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CALENDAR
Unless otherwise noted, all events are associated with In the Next Room (or the vibrator play).

JANUARY
30 In the Next Room (or the vibrator play)
Teen Night, 6:30pm  
30 30 Below, 8pm  
30 Previews begin, 8pm

FEBRUARY
1 Family Series, 11am  
3 Pre-show docent presentation begin each Tue & Thu, 7pm  
4 Teen Council meeting, 5pm  
4 Opening night dinner, 6pm  
4 Opening night, 8pm  
5 night/out (LGBT event), 8pm  
6 Tasting: Forth Vineyards, 7pm  
6 Cal 85 Night, 7pm  
7 Donor backstage tour, 10am  
7 Tasting: Tomatina, 7pm  
8 Tasting: Fra’ Mani handcrafted salumi, 6pm  
8 YMCA night, 6pm

MARCH
1 Family Series, 11am  
1 Tasting: Charles Chocolates, 6pm  
4 Teen Council meeting, 5pm  
4 CP opening night dinner, 6pm  
4 CP opening night, 8pm  
5 CP post-show discussion, 8pm  
6 Tasting: Fra’ Mani handcrafted salumi, 7pm  
6 CP tasting: Sushi Ko, 7pm  
6 CP Cal Night  
7 Cal Alumni Night, 8pm  
7 Tasting: Domaine Carneros, 7pm  
8 CP YMCA Night, 6pm  
13 CP post-show discussion, 8pm  
14 CP tasting: Triple Rock Brewery, 7pm  
15 Tasting: Forth Vineyards, 6pm  
15 final performance, 7pm

■ School of Theatre event  
+ Donor appreciation event
ANDY WARHOL USED MUSIC TO TRANSFORM HIMSELF FROM FAN, TO RECORD ALBUM DESIGNER, TO PRODUCER, TO CELEBRITY NIGHT-CLUBBER, TO ROCK STAR. THE FIRST COMPREHENSIVE EXPLORATION OF WARHOL'S WORK AS INSPIRED BY CELEBRITY AND THE MUSIC INDUSTRY, THIS EXHIBITION WILL PROVIDE A VIDEO AND AUDIO SCORE TO WARHOL'S EXTRAORDINARY WORK.

This exhibition is produced by The Montreal Museum of Fine Arts in partnership with The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh. The San Francisco presentation is sponsored by Jeanne and Sandy Robertson, with additional support from the Ednah Root Foundation.
It is a curious fact that in times of suffering and uncertainty, audiences flock to the theatre. On a surface level, it’s easy to say that when we are feeling depressed or worried we seek diversion and distraction; that the theatre can serve as a small haven where we can insulate ourselves for a short time from the troubles that occupy our daily lives. Immersing ourselves in a fictitious world can relieve us from the stress of our own, and re-mind us in a host of different ways that we are not alone.

On a deeper level, however, a spectacularly imagined universe has the capacity to catalyze our unconscious. At its highest level, art seeks to explore the regions of our experience that lay just beyond our consciousness and to give it form through imagination. We encounter something we recognize but which remains somewhat mysterious, unknowable — full of shock or surprise. The images, the language, and the music speak to us in a personal, even profound way, while acknowledging that we are at a loss to know its origins or to fully understand its meaning. An encounter with art of this kind is transformational because it connects us to the limitless, to what is impossibly possible, to what lies beyond the limitations of our rational minds.

Which brings us to the enormously talented writer Sarah Ruhl, whose newest script, In the Next Room (or the vibrator play), is at first look an elegiac comedy about the discovery of sexual self-awareness. Set at the dawn of the age of electricity, the story follows a fictional doctor who uses a remarkable new invention, the vibrator, to treat women suffering from “hysteria.” Through a series of relationships, Ms. Ruhl introduces us to a world where stifled Victorian mores clash with burgeoning, secret desires. The disparity between the scientific experiment that the doctor thinks he is conducting and the social drama he unwittingly catalyzes is not only the stuff of comedy, but provides a dynamic theatrical vehicle to examine the beginning of a social revolution.

Beyond its comical veneer, however, In the Next Room immerses us in the mysteries of gender and the quixotic nature of desire. By using the vibrator, each character is induced to undergo experiences that they do not cognitively understand. Sexual climaxes awaken dormant parts of the characters’ deepest selves, and they begin to recognize the profound gap that separates their acculturated behavior in the external world and the yearnings of their inner life. They begin to question their definition of happiness. The sheer power, delight, and availability of orgasms prompt the demand for satisfaction in other aspects of life. For some characters, increased self-awareness brings sorrow upon realizing that they cannot sufficiently change their circumstances. For others, a new life unfolds containing a dream of happiness they never thought possible. Moreover, what is revealed is the melancholy that lives below the surface of each and every desire.

Who better to bring tonight’s play to life than Les Waters, who resumes his wonderful collaboration with Ms. Ruhl? We hope your experience will be nothing less than transformative.
Many of you are sitting in familiar seats, seats that you’ve enjoyed for shows throughout the season. I hope you’ll hold onto them! If you’re a subscriber, you’ll soon receive your annual renewal form, either in the mail or online. Tony and the artistic staff have been planning next season for months, and we’re confident that we’ll offer seven wonderful productions for 2009–10.

With the economy in such dreadful condition, you might ask yourself whether a subscription to the theatre is a good investment. What would you expect me to say other than a resounding, “Of course!” In good times and in bad, Berkeley Rep is a great value. We always try to stay ahead of the curve, and I think we’ve done it again: last season, we anticipated the economic downturn by reducing ticket prices for almost a third of the seats in both theatres. They now sell for less than they did in 1999! As a result, subscribers can see seven plays at Berkeley Rep for as little as $20 per ticket. Even our premium seats are quite reasonable—because our subscribers always get the consistently lowest price.

Our free events also help theatre lovers stretch their entertainment dollars, by turning a play into an entire evening of adventure. By choosing certain dates, subscribers can enjoy pre-show talks with our docents, post-show discussions with our artists, late-night parties with peers, or gourmet tastings with local culinary artisans—all at no extra charge.

We’re all watching our wallets, yet I hope these savings are not the only reason you renew. I hope you come back, year after year, because you value the unusual theatrical journeys that only begin at Berkeley Rep. That you enjoy the thoughtful, stimulating, sometimes provocative, and often cathartic experience which is not available elsewhere.

As I write this, two of our shows are touring the country. A film version of one is about to open at the Sundance Film Festival, and the script for another is on the New York Times’ bestseller list. For three straight years, shows that originated here have ranked among the Top 10 plays of the year in the Times—and they’ve also been counted among the year’s best in the LA Times, Newsday, Time Magazine, USA Today, and of course your local paper. Our subscribers saw all of these plays before they traveled to Los Angeles, New York, Montreal, and beyond. You won’t see shows like these on any other stage.

From that familiar seat, you can see into the future of American theatre. So I hope you’ll join us for another year. We certainly couldn’t do it without you.

Susie Medak
There are great artists in every field. We invite you to call one of ours!

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Vibrators, Victrolas... what’s the difference?

BY PAULINE LUPPERT

HOW WOULD YOU REACT IF YOUR BOSS ASKED, “DO YOU KNOW where I could get a good look at an historically accurate, turn-of-the-century vibrator?” Despite all the progress in attitudes towards sexuality and health in the last century, vibrators remain a relatively taboo subject. Discussing the design details of sex toys in the workplace (e.g., “Do you know if this attachment would be applied to the vagina or the rectum?”) still might make some people prone to attacks of the vapors.

For the sake of In the Next Room (or the vibrator play), Berkeley Rep’s properties crew had to overcome customary modesties and approach the vibrator with same level of scrupulous professionalism they would bring to the creation of any historical stage property. Throughout the

CONTINUED ON NEXT PAGE
process, they encountered an array of unique challenges, scintillating sites, and wonderfully generous people.

The first step the props crew took towards producing the vibrators you’re about to see onstage was research. Props Manager Ashley Dawn and Scenic Designer Annie Smart began corresponding last summer—swapping ideas and images via email. Their launching pad was *The Technology of Orgasm* by Rachel P. Maines, the book that Sarah Ruhl cites as a source of inspiration for the play itself. Ashley contacted the author for advice on finding additional imagery of antique vibrators, and Rachel suggested Ashley contact the US Park Service. The agency maintains a substantial collection of antiques, including some obscure medical devices. As Rachel quipped in an email to Ashley, “Can you imagine? ‘Hi, I’m a curator for the federal government and I’m looking for a five-foot-tall vibrator.’ Giggle.”

Ashley and Annie also looked at advertisements from turn-of-the-century catalogues and women’s magazines. They perused 20th-century vibrators with amusingly suggestive names such as “The Victor,” “The Royal,” “Handy Hannah,” “Eskimo,” and “The Polar Cub.” An advertisement for “The Shelton Dragon,” named for its mythical motif, boasts, “The motor is held by the four claws of the dragon, which is swivel-mounted, giving it a fine and classy appearance.” As the research process continued, Annie honed her designs, ultimately zoning in on “The Chatta-nooga.” Its design includes a motor atop a five-foot stand, a moveable arm, and several attachments typical of vibrators used in those days by doctors in medical facilities that treated hysteria.

With Annie’s concept solidified, Ashley began working on the next phase of the process—how best to implement Annie’s design. Could Berkeley Rep borrow or rent existing ones from a museum or collector? What would be the costs, benefits, and liabilities of renting an antique versus building a replica? Ashley began searching for answers by searching for an actual Chatta-nooga.

She received assistance from a wonderful local resource: Good Vibes. Founded in the Mission District in 1977 by Joani Blank, a sex therapist and educator, Good Vibes proclaims itself a “woman-focused retailer providing access to sex-positive products and accurate sex information.” In 2006, the retailer began partnering with the Center for Sex & Culture, a nonprofit dedicated to supporting nonjudgmental sex education for diverse populations. The two organizations maintain collections of historical vibrators and sexual health products. Carol Queen, curator for Good Vibes and director of the Center for Sex & Culture, arranged for Ashley to see the exhibits and advised her on her search. Although the organizations do not currently have a Chatta-nooga—a machine which Carol says is now “rare as hens’ teeth and extremely valuable”—they do have another contemporary vibrator used in a medical office.

Ashley noted, “It was good to see the attachments, not at all unlike the attachments Good Vibes sells today—or parts at the local hardware store!”
Want to check out some of the resources the prop crew used to research In the Next Room (or the vibrator play)?

The Center for Sex & Culture
sexandculture.org

Good Vibrations
goodvibes.com

Museum of Questionable Medical Devices
museumofquackery.com

The Antique Vibrator and Quack Medical Museum
vibratormuseum.com

The Bakken Museum and Library
thebakken.org

The National Park Service collection
nps.gov/hosp/planyourvisit/fordyce.htm

Carol offered to loan the antique to Berkeley Rep — on the condition that the piece never actually be turned on. “They’re pretty much all fire hazards,” she warned.

As the production team weighed the various options, they referred to Sarah Ruhl’s script for guidance on practical considerations, including how the actors would use the vibrators on stage. Would they move them around; how heavy should they be? Would they have to turn them on and off? Would they need to have practical power capability? Might they ever drop them or throw them? How durable would they need to be? Would they need to emit a vibrating sound? Ultimately, all agreed it would be more judicious to build replicas than risk damaging a rare and valuable antique.

After extensive research and preparation, Ashley and her crew were ready to build the vibrator. She explained that their plan actually mirrored the one they used to build the chandelier in Joe Turner’s Come and Gone: creating a piece from bits and bobbles scavenged from similar contemporary devices, random old items from junk stores, and new parts from the local hardware store. When asked how such a hodgepodge of parts could look so authentic, Ashley answered sagely that whether you’re building antique vibrators or chandeliers, when it comes to props, “The magic of paint blends it all together.”

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REPORT

Confidential to our subscribers

BY MEGAN WYGANT

IF YOU’RE ONE OF BERKELEY REP’S MORE than 13,000 subscribers, you can expect to receive a top-secret bulletin by mail in the next few weeks.

What’s in it?

A list of the plays under consideration for next season—and an opportunity for you to reserve, or even upgrade, your seats.

So, what plays are coming up? Well that’s still on the down-low, but we’ve got some good news we’re happy to share with anyone who’s got an eye on the economy: subscribers will see no increase in their ticket price.

The financial world is a factor in all our choices these days. The Theatre is shepherding resources so that we can remain fiscally secure while remaining true to our core mission of creating intelligent, relevant, and ambitious theatre. We feel that maintaining our relationship with you, our most dedicated supporters, is equally imperative.

It’s no secret that subscribing is the best way to stretch your entertainment budget: you get the consistently lowest prices and the best seats. The more shows you see, the more value you enjoy—and we’re not just talking about the cultural benefits. As a subscriber, you enjoy the ability to reschedule your performances up until the day before your show, which means that even when you need to change your plans you still get to see the plays.

Plus, in recent years, we’ve been adding pre- and post-show events to many performances, allowing you to extract even more value from your time at the Theatre. In other words...we’re a pretty good deal!

So when you receive that special package in the mail, we urge you to let us know right away that you’ll be with us. We realize it’s an upfront expense, and if it makes a difference, you’re welcome to pay in installments. Just call it our version of the layaway plan!

Thank you so much for your continued attendance. We appreciate your support! Your engagement with the plays you see on our stage is quite simply why we’re here. We hope that you place the same value on your relationship with Berkeley Rep, and that we’ll see you here in the fall.
Chutzpah list*

If you’d like to donate any of these items, please contact the Theatre at 510 647-2900.

**Offices & Shops**
- Computers (working Pentium III or higher PC systems)
- Laser printer — color or B&W
- LCD monitors

**Marketing**
- Letter-folder
- Portable desktop multimedia projector
- Portable audiovisual screen

**Scene Shop**
- Industrial metal punch/shear
- Electro-pounce machine

**Prop Shop**
- Cargo van
- Antique furniture (in good condition)
- Bedazzler
- Small vintage items (in good condition)
- Unused lumber
- Database management system
- New hand/power tools:
  - 14V Dewalt cordless drills
  - Pneumatic pop-riveter
  - MIG welders
  - Plasma cutter

**Lighting & Sound**
- Pentium laptop computer
- 15˝ flat-screen computer monitors

**Education**
- Piano bench
- Children’s books and plays
- Electric keyboard
  (with 61+ piano-sized keys)

**General**
- Passenger vehicle or pick-up truck
  (in good condition)
- Office desk chairs
- Pro bono auto mechanic work
- Reference books for literary department
- Stacking in/out trays
- Two-drawer lateral file cabinet
- Stereo headphones (for the hearing impaired description service)
- Dry-erase board (24” x 36” or smaller)
- Dry-erase “year at a glance” wall calendar

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When Hurricane Gustav battered Louisiana this past September, the devastation affected millions of lives, homes, and businesses. Theatre was no exception. After the waters receded and the damage was assessed, Baton Rouge Little Theater sent out a call for help—and Berkeley Rep responded.

“The production staff at Berkeley Rep is happy to help Baton Rouge Little Theater recover from the devastation of Hurricane Gustav,” said Production Manager Tom Aberger. “In the aftermath of the storm, they face a budgetary crisis that makes it impossible for them to purchase necessary equipment. We’re able to help them replace some of their inventory with the donation of a few of our lighting instruments—and it’s our pleasure to help out in this small way.”

Thanks to support from theatres around the nation, the Baton Rouge community, and other friends of the theatre, Baton Rouge Little Theater is back in business: its production of A Man for All Seasons opened on January 23. Berkeley Rep wishes them all the best for the remainder of this season, and many more to come.
REPORT

Taking risks

BY AMELIA BIRD

The play you’re about to see is a brand-new piece of art. *In the Next Room (or the vibrator play)* is the product of an ambitious goal that Berkeley Rep set for itself in 2003: to commission 50 new plays in ten years. The intent is to inject new ideas into the American theatre scene and support the work of new playwrights. So far, over 25 commissions have been offered, including this one to Sarah Ruhl.

Every commission happens differently. Usually the process begins when an artistic staff member is touched on a gut level by the work of a particular playwright. If Tony Taccone, Les Waters, and Madeleine Oldham—the Theatre’s artistic director, associate artistic director, and dramaturg/literary manager, respectively—all like the work, the next step is to decide if the playwright’s sensibility matches Berkeley Rep’s, which can be difficult to define. “Words like ‘edgy’ don’t mean anything anymore,” explains Madeleine. “We’re not ‘avant-garde’; we can’t say that. We’re not ‘experimental’; that doesn’t mean anything. We’re just an intuitive theatre. We know it when we see it.”

The next step is to decide if the partnership between Berkeley Rep and the playwright will work. “After we like the writing, we look at developing a relationship with that person,” Madeleine explains. “Theatre is such a collaborative art that it’s always important to try and get to know the people you might be working with. When you see Sarah and Les together, it’s clear that they are huge fans of each other’s work—and of each other as people.”

Though commissions aren’t always offered with a director in mind, the pairing of Les and Sarah was natural, since they had worked together so successfully on *Eurydice*. That show played here in 2004 before going on to New Haven and New York, where it received a string of rave reviews, including places on the year’s Top 10 lists in *Time* magazine and the *New York Times*. “Sarah’s writing is tricky,” Madeleine says. “She’s staggeringly smart. She’s doing things on the page that are easy to miss if you don’t look closely. And if you miss them, the play is still good. A lot of people think they get it and see what she’s doing—but if they looked even closer, they would see another whole level of things opening up. Les immediately goes to that deeper, more subtle understanding of her writing.”

Once the first draft of what was then called, simply, *The Vibrator Play* was written in 2007, a small reading was held in a friend’s living room. Since plays are meant to be spoken aloud,
Taking risks
CONTINUED FROM PREVIOUS PAGE

often a reading will be a first step before the playwright begins revising. After the second draft was received in the fall of 2007, the play was placed on the schedule for the 2008-09 season—with Les as director, of course. After a New York workshop the following June, Sarah decided that the title did not convey all that she wanted. She proposed a new title to Madeleine, one that would express the play’s more subtle messages and also its Victorian setting. Madeleine carried the new title, *In the Next Room (or the vibrator play)*, back to California with her on a post-it note.

Producing new works can be risky for theatre companies, because many theatre-goers are more likely to attend shows with names they recognize. “We’re still figuring out how to talk about this play,” says Madeleine. “It’s about so much more than trying to shock people. In reality, it’s just the most beautiful love story. It’s about all these really lovely human emotions, and the vibrator is just the conduit. It can be hard to communicate that when ticket-buyers may only read the title of a play.”

In order to support artists like Sarah Ruhl, Berkeley Rep relies on the support of donors who make generous commitments to ensure the continued vitality of our new play development activities. And, while the choice to create a new play commissioning and development program to support new works may be risky, it is also necessary. “It seems like a no-brainer,” Madeleine says. “If you don’t write any new plays, there won’t be any new plays. And without them, theatre will get stuck in the past and lose its potency as a catalyst for contemporary dialogue. It’s that simple.”

Berkeley Rep provides a safe haven for emerging and established artists to take creative risks. In the Next Room is the company’s 50th world premiere. In fact, since 1990, Berkeley Rep has presented 40 world premieres, 25 West Coast premieres, and two American premieres. Join the Theatre in laying the groundwork for the future of American drama — click berkeleyrep.org/give to learn more today.
“OK, WHO CAN GIVE ME NINE important moments in Ananse’s tale?”

There’s a slight pause as the class digests Gendell Hernández’s question, and then a stream of suggestions burst forth.

“The fairy hitting the gum baby!”

“Ananse asking the sky god for stories!”

“The hornets getting wet!”

Quickly, Gendell, scribbling on a whiteboard, has collected many more than the nine moments he requested.

“So we need to cut this down. If we have 14 ideas up here, and we cross out seven, is that nine? No? How many is it?”

This scene is a common one for Gendell, who is the education associate for the Berkeley Rep School of Theatre—but his audience on this particular day was quite different.

Earlier this season, about 20 Berkeley Rep staff members gathered to experience firsthand one of the School’s most successful outreach programs: Target® Story Builders.

Target® Story Builders brings teaching artists from the School of Theatre into local classrooms, where they use theatre games and improvisation to break a story into its component parts. As students act out the story, they gain a deeper understanding of plot and character, and are challenged to use age-appropriate skills in several other subjects as well. In just one hour, students achieve multiple curricular standards required by the California Board of Education in a wide range of fields including language arts, math, and physical education. Last year, the School of Theatre even launched a bilingual Story Builders program for Spanish-speaking classrooms.

As Gendell walked his coworkers through a typical Story Builders session, he explained that even asking students to pare down a list of story ideas opens the door to learning: first- and second-graders use addition and subtraction to decide how many scenes to cut; fifth graders figure out what fraction of their class voted for a particular moment.

“We get students excited about things they consider work—like reading, which opens lots of doors to discovery, but which kids often resist because they see it as ‘not fun,’” Gendell says. “Getting kids excited and engaged, and then being able to connect the fun they’re having with the stuff they do every day in class is one of Story Builders’ greatest strengths. It’s a really magical thing.”

The Berkeley Rep employees who attended this special session didn’t need to brush up on literacy and math skills—but they had a great time as they explored the story to perform the tale from start to finish.

A performance provides teachers with a high note on which to end a session, but it also allows Gendell and his teaching artists to drive home one of the more subtle lessons of the School of Theatre’s curriculum: “Story Builders does two things that are really important,” he says. “The first is the actual educational experience. But the second thing we teach is self-confidence. This program tells kids, ‘You have ideas and impulses—and they have value.’ It’s important that kids understand that they need to put their ideas out there and follow through on them, whether they’re contributing to a class exercise or to a society as a whole.”

It’s easy for parents or teachers to bring Story Builders to their schools. A one-hour session costs $75, with discounts given for teachers, Title I schools, and classrooms scheduling multiple sessions. To start the Target® Story Builders process, simply call the School of Theatre at 510 647-2972.

Learn more about Target® Story Builders online! Click berkeleyrep.org/storybuilders.
REPORT

Supporters in the spotlight: The Edgerton Foundation

BY LAURA FICHTENBERG

The Edgerton Foundation supports non-profit theatres committed to producing world premieres of new plays. Berkeley Rep is honored to have received the Foundation’s support for our production of Sarah Ruhl’s *In the Next Room (or the vibrator play)*.

We asked Dr. Brad Edgerton, the foundation’s president, to tell us about the foundation’s mission and why supporting the creation of new plays is important.

**What are the Edgerton Foundation New American Plays Awards?**

The Edgerton Foundation awards grants to nonprofit American theatres to extend the rehearsal period for world-premiere productions of new plays, with the full artistic team in residence, including the playwright. We launched the program in 2006 with two grants for musicals at the Center Theatre Group in Los Angeles (*Curtains* and *13*). We expanded the program nationwide to 22 theatres in 2007 and 22 in 2008, with a total of $1,634,000 granted to date.

Can you tell us what attracted the committee that selected the awards to *In the Next Room*?

Our process is blind — the panel of professional readers does not know the name of the playwright or the theatre proposing the play. The feeling in this instance was that although the subject matter (the history of the vibrator) was a bit dicey, the playwright used the topic to develop a compassionate and thoughtful investigation into human relationships.

**Why is funding new plays important?**

The American repertoire deserves to be renewed with new work. New plays reflect the concerns of the present era and teach us about ourselves. There are a large number of talented and creative playwrights writing new plays in America today that should be nurtured and brought to audiences.

We are mightily impressed with the wealth of creativity across the country in the development of new plays and the courage of the many artistic directors — including Tony Taccone — who mount original works on their mainstage in these challenging economic times. If we can help a number of these new works join the repertoire of frequently produced American plays, we will have fulfilled our mission.

“You, Nero,” which will close Berkeley Rep’s season, is also a 2008 recipient of the Edgerton Foundation New American Plays Award. A complete list of the recipients of this year’s Edgerton Foundation New American Play Awards can be found on the Theatre Communications Group website: tcg.org/tools/newplays/index.cfm.
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– Warren Hellman, philanthropist
The plays of Sarah Ruhl

BY JOHN LAHR

Excerpted from the full article that originally appeared in the March 17, 2008 issue of The New Yorker. Reprinted with permission.
“If Ruhl’s demeanor is unassuming, her plays are bold. Her nonlinear form of realism—full of astonishments, surprises, and mysteries—is low on exposition and psychology.”
Patrick, marketed toys for a number of years, a job that was a mismatch for his intellectual abilities. “He should have been a history professor,” Ruhl said, though he loved puns, reading, language, and jazz. “I think Sarah’s appreciation of music comes from him,” her older sister, Kate Ruhl, a psychiatrist, told me. So, too, did her fascination with language. Each Saturday, from the time Ruhl was five, Patrick took his daughters to the Walker Bros. Original Pancake House for breakfast and taught them a new word, along with its etymology. (The language lesson and some of Patrick’s words— “ostracize,” “peripatetic,” “defunct”— are retold in the 2003 Eurydice, a retelling of the Orpheus myth from his inamorata’s point of view, in which the dead Father, reunited with his daughter, tries to re-teach her lost vocabulary.) Patrick died of cancer in 1994, when Ruhl was 20. That year, because he was ill, the family had to forgo its usual summer trip to Cape Cod; instead, as Kate recalled, “we brought Cape Cod to our house. We pretended we were away—we would watch dumb summer movies, get the kid food we ate on the Cape. We were a really good foursome.” Ruhl, recollecting her father’s last days, said, “He’d be making jokes about having radioactive urine. We’d all be laughing. It was so gracious.”

Ruhl’s mother, Kathleen, who now holds a PhD in Language, Literacy, and Rhetoric, from the University of Illinois, added to the family’s sense of caprice. For most of her children’s growing up, Kathleen was a high-school English teacher who moonlighted as an actress and a director. She would come down to dinner—according to Ruhl, who calls her “vivid”—“doing the maid’s speech from Ionesco’s Bald Soprano.” Ruhl said, “We were encouraged to play at home, so that art-making didn’t seem like an escape from family or a retreat but very much a part of life.” Even Kathleen’s method of inculcating manners was a license to play. “We had Pig Night,” Kathleen said. “One night a week, the girls could be as horrible as they wanted. The rest of the week, they had to make an effort.” The Ruhl children knew all about performance. They were taken on summer pilgrimages to Stratford, Ontario, to see Shakespeare. Ruhl has memories of being bewildered and furious, watching Julius Caesar (“lots of white togas”) and going backstage after The Tempest to look at the ship (“That was magical”). Kathleen would also tote them to her rehearsals. Even as a girl, Ruhl, who was considered an “old soul” by her family, had a keen analytic eye. “One of the most intense theatrical experiences for her was when I directed Enter Laughing,” Kathleen said. “She got to know all the actors. By that point, people would ask her for her notes. She was six or seven.”

“When other kids were outside playing, Sarah would be wrapped in a comforter drinking tea and reading,” Kate said. “We used to joke that she had consumption.” Ruhl told me, “There was always a little part of me that stood apart and observed and made things up. My mom says that, even before I could write, I would tell stories and she would type them up for me.” Then as now, storytelling worked as an antidepressant for her. “If I’m sad in life, I’ll tell someone something strange and funny that happened to me to make myself feel better,” she said. The thrill of transformation is something she began learning at the age of ten, through improvisational games at the Piven Theatre, a 70-seat venue in Evanston, Illinois, whose Young People’s Company, to which Ruhl briefly belonged, can claim such accomplished graduates as John Cusack, Joan Cusack, Jeff Garlin, and Rosanna Arquette. Joyce Piven, the co-founder and artistic director, told me, “We acted stories, myths, fairy tales, folktales, then literary tales—Chekhov, Eudora Welty, Flannery O’Connor, Salinger.” The theatre, Ruhl said, “didn’t use props, and didn’t have sets. Language did everything. So, from an early age: no fourth wall, and things can transform in the moment.” As an improviser, according to Piven, Ruhl “wasn’t a standout—she’s not basically a performer.” (Ruhl concurs: “I don’t like being watched.”) But she began taking Piven’s scenestudy class, and ended up teaching the work. “She hears the play in all its dimensions,” Piven said, adding, “She writes from a distance, so she can play. Even if you’re writing about a very serious thing and invested up to your eyes, intensity can kill a lot for the actor and the writer.”

Apart from a courtroom drama about a land-mass dispute between an isthmus and an island, which Ruhl wrote in fourth grade, and which her teacher declined to stage—“Perhaps that’s why I’m writing plays now, to exorcize my psychic battle with Mr. Spangenberger,” Ruhl says—she didn’t start writing plays until her junior year at Brown University, in 1995. In Dog Play, her first piece, a ten-minute exercise assigned by her teacher, the playwright Paula Vogel, Ruhl synthesized Kabuki stage techniques with a suburban American environment to evoke her grief over her father’s death. The Dog, whose baying “as though his heart is breaking” opens the show, says, “I dreamed last night that I could speak and everyone could understand. I was telling them that he is not dead, that I can see him. No one believed me.”
Vogel, who later cited Ruhl in her award-winning play *Baltimore Waltz* as one of the people “who had changed the way I looked at drama,” told me, “I sat with this short play in my study and sobbed. She had an emotional maturity that no one else in the class had.” Vogel added, “I said, ‘I want to work with you,’ and she answered, ‘Well, I’m going to be a poet. I’m not gonna be doing playwriting.’ My heart kind of sank, but I went, ‘Well, OK. Good luck.’” But Vogel’s appreciation of Ruhl’s work prevailed. “I do think it’s important having someone say, ‘You could do this for life,’” Ruhl said. “Paula was that person.”

Ruhl spent the next year at Pembroke College, Oxford, where she studied English literature, and when she returned her sights were not on poetry but on playwriting. Her literary volte-face was due in part to her confusion about the confessional “I” of her poetic voice, which she felt had been exhausted in mourning her father. In “Dream,” for instance, she wrote, “I wake this morning and gather a mouthful of dirt— / words—with a teaspoon, that you may speak to me again.” “I didn’t know what a poem should be anymore,” she said. “Plays provided a way to open up content and have many voices. I felt that onstage one could speak lyrically and with emotion, and that the actor was longing for that kind of speech, whereas in poetic discourse emotion was in some circles becoming embarrassing.”

The turning point for Ruhl came in 1997, at a production of *Passion Play*, her first full-length work, which Vogel had arranged at Trinity Repertory Company, in Providence, Rhode Island. Kathleen drove herself and Sarah to the event. They had an accident, and Sarah was briefly knocked unconscious. Nonetheless, she managed to see her play. “At a visceral level, watching the play, I thought, ‘This is it,’” she said. “Some people stood. What whorish playwright wouldn’t be excited about that? It was momentous and strange.”

Ruhl’s theatre aspires to reclaim the audience’s atrophied imagination. “Now, some people consume imagination, and some people do the imagining,” she said. “I find it very worrisome. That should be one thing that people know they can do.” Ruhl writes with space, sound, and image as well as words. Her stage directions often challenge her directors’ scenic imagination as well. In *Eurydice*, the dead Father builds Eurydice a room of string in the underworld. The stage directions read, “He makes four walls and a door out of string. / Time passes. / It takes time to build a room out of string.” Ruhl’s goal is to make the audience live in the moment, to make the known world unfamiliar in order to reanimate it. Here the essential nature of the underworld—its sense of absence—is made visceral by the volumes of meticulously constructed empty space that the string defines.

“I’m interested in the things theatre can do that other forms can’t,” Ruhl told me. “So theatre as pure plumbing of self, in a psychological way, seems very readerly to me.” Her plays are distinguished by a minimum of backstory; the audience is submerged in a series of unfolding dramatic moments. *Eurydice*, for instance, opens, wittily, with Eurydice and Orpheus at the beach. When Orpheus offers her the world, it’s the real one. “All those birds. Thank you,” Eurydice says. “And the sea! For me? When? Now? It’s mine already? (Orpheus nods.) Wow.” The dialogue and the situation have precise,
throughout history, women’s bodies have provided humanity with a wellspring of puzzlement and wonder—their reproductive powers reliably arouse responses ranging from reverence to fear. In keeping with the human instinct to understand and conquer nature, for thousands of years people have endeavored to harness female sexuality. Early philosophers and doctors zeroed in on the uterus as a nexus for these unknowable strange and scary forces in an attempt to control and contain them. The uterus was thought to be responsible for a considerable host of afflictions that fell under the heading of “hysteria.”

Hysteria as an illness dates back to antiquity: the word derives from the Greek “hystera” which means uterus, or more literally, “of the womb.” Thus “hysteria” has always connoted female concerns. (The American Psychiatric Association retired the term in 1952, later adopting the more gender-neutral “conversion disorder” instead.) Documented male cases of hysteria do exist, though they are far and away the exception rather than the rule. The disease became a sort of catch-all assessment for a variety of tangible yet unexplained symptoms stemming from no obviously discernable cause. Doctors stamped the hysterical label on many conditions that we now recognize as other things: schizophrenia, anxiety and panic attacks, epilepsy, etc. But they also applied it to a vast cornucopia of symptoms like nervousness, boldness, fainting, excessive energy, apathy in the bedroom, an overly hearty sexual appetite—basically anything not readily identifiable as something else.

The most frequently prescribed and preferred treatment for hysteria was marriage, and for a woman to be “strongly encountered” by her husband. Pre-20th-century logic determined that if the symptoms emanated from the womb, a sexual release would purge them. However, with the female body being so enigmatic, not many doctors recognized the fact that traditional intercourse alone does not provide said release for a significant number of women. If marriage proved unsuccessful, which it often did due to many women’s uncooperative physiology (today, figures are quoted that anywhere from 50-70% of all women do not achieve orgasm without some form of clitoral stimulation), those women were considered deficient or abnormal and in need of further remedy.
The Victorian era in particular embraced the diagnosis of hysteria with perhaps a tad too much gusto. Conservative sexual attitudes at the time contributed to a rampant proclivity for purging any behavior or characteristic that did not conform to societal norms. An ideal woman radiated chastity and modesty; feelings of lust or desire were considered unseemly or abhorrent, and often indicative of an underlying problem requiring fixing. And yet, contradictorily, though a passionless woman was thought a pure woman, she was also sometimes proclaimed to need medical treatment, particularly if she objected to sex. The message to women was confusing: be chaste, but want sex a little bit (and of course only with your husband); don’t show enthusiasm, but don’t be lethargic either.

It was commonly believed back then that women had little or no sexual desire. From the female perspective, sex was to be endured. Victorian ideas about the purpose of intercourse indicate that most women thought sex existed mainly for reproductive reasons, and possibly for male pleasure, but very rarely did people acknowledge that sex might also provide pleasure for the woman. Dr. Clelia Mosher’s famous study of 45 Victorian wives and their sex lives confirms that a large number of women knew next to nothing about sex until marriage. Some refer to having read parts of a female-penned populist guide to gynecology and midwifery in order to glean something ahead of time, but most went in all but blind. Without knowing much about what to expect, or what was expected of them, sex may have been a terrifying prospect for many women. Oftentimes, things would not go smoothly, and a couple would seek a doctor’s advice, where a pronouncement of hysteria was likely.

If marriage failed to alleviate hysterical symptoms, doctors usually then prescribed “pelvic massage” in order to induce a “paroxysm,” which literally means a sudden fit or convulsion, but we know now that in this context it was simply another name for an orgasm. It is interesting to note that while the favored remedy was a vigorous bedroom encounter with one’s husband, doctors were yet able to achieve clinical distance with the pelvic massage they administered in their offices, maintaining that the “hysterical paroxysms” they induced were purely medicinal and contained nothing of the sexual about them. Similar logic applied to the intense fear of masturbation, or “onanism,” as it was referred to at the time. If a paroxysm occurred in a doctor’s office or the marriage bed this was seen as a positive result, but if achieved by the woman herself (or a man, for that matter) in privacy, it became unacceptable and depraved. It was believed with absolute certainty that these two situations resulted in completely different effects, despite sharing the same outcome. Rachel P. Maines suggests a possible cause of this striking ability to compartmentalize in the preface to her book, The Technology of Orgasm: “Doctors who failed to recognize the orgasm in their patients must never have seen them in their wives.”

Physicians had been prescribing pelvic massage in various forms since ancient Greek times, and possibly earlier, as a cure for hysteria. The simplest method was also the most labor-intensive: the manual treatment. Using one’s fingers to elicit a paroxysm could take an hour or more and thus prove quite tedious and tiring. As a result, doctors often handed the task off to a midwife. They also searched for ways to make the process easier. Hydrotherapy was a popular option: they experimented with showers, water pressure, and hot springs, resulting in spa towns like Saratoga Springs or Ballston Spa in New York boasting large populations of doctors. Other prescriptions included horseback and bicycle riding, travel in a carriage, or later a train, and even sewing, as the motion from early, pre-electric sewing machines achieved vibratory effect.

Electric vibrators first appeared in doctors’ offices around 1878, not long after the introduction of electric light. Once public awareness of these new devices grew, so did requests for portable vibrators appropriate for home use. Maines notes that, “The first home appliance to be electrified was the sewing machine in 1889, followed in the next ten years by the fan, the teakettle, the toaster and the vibrator.” The invention was heartily welcomed and hailed as a revelatory and ingenious device. Considered a medical tool, people viewed the vibrator the same way they viewed a stethoscope or a thermometer.

CONTINUED ON PAGE 38
WET NURSING was an act of biological necessity for some families and a social choice for others throughout the 19th century. Some mothers were incapable of breast-feeding their own children, whether due to illness, death during childbirth, or a deficiency of milk. Other mothers belonging to the middle and upper classes, while capable of breast-feeding, viewed it as a coarse and confining act, ruining their figures and making them feel shackled by the needs of their child. This created the demand for wet nurses, who represented the safest alternative to maternal breast-feeding. Artificial feeding was potentially deadly due to the fact that federal regulation of dairy products did not yet exist—the milk of diseased cows was sometimes distributed, milk cans and baby bottles were often contaminated with bacteria, and milk often spoiled in transport or storage due to lack of reliable preservation before pasteurization.

Although it may have been the safer option, wet nursing often created complicated dynamics within the home. There are accounts of neighbors and friends serving as wet nurses for each other, but most records portray wet nursing as an employer-employee relationship. Middle- and upper-class women hired lower-class wet nurses essentially as household servants; most wet nurses were required to live in their employers’ home and leave their own children behind to survive on artificial formula, as employers worried that wet nurses would give preferential treatment to their own children. Infant mortality was prevalent, and babies without access to human milk were at considerable risk, so for a woman with a living child to nurse someone else’s child often meant endangering the life of her own. The incentive to risk her child’s life was monetary, as wet nursing in the service of the wealthy paid better than most jobs available to a working woman, with room, board, and other commodities included.

The wet nurse’s power within the household complicated dynamics further: since it took time to find a good wet nurse, having one quit could endanger the life of the child until a suitable replacement could be found. There are accounts of wet nurses leveraging the threat of leaving to gain resources that were not available to other servants in a household, such as special food, extra pay, and lodging for their families.

Several criteria were considered critical to a good wet nurse: health, milk quality and quantity, and moral character. Health and milk qualities were important for obvious reasons, and were determined by physician checkups and examinations of the health of the wet nurse’s own baby. Character was an important factor not only because the wet nurse was a powerful member of the household, but also because popular wisdom at the time suggested that passion, heredity, and character influenced the quality of milk and could affect a baby. Stories were told of wet nurses who participated in lively activities such as ballroom dancing or intercourse, only to corrupt or kill their young charges with their energized milk. In the early part of the 19th century, many physicians believed that strong emotions would turn a woman’s milk to poison. A lack of rigorous scientific understanding led many to believe that a baby could actually inherit characteristics and flaws of a woman through her milk. Cautionary tales and literature of the time described wet nurses who presented other women’s babies for inspection to hide the frailty of their own, those who drank alcohol in secret while nursing a child, and those who disguised that their milk had run dry by feeding the babies formula or not feeding them at all. Many of these fears were no doubt exaggerated by the middle and upper classes’ distrust of the lower. Writers may have also downplayed the frequency and benefits of positive relationships with wet nurses because they were far less sensational than the negative stories. The vilification of wet nurses (as Mr. Daldry says in the play, one physician actually classified them as “one part cow and nine parts devil”) was much in accordance with the adverse portrayal of everything related to a woman’s body at the time, including female
sexuality and the diagnosis of hysteria (see “Strange Bedfellows” on the previous spread).

Racial considerations also weighed in on the selection of a wet nurse. Many Southerners in the 18th century had slaves wet nurse their children, allowing the practical benefits and convenience to overrule their interracial concerns. Data suggests that most 18th-century Northerners did not accept interracial nursing; rampant racism plus the belief that milk conveyed character and hereditary traits suggested that a white baby would inherit negative qualities from an African-American wet nurse. These attitudes carried over to the 19th century, when interracial wet nursing in the South remained more common and more socially acceptable than in the North. The African-American population stayed concentrated in the South at the time, so the availability of African-American wet nurses may have influenced how acceptable they were; in the North the rarity of the situation reinforced the taboo.

By the end of the 19th century, improvements in artificial milk preparation and preservation made it the preferred method over wet nursing, which declined steadily over the next several decades. Wet nursing mostly became a last resort for babies who were not being sufficiently nourished by artificial formula. It essentially became obsolete in the 1930s with the invention of technology that made sterile, mass distribution of human milk possible. The use of the bottle as an intermediary between one woman’s milk and another woman’s baby proved to be a cheaper, safer, and less socially tangled solution to nursing difficulties. 📖
The invention of electricity helped mark the cusp between the reserved Victorian era and the fast-paced 20th century. Author Tom McNichol describes this period in his book *AC/DC: The Savage Tale of the First Standards War*:

It was the dawn, not of electricity, but of the electricity business. It had come to an age scarcely prepared for electricity. It was still the era of the horse and buggy, the telegraph, and the seven-story skyscraper, of the house heated with gas or wood and illuminated with candles, kerosene lamps, and gas fixtures. Seemingly overnight, there was a new world, one in which unseen forces could do all those tasks and more. Electricity would quicken the pulse of everyday life.

However, the transition into the illuminated world of electricity did not take place overnight. In the 1880s a number of costly hurdles stood in the way of having electrical power. The infrastructure required to supply homes with electricity *en masse* would not be in place for a number of years, and most of the first consumers of electricity were large businesses and factories in the middle of cities. It was not common for domestic businesses to be electrified until after 1910. Wealthy people like JP Morgan and the Vanderbilts had their own electricity plants built to supply their homes with power, because most plants at the time could only supply electricity to locations within a half-mile radius. Victorian homes would also not have had wires already built into the walls at the time of their construction. Homeowners would have had to either pay to demolish parts of the walls to put wires inside, or as some households did at the time, run wiring along molding external to the walls. Finally, although light bulbs were beginning to be mass-produced, these too cost a substantial amount and had far shorter life spans than their modern equivalents. Doorbells and light bulbs were among the limited household uses of electricity in the 1880s, replacing hand bells and dirty, dim, and dangerous gas lighting. Because electricity would not become affordable and widespread until after 1910, other common applications did not find a market during the 19th century. For example, while the electric stove was introduced in 1892, it took years to catch on domestically, and the first self-contained refrigerator did not go on the market until 1923. The few who did adopt electricity early found creative uses for it. Some placed light bulbs in "electroliers" that refracted light through cut crystal as in a chandelier. Elegant lamp shades made of stained glass created beautifully colored displays of the new light source.

At the time of its inception, electricity was something revolutionary and fascinating. Stores installed electric lighting that drew customers like moths, and towns and world's fairs created massive displays of light, showing off the marvels of the new technology. David Nye, author of *Electrifying America*, writes that "electricity enhanced and transformed the everyday, changing the familiar into something rare and strange." However, as electricity became increasingly prevalent and cost-effective, it also became another everyday part of life and lost some of its novel magic. Within just a few years it must have become as difficult to imagine a world without electricity as it is today to imagine a world without the internet. 📡
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—NEW YORK TIMES

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the vibrator play

CAST
(IN ORDER OF APPEARANCE)
Catherine Givings  Hannah Cabell
Annie  Stacy Ross
Dr. Givings  Paul Niebanck
Sabrina Daldry  Maria Dizzia
Mr. Daldry  John Leonard Thompson
Elizabeth  Melle Powers
Leo Irving  Joaquín Torres

WRITTEN BY
SARAH RUHL

DIRECTED BY
LES WATERS

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THERE WILL BE A 15-MINUTE INTERMISSION.

PRODUCTION STAFF
Scenic Design  Annie Smart
Costume Design  David Zinn
Sound Design  Bray Poor
Lighting Design  Russell H. Champa
Composer  Jonathan Bell
Dramaturg  Madeleine Oldham
Production Stage Manager  Michael Suenkel
Casting  Amy Potozkin
Janet Foster

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

In the Next Room (or the vibrator play) was developed at New Dramatists.

In the Next Room (or the vibrator play) is a recipient of the 2008 Edgerton Foundation New American Plays Award.
BERKELEY REP PRESENTS

PROFILES

Hannah Cabell
Catherine Givings

Hannah’s regional credits include Sedition and Mary’s Wedding at Westport Country Playhouse, and ten seasons with the Barnstormers Theatre in New Hampshire. Her New York credits include Gentleman Caller with Clubbed Thumb, Mark Smith with 13P, and Uncivil Wars with the Pick Up Performance Company. Off Broadway, Hannah has appeared in Jane Eyre with The Acting Company, Millicent Scowworthy with the Summer Play Festival, and Pumpgirl at Manhattan Theatre Club. Most recently, she appeared on Broadway in A Man for All Seasons at Roundabout Theatre Company. Hannah has a BA from Oberlin College, and an MFA from Tisch School of the Arts at New York University.

Maria Dizzia
Sabrina Daldry

Maria last appeared at Berkeley Rep as the title character in Sarah Ruhl’s Eurycle, reprising the role in Les Waters’ productions at Second Stage Theatre and Yale Repertory Theatre. Her recent theatre credits include Alice the Magnet with Clubbed Thumb, Apparition at the Connell Theatre, Cause for Alarm at the New York International Fringe Festival, The Drunken City at Playwrights Horizons, Gone Missing with The Civilians, Millicent Scowworthy and The Map Maker’s Sorrow at SPF, Not Waving at Williamstown Theatre Festival, Pullman Car Hiawatha with Keen Company, and The Wooden Books at MTC. On TV, Maria has been seen in Fringe, Law & Order, Law & Order: Criminal Intent, and Smith; her film credits include Rachel Getting Married and Sense, with upcoming appearances in Kiddie Ride, 17 Pictures of Isabel, and A New York Thing.

Paul Niebanck
Dr. Givings

Paul’s regional credits include work at Arena Stage, Chautauqua Theater Company, Huntington Theatre Company, Kansas City Repertory Theatre, The Repertory Theatre of St. Louis, The Shakespearean Theatre of New Jersey, Syracuse Stage, and Chicago Shakespeare Theater, where he played Iago in last season’s Othello. Paul also was in the Sundance Institute/Public Theater workshop of Marcus Gardley’s And Jesus Moonwalks the Mississippi. His New York credits include Bill W. and Dr. Bob; All’s Well That Ends Well and Coriolanus with Theatre for a New Audience; The American Clock and The Pussycat and the Expert Plumber Who Was a Man at Signature Theatre Company; The Country Wife, Richard III, and The Seagull at The Pearl Theatre Company; Great Expectations at the Lucille Lortel Theatre; Leaving Queens at Women’s Project; Pericles with TFANA at the Brooklyn Academy of Music; The Revenger’s Tragedy at Red Bull Theater; and Shockheaded Peter. Paul has an MFA from the Yale School of Drama.

Melle Powers
Elizabeth

This production marks Melle’s Berkeley Rep debut. She has worked off-Broadway with Playwrights Horizons in Fabrication and Miss Witherspoon, and at The Flea Theater in Linus and Alora. Her solo show, Whence Came Ye Scarlett O’Hara? O’Hanrah? enjoyed a successful run as part of the 2007 FringeNYC and 2008 Frigid New York Festival, where she received a New York Innovative Theater Award Nomination for Best Solo Performance. Melle’s film credits include the 2004 Sundance entry MVP, and the soon-to-be-released Why George? Her television credits include regular appearances on Chappelle’s Show, as well as Damages, Guiding Light, One Life to Live, and the E TV special Why We Love Geeks. Melle’s MFA is from NYU. She was recently named NYTheatre.com’s Person of the Year for 2008.

Stacy Ross
Annie

Stacy is pleased to return to Berkeley Rep, having last appeared in Cloud 9 and The Green Bird. Her recent regional work includes Coronado at the SF Playhouse, Frozen at Marin Theatre Company, The Gamester and The Rivals at American Conservatory Theater, An Ideal Husband and Triumph of Love at California Shakespeare Theater, Major Barbara and Rabbit Hole at San Jose Repertory Theatre, and Misalliance and Three Sisters at Baltimore Centerstage. On camera, Stacy has appeared on America’s Most Wanted and Nash Bridges.

John Leonard Thompson
Mr. Daldry

John has done tons of plays on and off-Broadway, on tour (including Angels in America and The Graduate, which opened at the Curran Theatre), internationally, and at many resident theatres across the United States, including Actors Theatre of Louisville (where he performed in the premieres of Jane Martin’s Jack and Jill and Tony Kushner’s Reverse Transcription), Arena Stage, Hartford Stage, the Old Globe, and many others. On film, he can be seen in Empty Chairs, Guarding Tess, Killer, and Soho, They Call It. His television credits include many episodes of Law & Order and Law & Order: Criminal Intent, as well as All My Children, America’s Most Wanted, The Edge of Night, Sesame Street, The Shady Hill Kidnapping, Summer Switch, and A Woman Named Jackie.
Joaquín Torres

Joaquín most recently performed in The Civilians’ Brooklyn @ Eye Level, directed by Steven Cosson, and Sarah Ruhl’s Passion Play at Yale Rep, directed by Mark Wing-Davey. His New York credits include Beauty of the Father at MTC; King Lear at The Public; Twilight: Los Angeles, 1992 at Lincoln Center Theater; Scariest at Bleecker Street Theatre; Widows 59E59 Theaters; and The Winter’s Tale at Classic Stage Company. In addition to Passion Play, Joaquín’s regional credits include King Lear at the Goodman, Much Ado About Nothing at Cal Shakes, Our Town at Intiman Theatre. He was in John Fiorelli’s film Filters and on the television shows All My Children, Law & Order: Criminal Intent, One Life to Live, and Third Watch. Joaquín has an MFA from Tisch at NYU.

Sarah Ruhl

PLAYWRIGHT

Sarah has written numerous award-winning plays, including The Clean House, Dead Man’s Cell Phone, Demeter in the City, Eurydice, Late: a cowboy song, Melancholy Play, Orlando, and Passion Play: a cycle. She is the winner of a prestigious MacArthur Fellowship, as well as a Fourth Forum Freedom Award, a Helen Hayes Award, the Helen Merrill Award, the PEN/Laura Pels Award, the Susan Smith Blackburn Prize, a Whiting Writers’ Award, and nominations for the NAACP Image Award and the Pulitzer Prize. Her plays have been performed at Lincoln Center, Second Stage, Playwrights Horizons, the Goodman, Yale Rep, Woolly Mammoth, the Wilma Theater, Cornerstone Theater Company, Madison Repertory Theatre, Clubbed Thumb, and the Piven Theatre Workshop, among other theatres across the country; have been translated into German, Polish, Korean, Russian and Spanish; and have been produced internationally in London, Canada, Germany, Latvia, and Poland. A member of New Dramatists and 13P, Ruhl received her MFA from Brown University, where she studied with renowned playwright Paula Vogel.

Les Waters

DIRECTOR

Obie Award-winner Les Waters has been the associate artistic director of Berkeley Rep for six years. His shows ranked among the Top 10 Plays of 2007 in Time Magazine, 2006 in the New York Times, and 2005 in Time Out New York. Les has a history of collaborating with prominent playwrights like Caryl Churchill and Charles Mee, and champions important new voices such as Will Eno, Jordan Harrison, Sarah Ruhl, and Anne Washburn. His Berkeley productions include the world premieres of...
BERKELEY REP PRESENTS

PROFILES

Fêtes de la Nuit, Finn in the Underworld, and To the Lighthouse; the American premiere of TRAGEDY: a tragedy; the West Coast premiere of Eurydice; and extended runs of The Glass Menagerie, The Pillowman, and Yellowman. Waters has numerous credits in New York, his native England, and at theatres in Boston, Chicago, La Jolla, Louisville, Los Angeles, Minneapolis, New Haven, San Francisco, Seattle, and Washington, DC. He led the MFA directing program at UC San Diego and is an associate artist of The Civilians, a theatre group based in New York.

Madeleine Oldham
DRAMATURG

Madeleine is Berkeley Rep’s literary manager and resident dramaturg. As literary manager and associate dramaturg at Centerstage, 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. Madeleine recently completed four years of service on the executive committee of Literary Managers and Dramaturgs of the Americas, and has also worked with A Contemporary Theatre (Act/Seattle), Austin ScriptWorks, Crowded Fire Theater Company, Geva Theatre Center, the Kennedy Center, the Neo-Futurists, and Portland Center Stage.

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 16th year as production stage manager. Some of his favorite productions include 36 Views, Endgame, Eurydice, Hydriotaphia, and Mad Forest. He has also worked with the Barbican in London, the Huntington in Boston, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse in San Diego, The Public and Second Stage in New York, Pittsburgh Public Theater, and Yale Rep. For the Magic Theatre, he stage-managed Albert Takazauckas’ Breaking the Code and Sam Shepard’s The Late Henry Moss.

Annie Smart
SCENIC DESIGN

Annie has designed sets and costumes for the premieres of Caryl Churchill’s Fen, Ice Cream and Hot Fudge, and A Mouthful of Birds. Her other London design credits include the Royal National Theatre productions of The Father, Man Beast and Virtue, Black Snow, The Mountain Giants, and Churchill’s The Skriker. Her California credits include A Doll’s House, Night and Day, and The Threepenny Opera at A.C.T.; An Ideal Husband, Man and Superman, Othello, and The Tempest at Cal Shakes; Going
Russell H. Champa
LIGHTING DESIGN
Russell is excited to return to Berkeley Rep after creating the lighting design for Les Waters’ productions of The Pillowman, as well as Eurydice here, at Second Stage, and at Yale Rep. His current and recent projects include War Music at A.C.T., School of Night at the Taper, Back, Back, Back at the Old Globe, The Slugbearers of Kayrol Island at Vineyard Theatre in New York, and The Four of Us at MTC. Other regional credits include work with The Actors’ Gang, Cal Shakes, the Kennedy Center, Long Wharf Theatre, McCarter Theatre, Seattle Rep, Trinity Repertory Company, Williamstown, and the Wilma. On Broadway, Russell designed lighting for Julia Sweeney’s God Said, “Ha!” at the Lyceum Theatre. His other New York credits include productions at Classic Stage, La MaMa Experimental Theatre, Long Wharf Theatre, McCarter Theatre, and the Union Square Theatre.

David Zinn
COSTUME DESIGN
At Berkeley Rep, David designed the costumes for Mother Courage. Regionally his scenic and costume designs have been seen at A.C.T., ART, Centerstage, the Guthrie, Intiman, La Jolla Playhouse, the Mark Taper Forum, Seattle Repertory Theatre and Yale Rep, among others. On Broadway, David has designed the costumes for A Tale of Two Cities and Xanadu. In New York, his designs have also been seen at Atlantic Theater Company, MCC, MTC, Second Stage, STC, TFNA, and Target Margin Theater. His scenic and costume designs for opera have been seen at Glimmerglass Opera, Lyric Opera of Chicago, New York City Opera, Santa Fe Opera, Washington National Opera, and others. He received an Obie Award in 2008 for Sustained Achievement in Set and Costume Design. mrdavidzinn.com

Bray Poor
SOUND DESIGN
Bray designed sound for Sarah Ruhl and Les Waters’ production of Eurydice here, at Yale Rep in New Haven, and at Second Stage in New York. His other credits include shows with Clubbed Thumb, HB Playwrights Theatre, the Humana Festival, LightBox, Long Wharf, New York Theatre Workshop, P.S. 122, The Public, the Trilogy Theatre and Trinity Rep. Bray also co-designed sound for the off-Broadway production of The Bitter Tears of Petra Von Kant with Darron L. West. He was the sound designer for Mediarights.org, and a contributor to the Sonic Memorial, an installation created by NPR and Picture Projects about the World Trade Center. He recently designed, composed for, and co-wrote Milk N’ Honey, a multimedia theatre piece created by LightBox in New York.

Jonathan Bell
COMPOSER
In addition to performing as a classical pianist and singer-songwriter, New York-based musician Jonathan Bell orchestrates for, arranges, and composes a wide variety of projects. As an undergraduate student at the New England Conservatory/Tufts University double-degree program, he studied piano with Jacob Maxin. He received his Master of Music from Mannes College of Music under the tutelage of Pavlina Dokovska. Most recently, Jonathan arranged singer Ashley Von Perfall’s soon-to-be released album of original lullabies, and orchestrated Paul Brill’s music for the highly acclaimed documentary Full Battle Rattle, several tracks for sound-artist Damian Wagner’s most recent album, and a five-movement symphony that he also co-wrote, which will premiere in Tokyo later this year. Jonathan teaches composition and musicianship at the Diller Quaile School in New York City.

Amy Potozkin
CASTING DIRECTOR
Amy is in her 19th season with Berkeley Rep, where she serves as artistic associate and casting director. She has also had the pleasure of casting for ACT/Seattle, Aurora Theatre Company, Arizona Theatre Company, B Street Theatre, The Bay Area Playwrights Festival, Dallas Theatre Company, Marin Theatre Company, San Jose Rep, Social Impact Productions Inc, A Traveling Jewish Theatre, and Charlie Varon’s play Ralph Nader is Missing at the Marsh. Amy cast roles in the films Conceiving Ada, starring Tilda Swinton, and the Josh Kornbluth film Haiku Tunnel. She has been a coach to hundreds of Bay Area actors and led organizational team-building workshops for Biotech Partners and Maxxcomm. She received her MFA from Brandeis University, where she was also an artist-in-residence.
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Tony Tacccone
ARTISTIC DIRECTOR

Tony is in his 12th year as artistic director of Berkeley Repertory Theatre, where he has staged more than 35 shows — including world premieres by Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Quincy Long, and Itamar Moses. At present, he has two tours showing the nation: Danny Hoch’s Taking Over and Carrie Fisher’s Wishful Drinking. Tony made his Broadway debut with Bridge & Tunnel, which was lauded by the critics and won a Tony Award for its star, Sarah Jones. He commissioned Tony Kushner’s legendary Angels in America, co-directed its world premiere at the Taper, and has collaborated with Kushner on six projects. In 2004, his production of Continental Divide transferred to the Barbican in London after playing the Oregon Shakespeare Festival, Berkeley Rep, La Jolla Playhouse, and England’s Birmingham Rep. His many regional credits include shows at ATL, Arena Stage, Arizona Repertory Theatre, the Eureka Theatre, Hartford Stage, the Huntington, the Kirk Douglas Theatre, The Public, San Jose Rep, Seattle Rep, and Yale Rep.

Susie Medak
MANAGING DIRECTOR

Susie has served as Berkeley Repertory Theatre’s managing director since 1990, leading the administration and operations of the Theatre. She is president of the League of Resident Theatres (LORT) and has been an officer on the board of Theatre Communications Group (TCG). Susie is currently on the faculty of the Yale School of Drama. She has served in an advisory capacity for the Joyce Foundation, has participated extensively on panels for the National Endowment for the Arts as well as for the Massachusetts Arts Council. Closer to home, she is a commissioner of the Downtown Business Improvement District, former vice president of the Downtown Berkeley Association, and the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. Susie is a proud member of the Mont Blanc Ladies’ Literary Guild and Trekking Society.

The Strauch Kulhanjian Family
EXECUTIVE PRODUCERS

Roger is a former president of the board of trustees of Berkeley Rep. He is chairman of The Roda Group (rodagroup.com), a venture development company based in Berkeley, best known for launching Ask.com, PolyServe, and Sightspeed. Roger is on the board of directors of Game Ready and Cardstore.com, both located in the East Bay. He is a member of the engineering dean’s college advisory boards of Cornell University and UC Berkeley, an executive member of the board of trustees for the Mathematical Sciences Research Institute in Berkeley and a co-founder of the William Saroyan Program in Armenian Studies at Cal. Roger is an executive member of the Piedmont council of the Boy Scouts of America. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children’s Hospital. They have three teenage children.

Mary Ann & Lou Peoples
PRODUCERS

Mary Ann and Lou have supported the arts for many years. They attended their first production at Berkeley Rep in the 1980s. Mary Ann has served on the Berkeley Rep board of trustees since 2003 and helped to initiate the docent program. Both Lou and Mary Ann serve as trustees of The Boyd Family Foundation, whose goal is to help create a more educated population.

Sally Smith & Don Burns
PRODUCERS

Sally and Don are delighted to support Berkeley Rep’s 41st season. Don is an attorney who served as secretary of business and transportation under Governor Jerry Brown and as president of the California Council on Environmental and Economic Balance. He has been a member of the California Business Roundtable and the Pacific Council on International Policy. Sally has served as communications director for nonprofits, corporations, and political campaigns. She is currently a docent for Berkeley Rep.

Gail & Arne Wagner
PRODUCERS

Arne is an attorney with Calvo and Clark in San Francisco. Gail is a hematologist and oncologist at Kaiser in Hayward. She is the founder of Matibabu Foundation (matibabu.org), an organization dedicated to providing healthcare in Uganda in western Kenya. Mama Sarah Obama, Barack’s Kenyan grandmother, is a Matibabu patient! Arne and Gail have been attending Berkeley Rep since they were students in 1972.

The Bernard Osher Foundation
CO-SPONSOR

The Bernard Osher Foundation was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides scholarship funding nationally to selected colleges and universities and funds integrative medicine centers at Harvard University, the University of California at San Francisco, and the Karolinska Institute in Stockholm. It also supports a growing network of lifelong learning institutes for seasoned adults located at 122 colleges and universities from Maine to Hawaii and Alaska. Arts and humanities grants are made to non-profit organizations principally in the San Francisco Bay Area and the state of Maine. The Honor-
ironic resonances, but the audience has to work for them. The play coaxes the spectators to swim in the magical, sometimes menacing flow of the unconscious. Ruhl prefers the revelations of the surreal moment to the narrated psychological one. In the prequel to Passion Play—a triptych that uses for its dissection of faith, politics, and political icons the organizing conceit of the staging of Christ’s Passion in separate acts by the Elizabethans, Nazi-era Germans, and contemporary Americans—Ruhl announced her daring, playfully cajoling the public to focus on the moment and the mythic:

We ask you, dear audience,
To use your eyes, ears, your most inward sight.
For here is day (A painted sun is raised)
And here is night (A painted moon is raised)
And now, the play.

As a storyteller, Ruhl marches to Ovid’s drum rather than Aristotle’s. “Aristotle has held sway for many centuries, but I feel our culture is hungry for Ovid’s way of telling stories,” she said, describing Ovid’s narrative strategy as “one thing transforming into another.” She went on, “His is not the neat Aristotelian arc but, instead, small transforma-

Strange bedfellows

According to Maines, “The speculum and the tampon were originally more controversial in medical circles than was the vibrator.”

Many Victorians believed that the universe itself vibrated and undulated with a constant unseen pulsation, which helped to augment the positive connotations of vibration—some people even went so far as to view the use of a vibrator as becoming one with nature. It was not until the 1920s that vibrators fell hard and fast off the map of public acceptance when they began appearing in early pornographic films, used by women to pleasure themselves. By that time, treatment of hysteria had ventured into more Freudian territory, espousing the assumption that physical symptoms were inevitably the result of some sort of early psychological trauma. Curing diagnosed hysterics became more about attending to a disconnect between the mind and the body and less about perceived sexual dysfunction. This helped inch society closer to dispelling the outdated notion that female sexuality was a problem that needed to be solved.
We acknowledge the following Annual Fund donors whose contributions from November 2007 through November 2008 helped to make possible the Theatre’s artistic and community outreach programs. Supporters noted with ♦ made gifts in-kind. Funders whose names are noted with ● have used a matching gift to double or triple their initial contribution.

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We acknowledge the following donors for their generous support of the 40th Anniversary Campaign:

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The Strauch Kulhanjian Family*

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To learn more about the 40th Anniversary Campaign or Club40, contact Lynn Eve Komaromi, Director of Development, at 510 647-2903 or lynneve@berkeleyrep.org.
The following individuals have generously provided for Berkeley Rep in their estate plans:

Ken & Joni Avery
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Dorothy Walker
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Karen & Henry Work

Members of this society, which is named in honor of Founding Director Michael W. Leibert, have designated Berkeley Rep in their estate plans. Planned gifts sustain Berkeley Rep's Endowment Fund unless the donor specifies otherwise. The Endowment Fund provides financial stability that enables Berkeley Rep to maintain the highest standards of artistic excellence, support new work, and serve the community with innovative education and outreach programs.

For more information on becoming a member, visit our website at berkeleyrep.org or contact Lynn Eve Komaromi, Director of Development, at 510 647-2903 or lynneve@berkeleyrep.org.
# About Berkeley Rep Staff and Affiliations

## Artistic Director
Tony Taccone

## Managing Director
Susie Medak

## General Manager
Karen Roccanelli

### Scenic Art
- Charge Scenic Artist: Lisa Lazar
- Scenic Art Intern: Michael Fink

### Costumes
- Costume Shop Manager: Maggi Yule
- Assistant Costume Designer: Maggie Whitaker
- Draper: Kitty Munzel
- Tailor: Kathy Kellner Griffith
- First Hand: Janet Conery
- Wardrobe Supervisor: Barbara Black
- Costume Intern: Lauren Fischer

### Electrics
- Master Electrician: Frederick C. Geffken
- Production Electricians: Christine Cochrane, Zoltan DeWitt
- Electrics Intern: Masha Tsimring

### Sound
- Sound Supervisor: Heather Bradley
- Sound Engineers: James Ballen, Robyn Bylofsky
- Sound Intern: Jocelyn Thompson

### Administration
- Controller: Suzanne Pettigrew
- Director of Technology: Gustav Davila
- Executive Assistant: Andrew Suiskind
- Human Resources Manager: Eric Ispen
- Bookkeeper: Kristin Cato
- Human Resources Consultant: Laurel Leichter

### Database Manager
Diana Amequita

### Receptionist
Barbara Ritchinson

### Managing Director Fellow
Shin Hyoung Sohn

### Development
- Director of Development: Lynn Eve Komaromi
- Corporate & Leadership Gifts Director: Daria Hepps
- Special Events Manager: Margo B. Chilless
- Individual Giving Manager: Laura Fichtenberg
- Institutional Grants Manager: Elizabeth Millican
- Development Assistant: Catrina Kaupat
- Development Database Coordinator: Jane Voyle
- Gifts Entry Associate: Siobhan Doherty
- Development Intern: Angie Rodgers

### Patron Services
- Patron Services Manager: John Gay
- House Manager: Katrena S. Jackson
- Sub House Managers: Cyayel Carroll, Octavia Driscoll
- Aleta George
- Ellen G. Maloney
- Kiki Poe

### Concessions
- Joan Anderson
- Kevin Barry
- Greg Hall
- Lemun Lawson

### Marketing & Communications
- Director of Marketing & Communications: Robert Sweibel
- Director of Public Relations & Associate Director of Marketing & Communications: Terence Kane
- Art Director: Cheshire Isaacs
- Audience Development & Events Manager: Elissa Dunn
- Marketing & Multimedia Manager: Pauline Luppert
- Communications Manager: Megan Wygant
- Webmaster: Christina Cone
- Graphic Design Intern: Abigail Hanson
- Marketing & Box Office Intern: Joan Anderson
- Program Advertising: Ellen Felker

### Operations
- Director of Operations: Alex Edwards
- Facilities Manager: Christopher Dawe
- Maintenance Technician: Johnny Van Chang
- Facilities Assistants: Kevin Barry
- Greg Hall
- Lemun Lawson

### Berkeley Rep School of Theatre
- Associate General Manager & Director of the School of Theatre: Rachel L. Pink
- Associate Director: MaryBeth Cavanaugh
- Jan & Howard Oringer Outreach Coordinator: Dave Maier

### Audience Development
- Education Associate: Gendell Hernandez
- Administrator: Amelia Bird

### Box Office
- Ticket Services Director: Christine Bond
- Subscription Manager & Associate Sales Manager: Laurie Barnes
- Box Office Supervisor: Terry Goulette
- Box Office Agents: Desteny Askin, D. Mark Blank, Christine Cone, Leah Kaplan, Elana McKernan, Michael Woo

### Affiliations

The director and choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA 89, IATSE.
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Request information
To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email patron@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Hotmail, Yahoo, or other online mail accounts, please authorize berkeleyrep@berkeleyrep.pmail.us.

Emergency exits
Please note the nearest exit. In an emergency, walk — do not run — to the nearest exit.

Accessibility
Both theatres offer wheelchair seating and special services for those with vision- or hearing-impairment. Infrared listening devices are available at no charge in both theatre lobbies. Audio descriptions are available in the box office; please request these materials at least two days in advance.

Ticket exchange
Only subscribers may exchange their tickets for the same production. Exchanges can be made online until midnight (or 7pm by phone) the day preceding the scheduled performance. Exchanges are made on a seat-available basis.

Educators
Call 510 647-2972 for information about $10 student matinee tickets, classroom visits and teaching artist residencies, teacher training workshops, post-show discussions, teacher study guides, backstage tours, and more. Call 510 647-2949 to purchase discount subscriptions for preschool and k-12 educators.

Theatre store
Show-related books and Berkeley Rep merchandise are available in the Hoag Theatre Store in the Roda Theatre or our kiosk in the Thrust Stage lobby.

Special discount tickets
Under 30 discount
Half-price advance tickets for anyone under the age of 30 for all shows, based on availability. Proof of age required.

Student matinee
Tickets are just $10 each. Call the Berkeley Rep School of Theatre at 510 647-2972.

Senior/student rush
Full-time students and seniors 65+ save $10 on sections A and B. One ticket per ID, one hour before show time. Proof of eligibility required. Subject to availability.

Sorry, we can’t give refunds or offer retroactive discounts.

Considerations
Please keep perfume to a minimum
Many patrons are sensitive to the use of perfumes and other scents.

Recycle and compost your waste
Help us be more green by using the recycling and compost containers found throughout the Theatre.

Beepers / phones / recordings
Please make sure your pager, cell phone, or watch alarm will not beep. Doctors may check pagers with the house manager and give seat location for messages. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

Please do not touch the set or props
You are welcome to take a closer look at the set, but please don’t step onto the stage. Some of the props can be fragile, and are placed precisely.

No children under seven
Many Berkeley Rep productions are unsuitable for young children. Please inquire before bringing children to the Theatre.

Tickets/box office
Box office hours: noon–7pm, Tue–Sun
Call 510 647-2949, toll free: 888 4-BRT-TIX
Click berkeleyrep.org anytime
Fax: 510 647-2975
Groups (10+) call 510 647-2918

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*No Thursday matinees for Limited Engagement shows

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