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,

Johanna Pfaelzer

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

*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
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.
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.

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

AVAILABLE ON DEMAND THROUGH NOVEMBER 8

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CAST
Elijah Alexander
Dana Edgeways/Bishop Prang
Philip Jessup
Shad Lede
Dr. Fowler Greenhill
Mary Jessup Greenhill
Buzz Windrip
Emma Jessup/Adelaide Tarr Gimmitch
David Greenhill/Mr. Dimick
Julian Falck
Buck Titus
Lorinda Pike
Frank Tasbrough/Effingham Swan
Karl Pascal
Sissy Jessup
R.C. Crowley/John Pollikop
Doremus Jessup

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

PRODUCTION STAFF
Chris Waters
Stage Manager
Katie Craddock
Script Supervisor
Lane Elms
Sound Supervisor
Michael Kelly
Sound Design Assistant
Amy Potozkin
Original Casting
Madeleine Oldham
Original Dramaturgy
Michael Suenkel
Original Production Stage Management
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 (Creatre); South Coast Rep: Taming of the Shrew (Petruchio) 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 Mullen); 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

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; Petruchio in The Taming of the Shrew; Brutos in Julius Caesar; Harry Brock in Born Yesterday; Brennan in Frost/Nixon; Edward in Someone Who’ll Watch Over Me; Johan in Ground swell; 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 Jewell Theatre Company, as well as work with the Toronto, Windsor, and Oregon symphony orchestras.

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 (Leijabian 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.

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 Tearrance Chisholm’s Hooded, Or Being Black for Dummies (Mixed Blood Theatre); Trufaldino Says No (Shotgun Players); Sensical the Musical (Berkeley Playhouse); and I Am My Own Wife (Oakland Theatre Project). He received his MFA from the University of California, San Diego, and is the founding Co-Artistic Director of the Oakland Theatre Project.

Sharon Lockwood
Emma Jessup/Adeleide 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
Where the Mountain Meets the Moon
Tiger in Belvile in 410
Frances Ya-Chu Cowhig's Gotanda's (Peoples' Light, Philadelphia), Henry in Philip Kan Copper Children School of Theater. eddie-lopez.com
She Calls Me Firefly (nptc), credits include (redcat, Los Angeles). New York What to Wear?
Ernesto Del Rio in Film/TV credits: Madam Secretary, Spike in Mary Poppins, Penzance
Taccone. by Berkeley Rep's former Artistic Director Tony Wisconsin. She received the Theatre Bay Area Houston, where last season she played Deirdre Milwaukee Rep, and the Alley Theatre in Globe, San Diego Rep, Long Wharf Theatre, regional credits include La Jolla Playhouse, Old San Francisco Playhouse); 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, Pears! 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 siti Company for over 20 years, and with regional theatres throughout the country. Tom has received an Obie Award, the Elliot Norton Award, a San Diego Critics Ensemble Award, a Drama League nomination, and a Barrymore nomination. Tom received an MFA from UCSD.

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).

Charlie's work for Berkeley Rep includes the roles of the Father in Sarah Ruhl’s Euridyce and Milton in Tony Kushner’s Home-body/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/Old Globe), 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: Flirt (Unicorn Theatre) and with the residents of Flint, Michigan. He trained at Juilliard.

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 Button, The Artist’s Wife, Cruzando, Winter of Frozen Dreams, Don’t Let Me Drown, Last Night at Angelos, and Fish.

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.

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/Jonathan in Such Things As Vampires (Peoples’ Light, Philadelphia), Henry in Philip Kan Gotanda’s Sisters Matsumoto (Center Rep), Belvie 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).

Gerardo Rodriguez:

KARL PASCAL

GERARDO RODRIGUEZ

Sissy Jessup

CAROLINA SANCHEZ

Sissy Jessup

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Greta Oglesby:

LORINDA PIKE

GRETA OGLESBY

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Geraldo Rodriguez:

CAROLINA SANCHEZ

KARL PASCAL

GERARDO RODRIGUEZ

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Eddie Lopez:

DAVID GREENHILL/MR. DIMICK

EDDIE LOPEZ

DAVID GREENHILL/MR. DIMICK

Eddie received his BFA from the CalArts School of Theater. eddie-lopez.com

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Tom Nelas:

BUCK TITUS

TOM NELIS

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, Pears! 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 siti Company for over 20 years, and with regional theatres throughout the country. Tom has received an Obie Award, the Elliot Norton Award, a San Diego Critics Ensemble Award, a Drama League nomination, and a Barrymore nomination. Tom received an MFA from UCSD.

Greta Oglesby’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).
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 Theatre, and Cherry Lane Theatre. He will be a regular in the upcoming Ben Stiller Untitled Theatre, and Cherry Lane Theatre. He will be a regular in the upcoming Ben Stiller Untitled Theatre, and Cherry Lane Theatre. 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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.
GET OUT THE VOTE

REGISTER TO VOTE, CHECK YOUR REGISTRATION STATUS, LEARN MORE ABOUT EARLY VOTING OR VOTE BY MAIL, SEE WHAT WILL BE ON YOUR BALLOT, SIGN UP AS A POLL WORKER AND MORE!

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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.

No matter your location, Berkeley Rep’s School of Theatre has class offerings for both kids and adults ranging from Beginning Acting, Beginning Improv, to Self-Tape Mastery and more. Visit https://berkeleyrep.org/school for dates, prices, and availability.

JOIN US THIS FALL FOR VIRTUAL PROGRAMMING AND CLASSES!

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.

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.

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.

TRANSFORM YOUR HOME TO THE STAGE
DISCOVER BERKELEY REP’S SCHOOL OF THEATRE WITH OVER 30 ONLINE FALL CLASSES AVAILABLE NOW!

No matter your location, Berkeley Rep’s School of Theatre has class offerings for both kids and adults ranging from Beginning Acting, Beginning Improv, to Self-Tape Mastery and more.

Visit https://berkeleyrep.org/school for dates, prices, and availability.

BECAUSE WE NEED GREAT STORIES RIGHT NOW, YOUR SUPPORT IS MORE IMPORTANT THAN EVER.
DONATE TO BERKELEY REP’S RESILIENCE CAMPAIGN TODAY.

OUR STORY DEPENDS ON YOU
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