

THE  
BERKELEY  
REP  
MAGAZINE

IT CAN'T  
HAPPEN HERE

BY TONY TACCONE AND BENNETT S. COHEN, ADAPTED FROM THE NOVEL BY SINCLAIR LEWIS  
SOUND DESIGN AND MUSIC BY PAUL JAMES PRENDERGAST  
DIRECTED BY LISA PETERSON



## DEAR FRIENDS,

Four years ago, in the lead-up to the 2016 election, Berkeley Rep produced Tony Taccone and Bennett Cohen's adaptation of Sinclair Lewis' frighteningly prescient novel. With a desire to see the story reach the widest possible audience, and celebrating the impulse that led the WPA in 1936 to share the original stage version of Lewis' novel for free with 21 theatres across the country, Berkeley Rep offered the rights to Tony and Bennett's adaptation to theatres, community centers, universities — anyone who wanted to put together their own production or reading.

And now, in 2020, this story feels all the more vital, and the need to share it widely even more compelling. I am honored that more than 75 organizations from more than 20 states have partnered with us to share this production of *It Can't Happen Here* for free with their audiences and communities. We are joined in this effort by long-time theatre colleagues, by universities from Howard in Washington, DC to Saint Cloud State in Minnesota (near Lewis' hometown), by libraries, community centers, and radio stations.

I am deeply grateful to Tony and Bennett, director Lisa Peterson, sound designer Paul James Prendergast and his small but mighty team, and this extraordinary cast who have collaborated across miles and time zones, through wildfires and new technology, for their conviction that theatre matters, that narrative helps us to see the world more clearly, and that together we have the capacity to effect change.

*It Can't Happen Here* reminds us of the responsibility we have as citizens in this country to hold our elected officials accountable. Let's take this opportunity to exercise our collective power and vote.

Warmly,

A handwritten signature in black ink that reads "Johanna".

Johanna Pfaelzer

# EXCERPTS FROM A 2016 INTERVIEW WITH CO-WRITERS TONY TACCONE AND BENNETT COHEN, AND DIRECTOR LISA PETERSON

ORIGINAL INTERVIEW BY SARAH ROSE LEONARD

***It Can't Happen Here* was adapted into a play in 1936. Will you talk about why we didn't produce that adaptation and instead decided to create a new one?**

Tony Taccone: I was so excited to read the play. I love the Federal Theatre Project. My dissertation was about it. So I was like, "Yeah, we get to do a WPA

[Work Projects Administration] play!" But then I read it, and by the third scene, I was like Oh, this is not good. First of all, it's nothing like the book — it's so melodramatic. It became clear, this is the reason nobody's remounted this. It has fallen into the dustbin of history for a reason.

CONTINUED



Bennett S. Cohen, Lisa Peterson, and Tony Taccone in rehearsal for the 2016 production

**What may be gained by examining this historical moment that so closely parallels what's happening today on the campaign trail?**

TT: There are parts of the book that screamed out that this is not about a moment in time. This is about a pattern in American history. Some of the parallels are so eerie that you have to ask yourself, "What is it about the system, the culture, the pathology that is endemic to this kind of political development?"

Lisa Peterson: This is a play about what happens when fear guides you. It's about xenophobia, it's about fear-based legislation, it's about each man for himself, it's about what happens when there is an economic imbalance in a country.

TT: There's this great line that the communist character Pascal has — he says Windrip [the presidential character] is just something that was vomited up; he's not the real issue. The real issue is what vomited it up.

LP: There's that great opening line in the first paragraph of the novel about how the stock market crashed in 1929, and seven years later the country is still reeling. And you know, it's all about economics. It's about money. Maybe we're in a cycle, because the country is still responding to an economic crisis. It's so weird to have come through, in my opinion, a really quite wonderful two-term president, an African American president, feeling like we've gotten over the mountain. That is behind us. Only to realize, no, it isn't. In fact, it's lifted the rock up and uncovered all of our racism, all of our fear, and now we're feeling the pendulum swing back — you don't go only forward. You go forward and backward, and forward and backward.

**The protagonist, Doremus, talks about how he doesn't believe in the group, he believes in the individual. How has that manifested in his characterization?**

LP: We really meet Doremus in his study. That is his lair; he doesn't like anyone to come in but his dog and he's surrounded by all kinds of literature. You learn right away that he's a reader and he reads both sides of everything. But he is an island. An intellectual can surround themselves with books and art but not know how to engage with the world.

TT: It's armor. He is smart, as Lisa said; he reads voraciously and with understanding and challenge, and that becomes a defining feature of his personality.

LP: He is the editor and primary proprietor of the local newspaper. It's not like he is locked away in his bedroom; he has been the intellectual and responsible voice of this little Vermont town for years. You know, I've been noticing all these references to sleeping. In the book Doremus' wife calls him Dormouse. That's her nickname for him, no one else calls him that. Dormouse is the character in *Alice in Wonderland* who keeps falling asleep at the table, and so I feel like falling asleep is Lewis' metaphorical idea or expression of doing nothing or putting your hands up in the air and saying, "Someone else will take care of it. There's a system of checks and balances in this country. That person will never get elected." That's where the subject of the story and this moment right now are exactly in sync.

# IT CAN'T HAPPEN HERE

## BUT HISTORY DOES TEND TO REPEAT ITSELF...

BY MADELEINE OLDHAM

**WHEN BERKELEY REP PRODUCED** *It Can't Happen Here* in 2016, we hoped that its message would prove irrelevant, or at the very least, far-fetched. We certainly weren't thinking about a future where a national conversation would be underway about what to do if the sitting president refuses to accept election results. And we definitely didn't anticipate hearing murmurings of civil war. But...here we are. Opening a newspaper these days reveals story after story containing warnings about the erosion of our democracy. We find ourselves living amidst a national climate eerily similar to the one in which Sinclair Lewis wrote his seminal novel.

Let's look at what was happening in 1935:

- Unemployment soared as a result of the Great Depression
- "Average Americans" sought out a scapegoat for their perceived loss of opportunity, allowing for a rise in bigotry and anti-immigration sentiment
- The U.S. essentially looked the other way as the Nazi party began increasing its persecution of Jews
- A populist (Huey Long) widely known for employing tactics of intimidation and bribery was preparing to run for president
- A government-sponsored national effort to improve the lives of citizens, The New Deal, is vocally and voraciously opposed by many wealthy and powerful Americans

Let's look at what's happening in 2020:

- Unemployment is sky high as a result of a global pandemic
- Bigotry and anti-immigrant sentiment have gained visibility and momentum
- The U.S. cultivates relationships with leaders who display flagrant disregard for human rights, like Vladimir Putin, Kim Jong Un, and Rodrigo Duterte
- A populist widely known for employing tactics of intimidation and quid-pro-quo is president, and is running for a second term
- A government-sponsored national effort to improve the lives of citizens, Obamacare, is vocally and voraciously opposed by many wealthy and powerful Americans

Lewis contemplated the political landscape surrounding him and didn't have to stretch his imagination too far to see a world where fascism took hold in the United States. If we contemplate the political landscape surrounding us, how far do we need to stretch our imaginations to see something similar?

Merriam-Webster defines fascism as "a political philosophy, movement, or regime that exalts nation and often race above the individual and that stands for a centralized autocratic government headed by a dictatorial leader, severe economic and social regimentation, and forcible suppression of opposition."

If we apply that checklist to today, many people would argue that "Make America Great Again" is a euphemism for nationalistic (and some would say racist) extremism; that the current administration has fully embraced an authoritarian style of leadership; that the abyss between the haves and the have-nots is widening at an astonishing rate; and that federal troops recently talked of using a heat ray on protestors — in other words, pretty much a one-to-one match with the dictionary definition.

Alternatively, a large portion of our country's population feels the current administration's policies uphold and protect our time-honored values of freedom, ambition, and global preeminence. Our nation from its very beginning has always aspired to accommodate opposing points of view, and has seen many moments that threatened to tear us apart at the seams. We've always managed to survive. Is it possible that the foundations of our democracy will hold again? Of course. And it is also possible that this time will be different.

Regardless of how anyone plans to vote on November 3, we must encourage each other to show up. If you're voting by mail, do it as soon as possible. If you're voting in person, bring a friend. The democratic process only works if we participate. All of us, no matter our political leanings, have a crucial responsibility to look each other in the eye, to ensure a free and fair election, and to accept its results.

# WHY ADAPT *IT CAN'T HAPPEN HERE* FOR RADIO?

BY MADELEINE OLDHAM

**AUDIO PROVIDES US** with the opportunity to participate in this pre-election moment, by reimagining and building upon our response to the last one. Updating the show for a new medium in many ways mimicked the process we so long for right now — imagining an audience and crafting a narrative specifically for them. And it felt absolutely wonderful to gather together for a rehearsal process, complete with cast, director, writers, and stage manager, despite being over Zoom.

A large portion of the original cast joined us for this endeavor, along with a few new members. Everyone gamely dove in to a fast and furious process of adapting the piece for a new moment and a different form. For example, sometimes in the 2016 script, a character would enter a scene and we would know they were there because we could see them. On the radio, we had to add an entrance line so listeners could have the same information. References that felt dated had to be updated, and a complex and specific soundscape needed to be built. All of this was done within an extraordinarily condensed time frame, but we're so proud that we pulled it off, and so excited to share it with so many partners across the country.

We exist as institutions to bring people together in physical space, and have no ability to do that right now. And while the pandemic can temporarily prevent us from doing business as usual, it can't stop us from exploring the non-usual, and finding alternative ways to connect with other humans through stories. We are being asked to reinvent ourselves, and we are doing that while still remaining the organizations we all know and love: committed to the power of art, belief in a collective good, and the importance of civic engagement.

“**[THE PANDEMIC] CAN'T STOP US FROM EXPLORING THE NON-USUAL, AND FINDING ALTERNATIVE WAYS TO CONNECT WITH OTHER HUMANS THROUGH STORIES”**

**BERKELEY REPERTORY THEATRE**  
 JOHANNA PFAELZER, ARTISTIC DIRECTOR · SUSIE MEDAK, MANAGING DIRECTOR  
 PRESENTS

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**OCTOBER 13, 2020 · 5PM PT, 6PM MT,  
 7PM CT, 8PM ET VIA YOUTUBE**

**AVAILABLE ON DEMAND THROUGH  
 NOVEMBER 8**

*It Can't Happen Here* is made possible thanks to  
 the generous support of

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## CAST

General Edgeways/Bishop Prang	<b>Elijah Alexander</b>
Philip Jessup	<b>Danforth Comins</b>
Shad Ledue	<b>Scott Coopwood</b>
Dr. Fowler Greenhill	<b>William Thomas Hodgson</b>
Mary Jessup Greenhill	<b>Anna Ishida</b>
Buzz Windrip	<b>David Kelly</b>
Emma Jessup/Adelaide Tarr Gimmitch	<b>Sharon Lockwood</b>
David Greenhill/Mr. Dimick	<b>Eddie Lopez</b>
Julian Falck	<b>Alex Lydon</b>
Buck Titus	<b>Tom Nelis</b>
Lorinda Pike	<b>Greta Oglesby</b>
Frank Tasbrough/Effingham Swan	<b>Charles Shaw Robinson</b>
Karl Pascal	<b>Gerardo Rodriguez</b>
Sissy Jessup	<b>Carolina Sanchez</b>
R.C. Crowley/John Pollikop	<b>Mark Kenneth Smaltz</b>
Doremus Jessup	<b>David Strathairn</b>

Citizens, campaigners, soldiers, workers, radio voices, announcers,  
 and many others all played by members of the company  
 and Paul James Prendergast.

## PRODUCTION STAFF

Stage Manager	<b>Chris Waters</b>
Script Supervisor	<b>Katie Craddock</b>
Sound Supervisor	<b>Lane Elms</b>
Sound Design Assistant	<b>Michael Kelly</b>
Original Casting	<b>Amy Potozkin</b>
Original Dramaturgy	<b>Madeleine Oldham</b>
Original Production Stage Management	<b>Michael Suenkel</b>

**ELIJAH ALEXANDER**  
**GENERAL EDGEWAYS/  
 BISHOP PRANG**



Elijah has appeared at Berkeley Rep in *The Good Book* and *Watch on the Rhine*. Recent credits include Alley Theatre/The Public Theater: *Camp David* (Anwar Sadat) and *The Winter's Tale* (Leontes); Barrington Stage Company: *Gertrude and Claudius* (Claudius); Guthrie Theater: *Playing with Fire* (Creature); South Coast Rep: *Taming of the Shrew* (Petruccio) and *A Midsummer Night's Dream* (Theseus/Oberon). Broadway: *Metamorphoses*. Off-Broadway: *Shopping and Fucking* (New York Theatre Workshop); BAM: *Throne of Blood*; Royal Shakespeare Company: *Tantalus*; Guthrie Theater: *Watch on the Rhine* (Kurt Muller); Oregon Shakespeare Festival, five seasons: *Fingersmith*, *Hamlet*, *Troilus & Cressida*, *Pride & Prejudice*, *Henry VIII*, *Twelfth Night*; Utah Shakespeare Festival, four seasons: *Richard III*, *Julius Caesar*; California Shakespeare Theater, three seasons: *Man and Superman*; Arizona Theatre Company: *Disgraced*; ACT Seattle: *The Invisible Hand* (Gregory Award). Film: *Mr. & Mrs. Smith* and *Amazing Love*. TV: *Touch*, *Awake*, *JAG*, and *Summerland*. Elijah received an MFA from Yale School of Drama. [elijahalexander.net](http://elijahalexander.net)

**DANFORTH COMINS**  
**PHILIP JESSUP**



Danforth last appeared at Berkeley Rep in Tony Taccone's *Ghost Light*, receiving a Critics Circle Award for his portrayal of Loverboy. Highlights of 16 seasons at Oregon Shakespeare Festival include the title roles in *Macbeth*, *Hamlet*, and *Coriolanus*; Sir Andrew Aguecheek in *Twelfth Night*; Benedick in *Much Ado About Nothing*; Edmund in *Long Day's Journey into Night*; Stanley Kowalski in *A Streetcar Named Desire*; Brick in *Cat on a Hot Tin Roof*; Brutus in *Julius Caesar*; Iago in *Othello*; *The Odyssey*; *The Liquid Plain*; *Bus Stop*; *King John*; and *Richard III*, among others. Other theatres and productions include *Throne of Blood* (Brooklyn Academy of Music), *Manhatta* (Yale Rep), Iago in *Othello* (American Repertory Theatre), *All the Way* and *The Great Society* (Seattle Repertory Theatre), *Macbeth* and *Timon of Athens* (Chicago Shakespeare Theater), and *Hamlet* in *Hamlet* (Utah Shakespeare Festival, PCPA Theaterfest). Film: *Black Road*, *Redwood Highway*, *Walk-In*, *Shale*, and *Indigo*. Danforth received an MFA from University of Illinois and a BFA from Pacific Lutheran University.

**SCOTT COOPWOOD**  
**SHAD LEDUE**



Scott's Berkeley Rep credits include Lennox in *Macbeth* directed by Daniel Sullivan and featuring Frances McDormand and *It Can't Happen Here*, 2016. Regional favorites include the title roles in *Hamlet*, *Macbeth*, *Cymbeline*, *King John*, *Edward III*, and *Cyrano De Bergerac*; Iago in *Othello*; Edmund in *King Lear*; Angelo in *Measure for Measure*; Charlie in *The Scene*; Kippy in *Take Me Out*; Shylock in *The Merchant of Venice*; Jacques in *As You Like It*; Trigorin in *The Seagull*; Petruccio in *The Taming of the Shrew*; Brutus in *Julius Caesar*; Harry Brock in *Born Yesterday*; Brennan in *Frost/Nixon*; Edward in *Someone Who'll Watch Over Me*; Johan in *Groundswell*; and Apis in *Archduke*. Regional theatres include Arkansas Rep; Artists Rep; Capital Rep; San Jose Rep; Center Rep; Capital Stage; the Utah, Colorado, Orlando and Lake Tahoe Shakespeare festivals; Arizona Theatre Company; Sacramento Theatre Company; Marin Theatre Company; Portland Center Stage; TheatreWorks Silicon Valley; Seattle Shakespeare Company; Profile Theatre Project; Shotgun Players; San Francisco Playhouse; and Jewel Theatre Company, as well as work with the Toronto, Windsor, and Oregon symphony orchestras.

**WILLIAM THOMAS HODGSON**  
**DR. FOWLER GREENHILL**



William was a part of the original stage presentation of *It Can't Happen Here* at Berkeley Rep. He also appeared as Romeo in *Romeo and Juliet* and in Christina Anderson's *How to Catch Creation* (Oregon Shakespeare Festival); in *Calligraphy* (TheatreWorks); *Hunchback of Notre Dame* (La Jolla Playhouse); *El Henry* (San Diego Repertory); *An Octoroon*, *Gloria*, and Terrance Chisholm's *Hooded, Or Being Black for Dummies* (Mixed Blood Theatre); *Trufaldino Says No* (Shotgun Players); *Seussical the Musical* (Berkeley Playhouse); and *I Am My Own Wife* (Oakland Theater Project). He received his MFA from the University of California, San Diego, and is the founding Co-Artistic Director of the Oakland Theater Project.

**ANNA ISHIDA**  
**MARY JESSUP GREENHILL**



Anna originated the role of Mary Jessup Greenhill in the original 2016 production of *It Can't Happen Here* at Berkeley Rep four years ago. Other Bay Area productions include *The Importance of Being Earnest* (Aurora Theatre), *Macbeth* (California Shakespeare Theater), and *Mr. Burns: a post-electric play* at both American Conservatory Theater and The Guthrie Theater. Regional credits include the world premiere of *Moby-Dick: a musical reckoning* at American Repertory Theater. New York credits: *Henry VI Parts 1 & 2* at National Asian American Theatre Company (Drama Desk nomination) and *Trigger* (Leviathan Lab). Film: *I Am a Ghost* and *Bitter Melon*, both by San Francisco filmmaker H.P. Mendoza.

**DAVID KELLY**  
**BUZZ WINDRIP**



At Berkeley Rep, David was in *It Can't Happen Here*, *Hand to God*, and *Haroun and the Sea of Stories*. Favorite roles in 28 seasons at the Oregon Shakespeare Festival include Henry Condell in *Book of Will*, Major General Stanley in *Pirates of Penzance*, Nick Bottom in *A Midsummer Night's Dream*, Falstaff in *Henry IV* and *Merry Wives*, Wilbur Turnblad in *Hairspray*, Biff in *Death of a Salesman*, Benedick in *Much Ado About Nothing*, Benny in *Guys and Dolls*, and the title characters of *Humble Boy*, *The Imaginary Invalid*, *Timon of Athens*, and *Richard II*. Recently, he was seen as Schultz in *Cabaret* at Arizona Theatre Company and Elwood P. Dowd in the Guthrie Theater production of *Harvey*. For 15 years David has taught in the theatre department at Southern Oregon University.

**SHARON LOCKWOOD**  
**EMMA JESSUP/ADELAIDE TARR GIMMITCH**



Sharon has performed at Berkeley Rep for almost 35 years. Favorite credits include *Vanya and Sonia and Masha and Spike* (Bay Area Critic's Circle Award), *It Can't Happen Here*, *Culture Clash's Zorro in Hell*, *The Triumph of Love*, *Volpone*, *The Alchemist*, *Pentecost*, and *Caucasian Chalk Circle*. She has also appeared regularly at American Conservatory Theater, where her work includes roles in *Napoli*, *'Tis a Pity She's a*

*Whore, The Rose Tattoo, The Cherry Orchard*, and 15 seasons of *A Christmas Carol*. Other Bay Area credits include Aurora Theatre, California Shakespeare Theater, and many seasons playing the parks and touring with the San Francisco Mime Troupe. Sharon originated the role of Barbara in the world premiere of *Nickel and Dimed* under the direction of Bartlett Sher, which played at the Mark Taper in Los Angeles. Other regional credits include La Jolla Playhouse, Old Globe, San Diego Rep, Long Wharf Theatre, Milwaukee Rep, and the Alley Theatre in Houston, where last season she played Deirdre in *The Humans*. In 2016, Sharon was honored with a Lunt Fontanne Fellowship and participated in its Master Class at Ten Chimneys in Wisconsin. She received the Theatre Bay Area Lifetime Achievement Award in 2018, presented by Berkeley Rep's former Artistic Director Tony Taccone.

## EDDIE LOPEZ

DAVID GREENHILL/MR. DIMICK



Berkeley Rep debut. Other Bay Area credits include *The Unfortunates* at American Conservatory Theater in 2016 for which he received a Theater Bay Area Award nomination. In eight seasons with the Oregon Shakespeare Festival some of his

favorite roles include Father Mandin in *The Copper Children*, Corny Collins in *Hairspray*, Ernesto Del Rio in *Destiny of Desire*, Zeppo in *Animal Crackers*, and Frederic in *The Pirates of Penzance*, among others. Additional regional work includes Bert in *Mary Poppins* and The Dauphin in *Henry V* (Utah Shakespeare Festival), Spike in *Vanya and Sonia and Masha and Spike* (Denver Center), and Richard Foreman's opera *What to Wear?* (REDCAT, Los Angeles). New York credits include *She Calls Me Firefly* (NPTC), *Throne of Blood* (BAM), and *The Unfortunates* (Joe's Pub). Film/TV credits: *Madam Secretary* and *Redwood Highway*. Eddie received his BFA from the CalArts School of Theater. eddie-lopez.com

## ALEX LYDON

JULIAN FALCK



Alex's work at Berkeley Rep includes Julian in *It Can't Happen Here*, Ishmael 2 in Dave Malloy's *Moby-Dick* (The Ground Floor), and Ted/Leng in Lauren Yee's *Cambodian Rock Band* (The Ground Floor). Other favorite roles include Xander/

Seward/Jonathan in *Such Things As Vampires* (Peoples' Light, Philadelphia), Henry in Philip Kan Gotanda's *Sisters Matsumoto* (Center Rep), Belville in *The Rover* (Shotgun Players), Magistrate Tiger in *Where the Mountain Meets the Moon* (Bay Area Children's Theatre), and Monkey King in Frances Ya-Chu Cowhig's *410[GONE]* (Crowded Fire Theatre).

## TOM NELIS BUCK TITUS



Tom's Berkeley Rep credits include *It Can't Happen Here* and *Dear Elizabeth*. Broadway: *Girl from The North Country*, *Indecent*, *The Visit*, *Enron*, *The Caine Mutiny Court Martial*, and *Aida*. Off Broadway: The Public Theater, Ars Nova, The Pearl Theatre, New

York Theatre Workshop, Playwrights Horizons, Signature Theatre, Classic Stage Company, Theatre for a New Audience, Dance Theater Workshop, The Martha Graham Company, New York City Opera, Ripe Time, The Talking Band, Manhattan Theatre Club, En Garde Arts, BAM, Vineyard Theatre. International: Ahab in Laurie Anderson's *Songs and Stories from Moby Dick*, *Pearls for Pigs* with Richard Foreman, Dionysus with Tadashi Suzuki's SCOT Company, and *The Merchant of Venice* with The Royal Shakespeare Company. Tom worked with SITE Company for over 20 years, and with regional theatres throughout the country. Tom has received an Obie Award, the Eliot Norton Award, a San Diego Critics Ensemble Award, a Drama League nomination, and a Barrymore nomination. Tom received an MFA from UCSD.

## GRETA OGLESBY LORINDA PIKE



Greta made a big splash in the theatre community when she played the lead in Tony Kushner's *Caroline, or Change* at The Guthrie Theater in Minneapolis. Her performance was variously described as "ravishing," "indelible," "powerful," "magnificent," "heartbreaking," "brilliant," and "the best performance on a Twin Cities stage this year." Greta won the Ivey Award for that performance.

Greta's resume includes five seasons at the Oregon Shakespeare Festival; *Crowns, Burial at Thebes, Sunshine Boys*, and *Appomattox* at the Guthrie; *Gem of the Ocean* and *Amen Corner* at the Goodman Theatre in Chicago; and several plum roles at Penumbra Theatre, including *Piano Lesson, Ballad of Emmett Till*, and *Black Nativity*. Greta has recently published a book entitled *Mama N Nem... Handprints On My Life* (Kirkhouse).

## CHARLES SHAW ROBINSON FRANK TASBROUGH/ EFFINGHAM SWAN



Charles' work for Berkeley Rep includes the roles of the Father in Sarah Ruhl's *Eurydice* and Milton in Tony Kushner's *Homebody/Kabul*. Other favorite roles include Leonard in *Seminar* and Sorn in *Stupid F\*\*king Bird* (both for the San Francisco Playhouse);

Shag in *Equivocation* (Marin Theatre Company); Iago in *Othello* (California Shakespeare Theater);

and Henri in *Magic Fire*, directed by Jack O'Brien (Berkeley Repertory Theatre/Old Globe). Regional theatre credits include the title roles in *Hamlet* (Cincinnati Playhouse in the Park), *Pericles* (Centerstage, Baltimore) *Scaramouche* (The Empty Space Theatre, Seattle), and *Rime of the Ancient Mariner* (Word for Word, San Francisco). He was last seen in New York in the American premiere of Frank McGuinness's *Gates of Gold* at 59E59 Theaters. He was honored to be a part of *Public Enemy: Flint* (Unicorn Theatre) for and with the residents of Flint, Michigan. He trained at Juilliard.

## GERARDO RODRIGUEZ KARL PASCAL



Gerardo was last seen at Berkeley Rep as Pascal in *It Can't Happen Here*. He also appeared in *Seven Spots on the Sun* at (Cincinnati Playhouse), *Elemeno Pea* (Humana Festival), and *The Elaborate Entrance of Chad Deity* (Mixed Blood). His

select New York theatre credits include *Terra Firma* (The COOP); *Summer and Smoke* (Classic Stage Company); *Neighbors: A Fair Trade Agreement*, *Se Llama Christina*, and *Lucy Loves Me* (all at INTAR Theatre); *To the Bone* (Cherry Lane); *La Ruta* (Working Theater); and *Dramatis Personae* (Playwrights Realm). His television work includes *Elementary*, *The Blacklist*, *Blue Bloods*, *Shades of Blue*, *Search Party*, *Person of Interest*, and all *Law @ Order* shows. He can also be seen in films like *Blind*, *Misty Butten*, *The Artist's Wife*, *Cruzando*, *Winter of Frozen Dreams*, *Don't Let Me Drown*, *Last Night at Angelo's*, and *Fish*.

## CAROLINA SANCHEZ SISSY JESSUP



Carolina's work for Berkeley Rep includes the role of Sissy in *It Can't Happen Here* and Jessica in *Hand to God*. She also appeared in *Iowa* the musical as Amanda/Sister Wife at Playwrights Horizons, and Audrey in *Murder at the Gates by*

Steven Sater and Peter DuBois. Other favorite roles include Margie in *Milk Like Sugar* (Huntington Theatre), Rosalia/Maria understudy in the international tour of *West Side Story*, and Mayzie La Bird in *Seussical the Musical* (Roxy Performing Arts Center). She is currently obtaining her RN license in Miami, FL but will continue to perform for her patients daily.



## MARK KENNETH SMALTZ

R.C. CROWLEY/JOHN POLLIKOP



Mark is pleased to be reprising his role of Pollikop/et al at Berkeley Rep. Other regional credits include Seattle Rep, St. Louis Rep, Williamstown Theatre Festival, George Street Playhouse, Actors Theatre of Louisville, Center Stage

Baltimore, Hartford Stage, O'Neill Theatre Center. He has been honored to have worked with John Pasquin, Daniel Sullivan, Douglas Hughes, David Saint, Evan Yionoulis, Gregory Mosher, Mark Wing Davey, Mark Lamos, Jon Jory, Joanne Akalaitis, Liz Diamond, and Christopher McElroen. Mark has appeared on Broadway and film. New York credits include New York Shakespeare Festival, Vineyard Theatre, and Cherry Lane Theatre. He will be a regular in the upcoming Ben Stiller Untitled project for Apple TV. Other TV credits include *Inventing Anna*, *FBI*, *Jessica Jones*, *Manifest*, and *Law @ Order*.

## DAVID STRATHAIRN

DOREMUS JESSUP



David last appeared in Joe Dougherty's *Chester Bailey*, at American Conservatory Theater where prior to that he had performed in Wajdi Mouawad's *Scorched* and Glenn Berger's one-man piece, *Underneath the Lintel*. He recently

completed filming *Remember This: The Lesson of Jan Karski* for The Laboratory of Global Performance and Politics at Georgetown University, directed by Derek Goldman and written by Clarke Young. His work in film includes *Lincoln*, *Good Night and Good Luck*, and the recently released *Nomadland*. Since 2009 he has worked with the Theatre of War, which presents dramatic readings of classical Greek tragedies and contemporary plays which highlight critical social issues, with the goal of fostering empathy, compassion, and understanding.

## TONY TACCONE

ADAPTOR

Tony was the Michael Leibert Artistic Director of Berkeley Rep for over 20 years. During Tony's tenure as artistic director of Berkeley Rep, the Tony Award-winning nonprofit earned a reputation as an international leader in innovative theatre. In those years, Berkeley Rep presented more than 70 world, American, and West Coast premieres and sent 24 shows to New York, two to London, and one to Hong Kong. Tony has staged more than 40 plays in Berkeley, including new work from Julia Cho, John Leguizamo, Daniel Handler, Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, and Itamar Moses. He directed the shows that transferred to London, *Continental Divide* and *Tiny Kushner*, and three that landed on Broadway: *Bridge @ Tunnel*, *Wishful Drinking*, and *Latin History for Morons*. Prior to working at Berkeley Rep, Tony

served as artistic director of Eureka Theatre, which produced the American premieres of plays by Dario Fo, Caryl Churchill, and David Edgar before focusing on a new generation of American writers. While at the Eureka, Tony commissioned Tony Kushner's legendary *Angels in America* and co-directed its world premiere. He has collaborated with Kushner on eight plays at Berkeley Rep, including *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. Tony's regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, The Public Theater, and Seattle Repertory Theatre. As a playwright, he debuted *Ghost Light*, *Rita Moreno: Life Without Makeup*, *Game On*, written with Dan Hoyle, and *It Can't Happen Here*, written with Bennett S. Cohen. In 2012, Tony received the Margo Jones Award for "demonstrating a significant impact, understanding, and affirmation of playwriting, with a commitment to the living theatre." In 2018 he directed the revival of *Angels in America* at Berkeley Rep. In 2019 he directed and co-wrote (with John Leguizamo) the world premiere of *Kiss My Aztec!* at Berkeley Rep.

## BENNETT S. COHEN

ADAPTOR

Bennett is a graduate of Yale University's School of Drama and UC Berkeley. Bennett has worked in theatre, film, and television. His play *American Music* was chosen to be part of the National Playwrights Conference at the Eugene O'Neill Theater Center and has had numerous productions. His play *Tequila* was originally produced by the Eureka Theatre in San Francisco and has been published in *West Coast Plays #8*. Bennett has written extensively for film and television, working with such companies as Showtime, Paramount Television, Universal Television, and Fox International Productions, among others. He has adapted two novels for the screen, Jack Higgins' WWII-era thriller *Night of the Fox* and Roderick Thorpe's police drama *Rainbow Drive*. Most recently, Bennett wrote the feature film *The Last Voyage of Zheng He*. His book *The Zebra Murders*, written with Prentice Earl Sanders, is currently being adapted as a limited series by Seith Mann.

## LISA PETERSON

DIRECTOR

Lisa, formerly Berkeley Rep's associate director, returns to the Theatre, where she directed *Culture Clash (Still) in America*, *The Good Book* (co-written with Denis O'Hare), *Office Hour*, *Watch on the Rhine*, *It Can't Happen Here*, *The Madwoman in the Volvo*, *An Iliad* (also co-written with Denis O'Hare), *Mother Courage*, *The Fall*, and *Antony @ Cleopatra*. She directed Lauren Yee's *The Great Leap* at American Conservatory Theater last year. At Center Theatre Group, she recently directed Lynn Nottage's *Sweat* as well as Culture Clash's *Chavez Ravine* (2015 Ovation Award, Best Production), *Palestine*, *New Mexico*, and *Water and Power*, among other plays. A two-time Obie Award-winner, she has directed world premieres by Tony Kushner, Beth Henley, Naomi Wallace, Chay Yew, Luis Alfaro, Fernanda Coppel, David Henry Hwang, Stephen Belber, Jose Rivera, Ellen McLaughlin, Marlane Meyer,

Philip Kan Gotanda, Lisa Ramirez, John Belluso, Caryl Churchill, Janusz Glowacki, Cheryl West, and many others at theatres including New York Theatre Workshop, The Public Theater, Vineyard Theatre, Manhattan Theatre Club, Primary Stages, Guthrie Theater, Actors Theater of Louisville, Seattle Repertory, Berkeley Repertory Theatre, Arena Stage, the Alley, and McCarter Theatre Center. She was associate director at La Jolla Playhouse for three years and resident director at Mark Taper Forum for 10 years. She is currently working on a new version of her musical adaptation of Virginia Woolf's *The Waves*, music by David Bucknam and Adam Gwon (premiered at NYTW 1990 and New York Stage and Film 2018); *The Song of Rome* with Denis O'Hare, commission for the McCarter Theater; and *The Idea of Order* with composer Todd Almond, commissioned by Berkeley Rep, La Jolla Playhouse, and Seattle Rep.

## PAUL JAMES PRENDERGAST

SOUND DESIGNER & MUSIC

Paul was the composer and sound designer on the 2016 production of *It Can't Happen Here*, *Roe*, *Watch on the Rhine*, and *Culture Clash in America* at Berkeley Rep. His Broadway credits include *All the Way* and *The Great Society*. His regional credits include Oregon Shakespeare Festival (25 productions), La Jolla Playhouse, Guthrie Theater, Arena Stage, American Conservatory Theater, American Repertory Theater, Seattle Repertory Theatre, South Coast Repertory, Long Wharf Theatre, PlayMakers Repertory Company, Geffen Playhouse, People's Light, Hartford Stage, California Shakespeare Theater, Utah Shakespeare Festival, Alley Theatre, Asolo Repertory Theatre, Great Lakes Theater, and Arizona Theatre Company. He is a former ensemble member of Cornerstone Theater Company. His commercial and dance work includes extensive theme park and museum installations and multiple projects with Diavolo Dance Theater. His honors include Grammy and Drama Desk nominations, Broadway World, Ovation, Drama-Logue, Garland, Gregory, Footlight, and Gypsy awards. Paul's work as a singer/songwriter has appeared in films, on recordings, and in music venues nationwide.

## CHRIS WATERS

STAGE MANAGER

Chris (he, him, his) returns to Berkeley Rep after most recently working on last fall's *White Noise*. Chris has worked internationally with the Shanghai Children's Art Theatre, off Broadway at The Public Theater, and locally at American Conservatory Theater, Aurora Theatre Company, California Shakespeare Theater, The Curran Theatre, Magic Theatre, Santa Cruz Shakespeare, and Z Space. Favorite productions include *Harry Potter and the Cursed Child*, *The Great Leap*, *Office Hour*, *Ain't Too Proud — The Life and Times of the Temptations*, *Hand to God*, *King Lear*, *Orlando*, and *A House Tour of the Infamous Porter Family Mansion with Tour Guide Weston Ludlow Londonderry*. Chris holds an MA in theater management from UC Santa Cruz.

**In 1936, shortly after the novel's publication, Sinclair Lewis created a theatrical version of *It Can't Happen Here* which was produced by the WPA, opening simultaneously in theatres across the country. We at Berkeley Rep are delighted to now build upon that legacy by partnering with theatres to share this story for free with the widest possible audience. This play is a reminder of the power that we as citizens have to determine our elected officials, and a call to action to exercise that power at the polls.**

Broadcast Partners as of October 1, 2020  
 16th Street Theater, IL  
 ACT — A Contemporary Theatre, WA  
 Adams State University Theatre, CO  
 Alley Theatre, TX  
 American Conservatory Theater, CA  
 American Stage, FL  
 Arden Theatre Company, PA  
 Arena Stage, Washington, DC  
 Aurora Theatre Company, CA  
 Bag&Baggage Productions, OR  
 Bishop Arts Theatre Center, TX  
 Bruka Theatre Of The Sierra, NV  
 Capital Repertory Theatre, CA  
 Center Theatre Group, CA  
 Central Works, CA  
 Childsplay, AZ  
 Cinnabar Theater, CA  
 Columbia College Chicago Theatre  
 Department, IL  
 Cornell University Department of Performing  
 and Media Arts, NY  
 Contra Costa Civic Theatre, CA  
 Cottage Theatre, OR  
 Custom Made Theatre Co., CA  
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 Guthrie Theater, MN  
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 University, CA  
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 Washington, DC  
 Huntington Theatre Company, MA  
 Indiana Repertory Theatre, IN  
 International City Theatre, CA  
 Island Shakespeare Festival, WA  
 Jewel Theatre Company, CA  
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 Kent State University at Stark, OH  
 La Jolla Playhouse, CA  
 Lisbon Public Library, IA  
 Main Street Theater, TX  
 Marble Artstown Association, NY

Marin Shakespeare Company, CA  
 Marin Theatre Company, CA  
 Merced County Arts Council, CA  
 Michigan State University Department of  
 Theatre, MI  
 Minority Voices Theatre, OR  
 New Conservatory Theatre Center, CA  
 The New School College of Performing Arts, NY  
 Northlight Theatre, IL  
 Notre Dame Film, Television, and Theatre, IN  
 Oregon Contemporary Theatre, OR  
 Ozark Living Newspaper Theatre Company, AR  
 People's Light, PA  
 Philadelphia Theatre Company, PA  
 Phoenix Creative Collective, CA  
 Pittsburgh Public Theater, PA  
 Project Big Top, CA  
 Red Earth Theatre, AZ  
 Remote Theater, CA  
 Rivendell Theatre Ensemble, OR  
 Rogue Theater Company, OR  
 Roundabout Theatre Company, NY  
 Rutgers University-Newark, NJ  
 Saint Cloud State University, MN  
 Santa Clara University, CA  
 Santa Cruz Actors' Theatre, CA  
 Seattle Repertory Theatre, WA  
 Shotgun Players, CA  
 South Coast Repertory, CA  
 The State Theatre, CA  
 Stories on Stage, CA  
 Syracuse Stage, NY  
 Texas A and M, Commerce, TX  
 TheatreWorks Silicon Valley, CA  
 Trilogy Theater Group, CA  
 University of Oklahoma/Helmerich School of  
 Drama, OK  
 USC School of Dramatic Arts, CA  
 UC Merced, CA  
 UC Santa Barbara, Department of Theater and  
 Dance, CA  
 Very Little Theatre, OR  
 The Village Repertory Co., SC  
 Water Street Barn, MA  
 We Players, CA  
 Wellfleet Harbor Actors Theater, MA  
 Z Space, CA

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*It Can't Happen Here* is part of Rep On-Air, our new season of virtual programming that features the kind of innovative storytelling that speaks not only to our time, but also to the things we collectively crave. Stories of hope, compassion, and even connection. Please join us for our upcoming virtual shows, free with our Rep 7-Play subscription! Visit [berkeleyrep.org/onair](http://berkeleyrep.org/onair)

## HERSHEY FELDER A PARIS LOVE STORY

FEATURING THE MUSIC OF CLAUDE DEBUSSY  
WRITTEN AND PERFORMED BY HERSHEY FELDER  
DIRECTED BY STEFANO DE' CARLI  
BASED ON THE STAGE PLAY DIRECTED BY TREVOR HAY  
LIVESTREAM: SUNDAY, NOVEMBER 22, 5PM PT; VOD  
WILL BE AVAILABLE FOLLOWING THE BROADCAST  
THROUGH SUNDAY, NOVEMBER 29.

Piano Virtuoso and Actor Hershey Felder takes us on his own personal journey to Paris, live from where the story actually takes place as he explores the life and music of Impressionist composer Claude Debussy. In *A Paris Love Story*, Felder brings to life a visionary who proclaimed nature his religion—creating music of ravishing beauty, color, and compassion, from the sweeping “La mer” to the evocative “Prélude à l'après-midi d'un faune” and the mystical “Clair de lune.” Join us live for a journey through the magical City of Light and its music.

## PLACE/SETTINGS: BERKELEY

### DATES AND PLATFORM TO BE ANNOUNCED

Stories surround us everywhere, whether we can see them or not. Ten writers – including Eisa Davis, Daniel Handler, and Adam Mansbach – inspired by events in their own personal histories, take us on an aural adventure to specific locations around Berkeley. Audience members will receive a snail mailed surprise, lifting them out of the virtual realm and inviting them to explore the past hidden beneath the present.

## THE WAVES IN QUARANTINE: A THEATRICAL EXPERIMENT IN 6 MOVEMENTS

CONCEIVED BY RAÚL ESPARZA AND LISA PETERSON  
BASED ON A STAGE ADAPTATION OF  
VIRGINIA WOOLF'S *THE WAVES*  
BOOK BY LISA PETERSON  
MUSIC AND LYRICS BY DAVID BUCKNAM  
ADDITIONAL MUSIC AND LYRICS BY ADAM GWON  
DIRECTED BY LISA PETERSON  
DATES AND VIEWING PLATFORM TO BE ANNOUNCED

Featuring three-time Tony Award nominee Raúl Esparza, this exploration of Virginia Woolf's innovative novel *The Waves* is transformed into a digital experience for our current time. The story follows the lives of six friends from first memory to the end of life, while also tracking the progress of the sun through one glorious day. *The Waves in Quarantine* incorporates dazzling choral music, passages from the novel itself, real-life situations of actors in quarantine, exquisite visual imagery, and more to create a truly unique work of interdisciplinary art.

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