a corporate law partner at Latham and Watkins LLP. He served on Berkeley Rep’s board of trustees from 2005 through 2014 and rejoined the board in 2016. Sherry teaches Lablast dance classes and has volunteered for the Hillsborough, Burlingame, and Pinewood Schools. It is with great pleasure that the Habers are able to support Berkeley Rep and exceptional regional theatre.

SANDRA & ROSS MCCANDLESS
SPONSORS
Sandra is a long-standing Berkeley Rep board member who has served as co-chair of the corporate committee and as a member of the executive and compliance committees. Sandra is a partner of the law firm Dentons where she practices employment law and acts as a liaison

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for clients with international operations in managing their global business needs. She is also a neutral arbitrator for the American Arbitration Association. Sandra has been named one of the Most Influential Women in Bay Area Business by the San Francisco Business Times. She is also a leader of the American Bar Association, the largest professional services organization in the world, and has served on its board of governors and chair of its finance committee. Ross teaches science and mathematics at Mount Diablo High School and is an avid dancer and birdwatcher. The McCandless’ love of theatre dates back to Sandra and Ross’ joint performance at Harvard College in William Saroyan’s Hello Out There. Their daughter Phrya McCandless, son-in-law Angelos Kottas, and granddaughter Hyonia are also enthusiastic members of the Berkeley Rep family.

THE MOSSE FOUNDATION

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 has served on the Berkeley Rep Board for over 20 years. Through a grant made to Berkeley Rep, the Mosse Artistic Development Fund was established to support the development of new plays.

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Peet’s Coffee is proud to be the exclusive coffee of Berkeley Repertory Theatre and the namesake of Berkeley Rep’s 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 community ever since. Supporting Berkeley Rep’s high artistic standards and diverse programming is an extension of this mission. 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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### Additional staff

**Costume shop**

- Nelly Flores
- Milena Geary
- Alea Gonzales
- Sophie Hood

**Deck crew**

- Gabriel Holman
- Isaac Jacobs

**Dialect coach**

- Jessica Berman

**Electricians**

- Richard Fong
- Ann Christine Hartzell
- Jacqueline Holm
- Camille Kelly
- Mi Le
- Melissa Ramirez
- Orly Raveh
- Corey Schaeffer
- Caitlin Steinmann
- Matthew James Sykes

**Fight consultant**

- Dave Maier

**Intimacy consultant**

- Maya Herbman

**Props**

- Kate Fitt
- Erin Gallagher
- Noah Kramer
- Garner Takahashi Morris
- Elyse Schrock
- Samantha Visbal

**Puppetry consultants**

- Valerie & Michael Nelson of Magical Moonshine Theatre

**Scene shop**

- Jennifer Costley
- Jean Hritz
- Isaac Jacobs
- Carl Martin
- Sean Miller
- Henry Perkins

**Scenic artists**

- Chrissy Curl
- Lassen Hines
- Serena Yau

**Sound**

- Sarah Jacquez
- Courtney Jean
- Cecilia Pappalardo
- Annemarie Scerra

**Wardrobe**

- Eric Hiro
- Anna Slotterback

**Medical consultation for Berkeley Rep**

- provided by Agi E. Ban DC, John Carrigg MD, Cindy J. Chang MD, Christina Corey MD, Neil Claveria PT, Patricia I. Commer DPT, Brenton Dowdy DPT, Kathy Fang MD PhD, Steven Fugaro MD, Whitney R. Johnson DDS, Olivia Lang MD, Allen Ling PT, and Christina S. Wilmer OD.
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THE BERKELEY REP MAGAZINE - 30
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