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2016-17 • ISSUE 1

IT CAN'T HAPPEN HERE





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Editor
Karen McKeivitt

Art Director
Nora Merezicky

Graphic Designer
Cynthia Peñaloza

Writers
Katie Craddock
Rachel Hull
Anthony Jackson
Sarah Rose Leonard
Nora Merezicky
Madeleine Oldham
Julia Starr

Contact Berkeley Rep
Box Office: 510 647-2949
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Together we'll go far



PROLOGUE

from the Artistic Director



Imagine you're reading a letter from me that names a specific politician who is running for President. Imagine me describing the tactics that person is using to re-define the American political landscape: tactics such as inciting terror and hate-mongering and bullying the opposition. I can't do that, of course. I work for a not-for-profit organization that is forbidden, by law, to take political positions. (Except, of course, in the work we produce and the culture we create.) As artistic director, I can't go public with any of my personal political opinions because it might be interpreted as the "views of the organization." Which would be bad. Very bad indeed.

But there's nothing to stop you from imagining my opinion. After all, you came to see *It Can't Happen Here*, our adaptation of Sinclair Lewis' famous novel published in 1935. Lewis, for his part, was a student of history and American political pathology. He was paying attention to the populist appeal of Huey Long and zealous followers of Father Coughlin. He studied capitalism, understood its commitment to inequality and the fundamental disconnect between our economic system and democracy. He saw the appeal of fascism in Italy and Germany and tried to imagine an American counterpart. The novel ends up combining real history with melodrama, romance, and satire to create a story that seems both fantastical and true, impossible to believe and yet shockingly on point.

The parallels to our own time are quite real. Demagogues, then and now it seems, have remarkably similar strategies. They wrap themselves in the guise of "authenticity," taking on personas as truth tellers whose speech is riddled with vitriolic sloganeering and furious hectoring to turn their constituents into avenging furies. But Lewis makes it clear that the personality of the demagogue is not the real issue; poverty, fear, and ignorance are what make us vulnerable to authoritarianism, and his larger vision of America is breathtakingly relevant on a host of levels.

And so here we are. Doing a play that feels like something more than a play. About fictional events that Lewis described over 80 years ago that suddenly feel like a warning to those of us living today. A warning that we take nothing for granted. That we learn from our history as we try to embrace the present struggle. And as you watch, I trust you will form your own opinion on these matters, since our lives and future are dependent on the outcome of debates that are currently raging in our streets.

As for my own opinion, grab me the next time you see me if you want further explication. But don't ask me to predict the future. Hell, I thought George McGovern was going to beat Richard Nixon in '72.

Sincerely,

Tony Taccone

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Paul Heppner
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Susan Peterson
Design & Production Director

Ana Alvira, Robin Kessler,
Shaun Swick, Stevie VanBronkhorst
Production Artists and Graphic Design

Mike Hathaway
Sales Director

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Brett Hamil
Online Editor

Jonathan Shipley
Associate Online Editor

Jonathan Shipley
Ad Services Coordinator

Carol Yip
Sales Coordinator

encore
media group

Paul Heppner
President

Mike Hathaway
Vice President

Genay Genereux
Accounting & Office Manager

Sara Keats
Marketing Manager

Ryan Devlin
Business Development Manager

Corporate Office

425 North 85th Street Seattle, WA 98103
p 206.443.0445 f 206.443.1246
adsales@encoremidiagroup.com
800.308.2898 x105
www.encoremidiagroup.com

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PROLOGUE

from the Managing Director



Nonprofit theatres, as we know them today, began to emerge in communities across the country late in the 1950s and early '60s. Among the values they shared was a passion to produce work, outside of New York, that spoke with urgency to issues of their times. Having established homes in cities as diverse as Cleveland, Dallas, Milwaukee, San Diego, and Oklahoma City, theatres set about reimagining classics to reflect the current political climate, and they produced new work that reflected the concerns of their day.

Berkeley Rep and American Conservatory Theater were among the wave of theatres founded in the '60s, spurred on by the establishment of the National Endowment for the Arts and a series of transformative grants from the Ford Foundation. Thanks to the GI Bill that minted a generation of college graduates and an economic explosion that provided some disposable income and leisure time, the environment was ripe for the kind of reflection and intellectual ambition that fed a cultural expansion from which we all benefit to this day.

But the roots of the cultural riches that we enjoy today were inspired by the brief flowering of a national artistic sensibility that was fed by the remarkable social engineering experiment of the Work Projects Administration, the WPA, in the 1930s. And the concept of a theatre that speaks to issues of public concern, that tells stories that, while remarkable, may not always be commercially viable, morphed into what is now our national network of nonprofit theatres with homes in communities both large and small across this country. The hundreds of nonprofit regional theatres located nationwide are, truly, our national theatre.

In 1935, when Sinclair Lewis wrote his terrifying *It Can't Happen Here*, he was immediately asked to adapt it for the stage, and the production was licensed (for free) to theatres across the country. Within a year, the play had been translated into the languages of America's expansive immigrant community and was produced in 21 theatres in 17 states. It was a crazy and wonderful project.

Not only have we, like Lewis, gone into overdrive to produce a new adaptation of *It Can't Happen Here*, but with timely help from our friend, Rodgin Cohen, we have found partners across the country, in colleges and professional theatres, where on October 24, the play will be read in the large and small towns of America. We'll be recreating that original "town hall" reading that was the brainchild of the WPA.

Here we are today, so proud to have revived Lewis' cautionary tale. And so proud to stand on the shoulders of all those theatres and artists who first produced this play under the aegis of the WPA's Federal Theatre Project. And so proud to be part of a tradition that demands that we fully engage, and ask our audience to fully engage with us in one of the most urgent issues of our time.

Warmly,

Susan Medak

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Directed by Emma Rice
In association with Kneehigh and Birmingham Repertory Theatre
Main Season · Roda Theatre
American premiere · Dec 2, 2016–Jan 15, 2017



HAND TO GOD

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Directed by David Ivers
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Directed by Bill Rauch
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“That’s the thing.”

Tapping into America’s collective memory

BY NORA MERECICKY



Above Scenic Artist Lassen Hines paints a backdrop
Below Three of the original National Parks posters

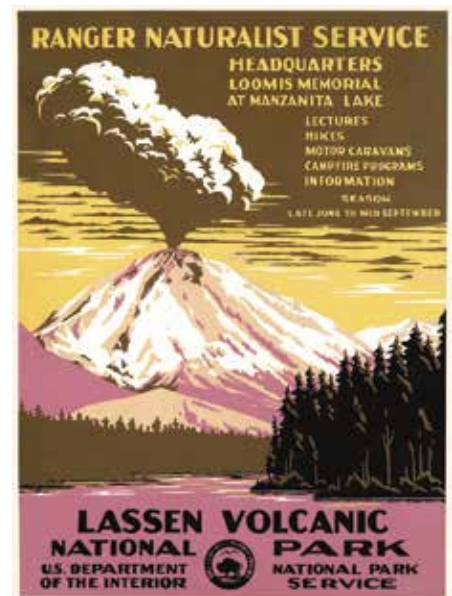
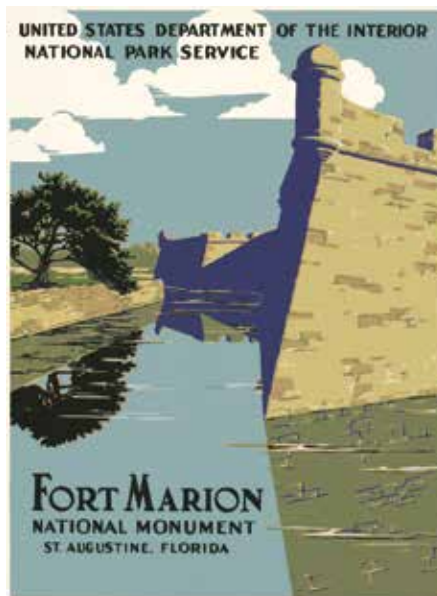
Designing a big, sprawling play like *It Can't Happen Here* can be overwhelming. The story spans 33 specific locations, ranging from indoor to outdoor, from living room to prison, from crowded rally to quiet study. How does one manage the furniture, the trees, the costumes, the sheer amount of *people* required to create the world of Fort Beulah, Vermont in 1936? Not to mention the wealth of visual artifacts and styles from the 1930s and '40s one might reference in order to transport the audience back to that time. Scenic Designer Rachel Hauck took a tried-and-true yet equally complex approach: less is more.

“When Tony and Bennett started to work on the adaptation they were very clear about not needing those locations to be specifically rendered,” says Rachel. “What we needed was an environment that was evocative of the world of the play. When you’ve only got one thing to represent an entire environment you have to find the perfect thing that really gets you to that world simply—something that people recognize deep in their bones for whatever reason—and then be able to move on from it just as quickly.”

Key set pieces that function in this way include three large hand-painted backdrops, two of which were inspired by the iconic graphic style of the

National Parks posters. Described by Rachel as “classic Americana,” this style was developed by artists employed by the Work Projects Administration as part of President Roosevelt’s Depression-era New Deal. Rachel shared that she and Director Lisa Peterson “had traveled to Acadia National Park recently and had seen those posters, which they still sell at the National Park bookstore, and between the two of us we realized ‘That’s the thing. That’s the thing.’ Those iconic images could beautifully evoke that place and time.”

Further research revealed to Rachel and Berkeley Rep’s scenic artists a serendipitous connection to Berkeley: the





Artist Chester Don Powell working on the original National Parks posters at Western Museum Laboratories in Berkeley

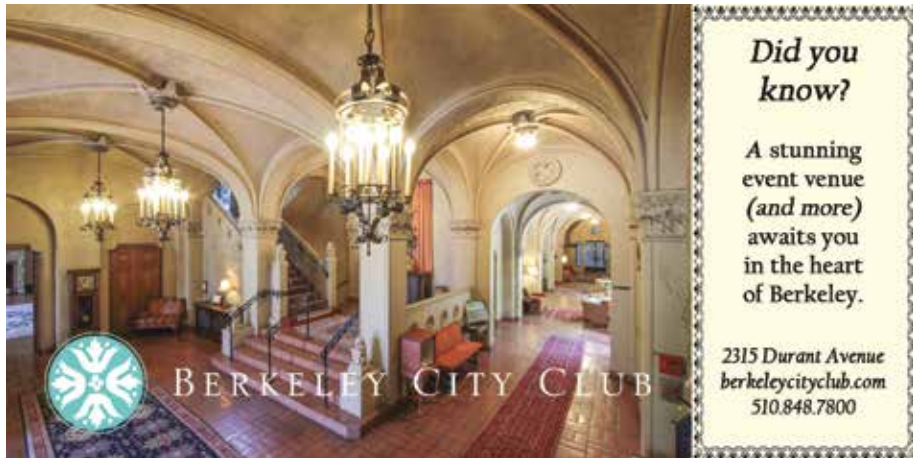
14 original poster designs were printed at Western Museum Laboratories on the UC Berkeley campus between 1938 and 1941. Local artist Chester Don Powell is believed to have been the designer, in collaboration with screen printer Dale Miller. After the war, the posters were lost and forgotten for decades until seasonal park ranger Doug Leen discovered an original print hanging in a barn at Grand Teton National Park. Doug went on to spearhead a search for original prints all over the country (only 43 have been found), and collaborated with artist Brian Maebius to produce over 25 more poster designs in that cherished “WPA style.”

“All the artists working in Berkeley Rep’s scenic studios are thrilled to be painting these gigantic backdrops, particularly because these classic images trace part of their lineage to Berkeley,” says Scenic Charge Artist Lisa Lázár.

Much like a story written over 80 years ago can feel more relevant than ever, Rachel has tapped into a visual language that conveys a similar timelessness. “The uncanniness of Sinclair Lewis in 1935 and how completely spot-on relevant it is to the conversation we’re having right now in America is incredible,” Rachel says. “So this familiar image, this is a great way for us to be watching a situation that could be today but be reminded that it’s the past.”

Watch a video on how our scenic artists created the backdrops at berkeleyrep.org/ichhvideo

To learn more about the Berkeley connection to the National Parks posters, visit berkeleyrep.tumblr.com



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Teen Council goes to Washington

BY ANTHONY JACKSON AND RACHEL HULL

This past June, Berkeley Rep sent six students (Lucy Curran, Bridey Caramagno, Carmela Catoc, Fiona Deane-Grundman, Genevieve Saldanha, and Maya Simon) from our Teen Council along with staff members to Washington, D.C. for the annual Theatre Communications Group (TCG) Conference. Teen Council is one of the key programs led by the Berkeley Rep School of Theatre to make theatre accessible to teens around the Bay Area.

In addition to meeting with other teen groups from across the country, the teens met with their congressional representatives, witnessed the first-ever sit-in on the Congress floor, took part in a late-night protest, attended speeches from world-class artists, and participated in discussions alongside theatre-makers from all over the world. These young artists came away with tools to transform themselves into arts advocates. Read, in their own words, what they took away from this unique experience.

To learn more about the School of Theatre's teen programs, visit berkeleyrep.org/school.

Above Maya Simon, Genevieve Saldanha, Lucy Curran, Carmela Catoc, Fiona Deane-Grundman, and Bridey Caramagno in front of the Capitol

“Being in our nation’s capital at such an influential time was especially powerful. While we were in town, there was also a huge debate in Congress surrounding our nation’s gun laws. A powerful sit-in on the floor of the House of Representatives occurred, and we had the privilege to listen to state representatives speak outside the Capitol Building during a late-night protest. It was surreal to be on the steps of the United States Capitol Building and watch as people protested for change.”

—**Bridey @ Fiona**

“Attending this conference would not be possible without help from the amazing development department at Berkeley Rep and supporters like you. We worked with the department to create a fundraising campaign. Our campaign included fundraising events, selling concessions at our Teen One-Acts Festival, letters to friends and family members, and creating a video request for donations using a GoFundMe page, all while the development team applied for grants to help us.”

—**Genevieve @ Carmela**

“We were also honored to meet Representative Paul Tonko, whose impromptu speech on the Second Amendment was so powerful most were in tears. It was amazing to see our public officials fighting to protect and represent us, and it filled me with so much gratitude to see so many people united to promote justice and safety.”

—**Fiona**

“One of my favorite seminars I attended was called Queer Movement. This acted as a safe space for queer folk and allies to discuss experiences in the theatre world surrounding queerness. A solution that came up was the idea of giving a sensitivity training. These kinds of trainings can help prevent inappropriate remarks, disrespect about queer issues, and so much more. This idea has inspired me so much that some other Core Council members and I are planning a sensitivity training for our fellow council members. When school starts up again I’m also going to collaborate with my school’s Gay-Straight Alliance to plan a sensitivity training for my school. I feel motivated to do it any way possible.”

—**Bridey**

“Arts advocacy has always been a part of Teen Council, with one of the five teen committees focused on advocacy. However, it can be difficult as a teenager to see our direct impact, especially on such a bureaucratic level. Our Hill visits were the first time, at least for me, where an adult told me that my point of view was needed to create change.”

—**Lucy**

“The TCG Conference proved to be an amazing experience and has empowered me to implement many of the things I have learned in our Teen Council programs and even in my school. I’ve learned that I want to expand the opportunities for teens to share their talent and raise awareness about the importance of art.”

—**Carmela**

“I had the opportunity to attend an Intergenerational Leaders of Color discussion. This discussion strived to create a safe space to address the issues of race and culture awareness and equity in professional theatre. Since many of the people who participated in the workshop were much older, I gained many new perspectives of what could be done around the issues. Many of the ideas that came up centered around creating theatre that reflected our shared experiences while empowering minority communities.”

—**Genevieve**

“The conference itself emphasized creating a stronger and more inclusive professional theatre community. We were broken into affinity groups by gender, sexuality, race, and professional and/or educational affiliations to discuss each group’s unique experience. As a student, I spent most of the time observing as experienced professionals discussed issues like how to put more women and minorities in positions of power and how to curate a diverse season that highlights both minority experiences and minority playwrights. Again, though smaller scale than the United States government, these were still macro-level discussions for me. I’m translating the information that we learned into how to improve Teen Council. What could I, as a member of the core student leadership team, do to ensure that the program where I spend so much time and feel so comfortable at can be a safe space for all teens to experience art and enact change?”

—**Maya**



REPORT

Left A 1936 production of *It Can't Happen Here*
Right Hallie Flanagan, director of the Federal Theatre Project

Theatre as civic dialogue: A short history of American regional theatre

BY JULIA STARR

At Berkeley Rep, we believe that theatre can act as a powerful tool for comprehending the complexity of social issues and for finding empathy—an idea that is far from new. Though nonprofit theatre's focus on community engagement runs all the way back to the Federal Theatre Project in the 1930s and through the regional theatre boom in the 1960s, patterns of funding have since shifted to place a greater importance on community support and involvement. Nonetheless, the legacies of the Federal Theatre Project and the regional theatre movement live on in resident theatres today through the deeply rooted belief that theatre can be a powerful channel for civic discourse.

As a subdivision of President Roosevelt's Work Projects Administration created primarily to give jobs to unemployed artists during the Great Depression, the Federal Theatre Project (FTP) reimagined theatre in America, to quote its leader Hallie Flanagan, "not merely [as] a decoration but [as] a vital force in our democracy." With ambitious breadth, the FTP funded the production of affordable (if not free) theatre across the country, enlisting locals to do most of the work. Though the FTP's administrative offices in Washington had little artistic sway over the work done by the theatre organizations under its auspices, productions often showcased issues of regional injustice and intolerance in contemporary American life and inspired community conversation on national issues.

In the words of Hallie Flanagan, "If this first government theater in our country had been less alive it might have lived longer." Under fire from accusations that work supported by the FTP amounted to left-wing propaganda, Congress cancelled funding for the project in June 1939, leaving thousands of Americans unemployed and many works unproduced. Nonetheless, the FTP had succeeded in developing a national

theatre audience of about 25 million (a quarter of the nation's population) that had not existed before. Though the project cost less than a single battleship, the FTP used theatre to encourage civic dialogue among the masses by staging works, both informative and entertaining, that could be enjoyed by the average American.

In the decades following the FTP's closure, theatre returned to being primarily an amusement for the elite, centered almost exclusively in New York or "on the road" through touring New York productions. In the 1960s, however, this changed dramatically. In 1962, the Ford Foundation approved a \$9 million grant to strengthen regional theatres nationwide. In Ford's footsteps, President Johnson established the National Endowment for the Arts in 1965 to provide federal subsidies to arts institutions.

"The federal support for the arts that came from the NEA was seen as a validation that the entire country was interested in supporting art and reflected a liberal ethos that placed value on local culture and community," says Berkeley Rep's Michael Leibert Artistic Director Tony Taccone. Out of this financial support, a group of inspired individuals driven by the anti-establishment sentiment of the 1960s and the desire to do work that did not fit into Broadway's commercial framework laid the groundwork for the development of regional theatres around the country, with missions and artistic visions that reflected the spirit of their communities. Within several years, theatre in America evolved from simple entertainment to a community-driven activity, in which the public could enjoy locally produced theatre (mostly classics) in their own neighborhoods.

Over the years, Berkeley Rep has found vigor from our community. A testament to the time and spirit of Berkeley Rep's founding in 1968, the first theatre on College Avenue

boasted a peace sign on its chimney and aspired to be the “artistic crown jewel of Berkeley,” according to former resident director Richard E.T. White. The Theatre has grown significantly since those days, but our community focus remains at the core of the artistic work we do and engagement programs we host. As Tony says, “Our location in Berkeley gives us an opportunity to present work that is challenging, with a supportive audience that thinks unconventionally and is willing to engage with narratives different from their own.”

To encourage community engagement, we regularly hold post-show discussions with the cast and Page to Stage Q&A events with creative team members so that the community can learn more about the theatrical process and voice their opinions. As a part of our robust education programs, we invite around 2,000 middle and high school students to deeply subsidized matinees followed by post-show discussions. For many, this is the first live theatrical production they see. Such events, especially with students, are as much a learning experience for us as they are for the participants. We love hearing how the work resonates with our community.

Though our community focus remains strong in the vibrant East Bay, the days of full federal support of civic dialogue through theatre are no longer. While foundation and government support still help underwrite our operations, the bulk of our support comes from our community through contributions to the Theatre’s Annual Fund. We remain ever grateful to our donors who make productions like *It Can’t Happen Here* possible and help to continue civic engagement in our community.

Why your support matters

As a not-for-profit theatre, we count on our community of individuals, foundations, and corporations that support Berkeley Rep each season. With ticket revenues making up just 60 percent of our budget, it is the support of our donors that allows us to continue our rich tradition of producing exceptional theatre and attracting world-class artists to our hometown.

Help Berkeley Rep keep ticket prices accessible for the entire community — from students to seniors, and everyone in between — while providing free and low-cost educational outreach programs for our local schools. With your support, we can keep producing the adventurous, thought-provoking, and entertaining theatre that you love.

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THE ORIGIN STORY

We're beginning a new feature in our programs this season which aims to shed some light on how our shows find their way to Berkeley Rep. Every production has a unique path to our stage, and we thought it might be interesting to share a little bit about how they got here.

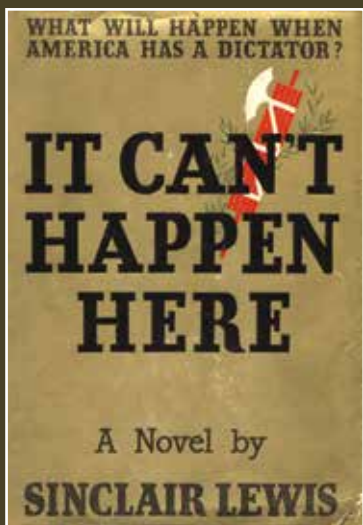
Through a series of circumstances, we found ourselves very late in the season planning process without a season opener. This presented a fantastic opportunity to work in a different way—i.e., fast and furious. Normally new plays live in the pipeline for years, taking their time to develop and evolve at their own pace.

The artistic staff pitched idea after idea and titles ricocheted among us at a frantic pace. Michael Leibert Artistic Director Tony Taccone says, “[Associate Director] Lisa Peterson sent me an extremely long text with about 30 titles on it all dealing with some aspect of American politics because the election was looming. *It*

Can't Happen Here stuck to the wall like spaghetti and we kept coming back to it.”

Then we found out there was already an existing stage adaptation and the stars seemed to be aligning. Lisa, on a whim, had googled the phrase “it can't happen here” because it had been resonating in her mind, but she says, “I had no idea about the novel or the Federal Theatre Project history. I was amazed—there's this Sinclair Lewis novel, there's this history of it being a theatrical event, my God!”

It soon became clear that the 1930s adaptation was in desperate need of updating, rendering it unusable for our purposes. A new adaptation was needed. You can read more about the development process in the interview with Lisa, Tony, and co-writer Bennett Cohen, but suffice it to say the chance to respond swiftly to the current political climate we find ourselves in proved irresistible, and the rest, as they say, is history.



OUTSTRIPPED AN INTERVIEW WITH TONY

In July, Berkeley Rep's Ground Floor held a workshop of *It Can't Happen Here* to revise the script and stage sections of the play. Literary Manager Sarah Rose Leonard grabbed Director Lisa Peterson, Michael Leibert Artistic Director and Playwright Tony Taccone, and Co-writer Bennett Cohen before a packed rehearsal day to discuss what it's like to adapt a novel into a play at breakneck speed and why this particular story feels so urgent.

Sarah Rose Leonard: *It Can't Happen Here* was adapted into a play in 1936. Will you talk about why we aren't producing 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.



Bennett Cohen, Lisa Peterson, and Tony Taccone work on the script before a rehearsal

BY REALITY: TACCONE, BENNETT COHEN, AND LISA PETERSON

BY SARAH ROSE LEONARD

Lisa Peterson: Last night I was reading the chapter in the Hallie Flanagan [director of the Federal Theatre Project] book, *Arena*, about this. It's hilarious. We think we're working fast! They worked faster. Sinclair Lewis was holed up in a hotel room with his writing partner. They had all those productions already in process and waiting for the script — like, "Where is the third act!?"

TT: He had also never written a play. I was thinking, "I don't like this at all, but maybe *somebody* likes it." I called Lisa and she said, "Oh dear. This is not good." The world came crashing down.

LP: I thought we couldn't do it. That we'd just have to move onto the next idea.

TT: So that's when we went back and read the book and got really excited.

LP: Because the book has so much wit and detail and —
Bennett Cohen: So much breadth.

TT: It's got vision. It's a vision of America based on careful study and informed intelligence that embraces economic, political, and social theory.

Tony, how did you decide to do the adaptation yourself?

TT: It was a moment of complete arrogant desire. It was a bit mad, but it was so exciting, because we usually take a lot of time to prepare for shows. We're not used to this kind of, "Oh, can we make deadlines in two months?"

LP: Which is why the theatre is not often the fastest art form to respond to history happening around us. This is a really rare case of making the decision to respond to a moment we are experiencing in this country.

TT: A lot of our colleagues said, "How can you do this?" because season planning usually requires time and advanced notice. It was happenstance and arrogance and love and desire and passion.

How did Bennett come to the project?

TT: Bennett was an undergraduate at Cal when I was a graduate student. I directed a play of his —

BC: — about 40 years ago. Then we worked on other projects over the years.

TT: We'd been working on an adaptation of a great cult

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film. But then *It Can't Happen Here* came up, and we thought, “Hey, forget about that movie; let’s talk about this!”

BC: The material feels connected to my personal history because my father was blacklisted. He was an electrical engineer with the Radio Corporation of America and was a union activist. He was also a member of the communist party.

How would you describe your collaborative process so far?

BC: When Tony and I came into this workshop, we had certain ideas of what was working and what was not. Then Lisa came in...

TT: She gave us four pages of notes on the first day. She’s not afraid to express herself. It’s efficient.

LP: I think that culture of “be direct” comes from you, Tony. I wouldn’t necessarily be this direct in another situation. I do admire that about you, and Berkeley Rep. This is a no-nonsense, just say what you think culture.

BC: That’s the only way to work fast.

LP: Yesterday you were writing, and I was trying some staging in front of you, which is not easy to do. But it felt okay, because when you can get the room focused on the thing we’re making—that’s when, as a director, you can let go of your own ego—because we know we’re trying to make this complicated, delicate building. This building is made up of Sinclair Lewis’ great voice, what was happening in the country in 1935, and what’s happening in the country now. We’re all trying to bring our best tools and make this thing fly.

TT: I also have to say—we got an Edgerton grant, which has been fantastic, because it’s what has made this workshop possible. I mean, the fact that we’re able to have a week to spend on the text and be able to try radical things a month before we go into rehearsal! We would be under a different kind of pressure in the rehearsal hall because the awareness of having to finalize decisions would have been more pressing.

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?”

LP: 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: Whatever’s going to happen onstage will be outstripped by reality. No matter what, it’s not the same historical moment and this is a piece of fiction. So, the excitement of getting past that and committing to a play that is more about America—

LP:—and the difficulties of democracy—

TT:—yes, about the challenges of democracy, and how people endure and recreate their lives in the face of enormous fear.

BC: I think what happened last night is as much part of the parallel—

LP:—five cops got shot in Dallas—

BC:—and two African American men were shot in the days before by cops and captured on video—that is as much part of the parallel as the political scene is. It is all a manifestation of fear.

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. Each step of the way, Doremus is surprised. He’s smart but not realistic.

BC: He’s faced with an imperative in the story that he’s never been faced with.

TT: Well, he’s forced into it. He’s forced into it the way we are all going to be forced into it.

LP: There’s a political education; that’s what you’re watching.

“THE ONLY
THING WE HAVE
TO FEAR IS
FEAR ITSELF:”

THE POLITICAL CLIMATE OF *IT CAN'T HAPPEN HERE*

BY SARAH ROSE LEONARD

Sinclair Lewis wrote the novel *It Can't Happen Here* in 1935, amidst worldwide economic and political upheaval. The Nazis were increasingly isolating the Jews from their German peers. Benito Mussolini had invaded Ethiopia to expand his empire. Conflicts between the left and right political factions were growing in Spain. The U.S. fervently sought to stimulate the economy and put its unemployed population back to work. In the midst of it all was the novelist Sinclair Lewis — a sharp chronicler of the American milieu and the first American to win a Nobel Prize in Literature. He wrote *It Can't Happen Here* in response to the turmoil of the moment: the novel imagines what would happen if fascism sprung up in America. At the time, the thought was scarily credible.

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On October 29, 1929, the stock market crashed. People felt the crash's impact not only on the home front, but also around the globe as international trade fell by roughly 30 percent. Some economies started to recover by the mid-1930s, but for most countries the Great Depression, the longest-lasting economic downturn in the history of the Western world, lingered until World War II. Many nations experienced severe unemployment; in the U.S. it exceeded 20 percent at the worst point of the crisis. The deep, prolonged depression shook people's faith in existing economic and political systems. Hardship created a culture of anxiety and fear that fueled the rise of military dictatorships in Latin America and extremist political movements in Europe. By the time 1935 came around, fascism had emerged as a legitimate political ideology.

Fascism, a far right-wing authoritarian and nationalist system of government controlled by a dictator, took root most strongly in Italy, Spain, and Germany. The term itself originated with Italian dictator Benito Mussolini, who founded the first Fascist Party. While these governments looked different in each country, they shared three central tenets: intolerance of political disagreement, belief in violence as a necessary element in society, and intense zeal for the motherland. Fascism's growth was aided by a wounded national pride in the wake of World War I that contributed to populations eager to believe in their countries again.

Fear of **communism**, generally defined as a political theory invented by Karl Marx that advocates for collective ownership of the means of production and the obliteration of social class, also fueled fascism's rise. In the 1930s, the communist Soviet Union (the USSR) sought a global revolution. Communism's rejection of private ownership threatened elites who enjoyed great power in their countries and were terrified by the prospect of a Russian takeover. Their paranoia was fueled by the fact that communism extended beyond Russia — it was an international movement, grown out of progressive labor movements in various countries.

These dynamics gained steam relatively quickly. By 1935 the Nazis firmly held power and implemented the Nuremberg Laws, stripping Jews of their civil rights as German citizens. These new laws affected Jews at every turn: they couldn't date Germans, weren't allowed to vote, were expelled from the army, weren't admitted to municipal hospitals, and much more. They were increasingly isolated, enabling Germans to practice further bigotry and violence.

That same year in Italy, Mussolini exhibited his military prowess by leading a notably brutal and ruthless invasion of

Ethiopia, one of the few independent states in a European-colonized Africa. The war substantiated Italy's imperialist ambitions and aggravated tensions between fascist states and Western democracies. The displaced Emperor of Ethiopia, Haile Selassie, criticized the world community for not taking action. He famously said, "It is us today. It will be you tomorrow."

In Spain, conflicts between the left-wing Republicans and right-wing Fascists were growing. Government restrictions on workers' rights sparked protests among agriculture and industrial workers, some of which erupted into violence. In 1936, General Francisco Franco led a coup and plunged the Spanish people into a civil war, one of the bloodiest wars in their country's history. Fascist Italy and Nazi Germany aided Franco, in a precursor to World War II allegiances. Franco won — and ruled Spain with an iron fist for 36 years.

The United States viewed Europe's mounting violence with fear, but remained ambivalent on the subject of fascism. The U.S. shared Europe's fear of Russian-style communism taking hold: influential members of society worried that "radical reds" would take advantage of the general population's miserable living conditions and stage a revolution.

Enter President Franklin Delano Roosevelt, a Democrat, who epitomized optimism and strength in the face of adversity. In his inaugural address in 1933 he famously stated, "The only thing we have to fear is fear itself," and took charge of the administration with a reassuring manner. He established fire-side chats: regular radio addresses to the nation that quelled the emotional effects of the Great Depression by restoring a sense of confidence amongst the population.

Roosevelt's most ambitious program was the **New Deal** — a series of initiatives intended to boost the economy. A New Deal centerpiece, the Work Projects Administration (WPA), gave employment to around 8.5 million people and spent over \$11 billion on public works projects like roads, buildings, bridges, and airports between 1935 and 1943. Smaller but equally distinctive projects were dedicated to employing artists, writers, musicians, and theatre makers to bring culture to the masses. Writers recorded former slaves' life stories; music was brought to an estimated 92 million people each



week; travel guides were written for each state; murals were commissioned for public buildings; and plays were performed in multiple languages. These projects shaped the American physical and cultural landscape as we know it.

Of course, no bold enterprise can exist without disapproval. By 1935, critics of the New Deal had cropped up across the country, many of them identifying as Republicans. Historically, Republicans favored bigger government and Democrats preferred a less hands-on federal presence. But many Republicans began to feel that the New Deal overstepped appropriate bounds and impinged on the private sector, posing a threat to big business. The parties flipped in response and became what we recognize today: Democrats advocated for expanded government, and Republicans wanted to limit federal reach.

Another critic of the New Deal was the populist Louisiana governor **Huey Long**, known as “the Kingfish,” who led with a tight fist and a smile. Long became immensely popular when he expanded social services and developed badly needed infrastructure. He was notorious for overcoming opposition through intimidation and bribery, yet remained widely beloved. When he was elected to the Senate he began Share Our Wealth, a national movement that aimed to radically redistribute wealth: taxes would cap large fortunes and everyone would receive a guaranteed income equal to at least one third of the average family income. In an interview with *The Nation* Long was asked how he could carry out Share Our Wealth without instituting socialism. He said, “What sense is there running on a Socialist ticket in America today? What’s the use of being right only to be defeated? First you must come to power — POWER — then you do things.” Long proved himself an extremely controversial figure: many fervently attached themselves to Long’s message of “Every man a king,” and others, including Sinclair Lewis, denounced him as a dangerous demagogue. In 1935, Long announced his plan to run for President against Roosevelt, running for his second term.

The climate of this election year was a frequent topic of conversation between Lewis and his wife, Dorothy Thompson, an international political reporter and anti-fascist writer. In a letter she wrote Lewis while out of town on assignment, she noted that the Roosevelt Administration is “on the rocks” and that FDR “will probably be reelected in 1936,” but “if things move in the present tempo I think we may very easily have a Republican-fascist dictatorship in 1940.” Thompson also fed Lewis information about the shifting ground in Germany: she was the Berlin bureau chief of the Central European News Service until Hitler eventually expelled her from the country.

These conversations prompted Lewis to imagine what fascism would look like on the home front. Particularly influential was an interview Thompson conducted with Huey Long, in which Long indicated that he thought he could beat FDR on a third-party ticket. The couple believed Long was flirting with fascism. Lewis began writing *It Can’t Happen Here* when he created a fictional happy-go-lucky, paranoid president-turned-dictator named Buzz Windrip — modeled after Long — who beats Roosevelt in the 1936 election. Lewis solidified the Long-Windrip parallel by creating the character of Bishop Prang, who resembled Long’s ally, the demagogic, bigoted radio personality **Father Charles Coughlin**, whose fiery speeches attracted an audience of around 30 million listeners.

Lewis wrote *It Can’t Happen Here* in two months. It was almost too timely: Long was assassinated before election candidates were even announced, and Lewis had to do rushed rewrites to refer to Long in the past tense. The novel came out on October 21, 1935; it made the bestseller list and was praised by reviewers of all political stripes. *The New Yorker* called it “one of the most important books ever produced in this country” and *The Nation* called it “a weapon of the intellect.”

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Left to right Father Charles Coughlin, Benito Mussolini, Adolf Hitler, Huey Long



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The novel was so prescient that the Federal Theatre Project, a WPA program that employed out-of-work theatre artists, proposed adapting *It Can't Happen Here* to the stage. At the time, Federal Theatre Project director Hallie Flanagan needed a hit—the FTP had accumulated accusations of being pro-communist, and its previous production got it in trouble with the White House because the show criticized Italy's invasion of Ethiopia (the U.S. was officially neutral on the subject). Lewis told the press that he gave the FTP the rights for two reasons: “first because of my tremendous enthusiasm for its work, and second, because I know that I can depend upon the Federal Theatre for a non-partisan point of view.” Flanagan said the play was a good fit because it was “based on a burning belief in American democracy.”

Lewis and co-writer John C. Moffitt worked furiously to adapt the novel into a play in about a month. Lewis reportedly said to his director, “You began by saying how honored you were to be working with me and how happy you were to be doing my play, but you’ve just been telling me that you want to change every damn scene in it!” He reportedly finished his tirade by saying, “It’s all right with me. I think it stinks too.” Lewis, often in a fighting mood, eventually refused to speak to Moffitt; Flanagan ended up being the go-between communicator during the production process. The play turned out to be the most ambitious project the FTP produced: it opened in 1936 with 21 simultaneous productions occurring in 17 states in Yiddish, Spanish, Italian, German, and English. Flanagan didn’t think that the play was a particularly strong piece of art, but she proudly observed that audiences across the country listened with a rapt concentration that is rare in live performance. Despite the pains FTP took to remain unbiased, some critics labeled the play (and the novel) pro-communist. Nevertheless, the play went on to become a hit: it played for 260 weeks, or the equivalent of five years. Once the play proved successful, Lewis softened considerably and became its biggest advocate. He even played protagonist Doremus Jessup in a 1938 summer-stock production in Maine.

The novel and play have gone down in history as upholding Lewis’ belief in the “free, inquiring, critical spirit”—which many argue is central to a democratic process. Today’s press has caught on to the story’s relevance: if you google “It Can’t Happen Here” you will be greeted with more articles about Donald Trump than about Sinclair Lewis. It is indeed striking that a novel written so long ago can feel like a piece of nonfiction written yesterday—passages can trigger a wave of goosebumps at the uncanny resemblances—but there is also something reassuring in the repetition. The world has looked tumultuous and divided before and we’ve stumbled onward, fears and all.

"Intellectually I know America is no better than any other country; emotionally I know she is better than every other country."

SINCLAIR LEWIS

The relentless American: Author Sinclair Lewis

BY KATIE CRADDOCK

Sinclair Lewis' first wife observed of him, "Romance is never where you are, but where you are going." Lewis was relentless—in speech, work, the pursuit of relationships and ideas, and in drinking, which eventually killed him. His formidable and often frenetic work ethic produced over two dozen novels, scores of short stories, four plays, a screenplay, nonfiction works, and a handful of poems. This refusal (or inability) to slow down came at great personal expense, but it gave us one of the most celebrated and gifted writers in our nation's history.

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Harry Sinclair Lewis was born in 1885 in the small town of Sauk Centre, Minnesota, which inspired his hit novel, *Main Street*. His mother died when he was 6, and he struggled to connect with his father. His growing-up years were painfully awkward; he was clumsy with bright red hair and bad acne made worse by X-ray treatments. To cope with the cruel rebuffs of his peers, Lewis read voraciously, wrote romantic poetry, and got out of Sauk Centre as fast as he could, heading east to study at Yale. Unhappy there, he left without graduating, determined to make his mark as a writer. His short stories quickly landed in magazines, and he began writing novels. He met and fell in love with Grace Hegger, an editor at *Vogue*. They married in 1914.

The 1920s were Lewis' creative golden years. Lewis employed his encyclopedic knowledge, lively prose, and cutting humor to critique various aspects of American life in the 1920s—from small-town life (*Main Street*) to boosterism (*Babbitt*) to organized religion (*Elmer Gantry*) to science (*Arrowsmith*). Americans couldn't get enough of these biting assessments of themselves; the novels sold like hotcakes

across the country. In 1925, he was offered the Pulitzer Prize for *Arrowsmith*, but refused it because "all prizes, like all titles, are dangerous." He and Grace divorced in 1928, after he had begun an affair with Dorothy Thompson, whom he married that same year. Thompson was an accomplished political journalist with a rich understanding of Europe's complex, shifting politics; her work inspired Lewis as he wrote *It Can't Happen Here*.

Lewis was the first writer from the United States to receive the Nobel Prize in Literature, which he did accept in 1930. Overwhelmed by the honor, Lewis privately predicted, "This is the end of me. This is fatal. I cannot live up to it." Indeed, his life after the Nobel was darkened by alcoholism and restlessness, and drinking tore his marriage apart.

This did not slow him down, however. Always searching for his next challenge, he dabbled in teaching, Hollywood, and even rehab, but none of them stuck. He continued to write, but never matched the critical or commercial success he enjoyed in the 1920s. He died in Rome at age 66 of the effects of advanced alcoholism. Dorothy wrote, "What was once Sinclair Lewis is buried in no ground. Even in life he was only fully alive in his writing."

Clockwise from left Sinclair Lewis in Florence, 1950; Lewis (right) as Doremus Jessup in *It Can't Happen Here*, 1938; Dorothy Thomas; Grace Hegger, 1912 (images from Sinclair Lewis: Rebel from Main Street by Richard Lingeman / Yale Collection of American Literature)



Berkeley Repertory Theatre presents
the world premiere of

BERKELEY REPERTORY THEATRE
TONY TACCONE, MICHAEL LEIBERT ARTISTIC DIRECTOR
SUSAN MEDAK, MANAGING DIRECTOR

IT CAN'T HAPPEN HERE

Adapted by Tony Taccone and Bennett S. Cohen
from the novel by Sinclair Lewis
Directed by Lisa Peterson

SEPTEMBER 23–NOVEMBER 6, 2016
RODA THEATRE · MAIN SEASON

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The development of
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Development Fund.

Affiliations

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



CAST

Doremus Jessup	Tom Nelis*
Emma Jessup/ Adelaide Tarr Gimmitch	Sharon Lockwood*
Philip Jessup	Will Rogers*
Mary Jessup Greenhill/ Jaime Johnson	Anna Ishida*
Sissy Jessup	Carolina Sanchez*
David/Mr. Dimick	Gabriel Montoya
Lorinda Pike	Deidrie Henry*
Buck Titus/Buzz Windrip	David Kelly*
Julian Falck	Alexander Lydon
Dr. Fowler Greenhill	William Thomas Hodgson*
Shad Ledue	Scott Coopwood*
Karl Pascal	Gerardo Rodriguez*
R.C. Crowley/John Pollikop	Mark Kenneth Smaltz*
Frank Tasbrough/Bishop Prang/ Effingham Swan	Charles Shaw Robinson*

Citizens, campaigners, soldiers, workers, radio voices, prisoners,
and many others all played by members of the company.

PRODUCTION STAFF

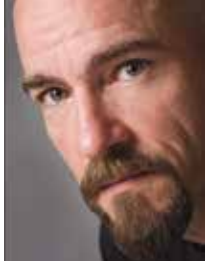
Scenic Design	Rachel Hauck
Costume Design	Meg Neville
Lighting Design	Alexander V. Nichols
Composition/Sound Design	Paul James Prendergast
Dramaturg	Madeleine Oldham
Casting	Amy Potozkin, CSA Alaine Alldaffer, CSA
Production Stage Manager	Michael Suenkel*
Assistant Stage Manager	Christina Hogan*

*Indicates a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

It Can't Happen Here was developed with support from The Ground Floor: Berkeley Rep's Center for the Creation and Development of New Work.

Scott Coopwood

SHAD LEDUE



Scott was recently seen at Berkeley Rep as Lennox in *Macbeth*. His regional favorites include the title roles in *Hamlet*, *Macbeth*, *Cymbeline*, *King John*, and *Cyrano de Bergerac*, as well as 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*; Benedick, Don John, and Dogberry in *Much Ado About Nothing*; Petruchio in *The Taming of the Shrew*; Harry Brock in *Born Yesterday*; Brennan in *Frost/Nixon*; Edward in *Someone Who'll Watch Over Me*; and Johan in *Groundswell*. He has performed at Arkansas Repertory Theatre; Artists Repertory Theatre; Capital Repertory Theatre; San Jose Repertory Theatre; Center Repertory Company; Capital Stage; the Utah, Orlando, and Lake Tahoe Shakespeare Festivals; Arizona Theatre Company; Marin Theatre Company; Portland Center Stage; the Seattle and Marin Shakespeare Companies; Shotgun Players; and SF Playhouse; as well as work with the Toronto, Windsor, and Oregon Symphony Orchestras. Scott is also co-executive director of Shakespeare!e!, a Bay Area nonprofit education program for kids.

Deidrie Henry

LORINDA PIKE



Deidrie previously appeared at Berkeley Rep in *Yellowman*. Her other regional credits include *A Streetcar Named Desire* and *Closer* (Portland Center Stage); *A Raisin in the Sun* and *Parade* (Center Theatre Group); *Coming Home* and *Yellowman* (winner of Best Actress Award from NAACP, Ovation Award, Backstage Garland Award, and the Los Angeles Drama Critics Circle Award), both at the Fountain Theatre; *American Night: The Ballad of Juan José* (Yale Repertory Theatre); *The Ballad of Emmett Till* (Goodman Theatre); *As You Like It*, *Three Sisters*, *Wit*, *Hamlet*, and *Seven Guitars*, among others (Oregon Shakespeare Festival); and *Blues for an Alabama Sky* (the Alliance Theatre, Hartford Stage, Arena Stage, the Huntington Theatre Company), for which she was nominated for a Helen Hayes Award for Best Supporting Actress. She was the winner of Backstage Bistro Award (New York) for Outstanding Vocalist and Cabaret Debut for her cabaret, *What a Day for a Daydream*. Her television credits include NBC's new *Game of Silence* (series regular), *The Riches*, *Criminal*

Minds, *Justified*, *Glee*, *CSI*, and others. Deidrie has appeared in the films *Beyond the Lights* and *Beautiful Boy*.

William Thomas Hodgson

DR. FOWLER GREENHILL



William is making his Berkeley Rep debut. His regional credits include *Disney's The Hunchback of Notre Dame* (La Jolla Playhouse), *An Octoroon* (Mixed Blood Theatre), *El Henry* (San Diego Repertory Theatre), *A Midsummer Night's Dream* (PCPA), *Trufaldino Says No* (Shotgun Players), *Seussical the Musical* (Berkeley Playhouse), and *I Am My Own Wife* (Ubuntu Theater Project). He recently received his MFA from UC San Diego, and he is co-artistic director of the Ubuntu Theater Project in Oakland, CA.

Anna Ishida

MARY JESSUP GREENHILL/
JAIME JOHNSON



This is Anna's Berkeley Rep debut. She has performed locally with American Conservatory Theater (*Mr. Burns: a post-electric play*), TheatreWorks (*Water by the Spoonful*), Central Works (*Red Virgin*), Crowded Fire Theater (*The Hundred Flowers Project*), and several Shotgun Players productions. She has toured regionally and internationally with *Beowulf—A Thousand Years of Baggage*, which was featured in the *New Yorker's* "Top 12 Best Off-Broadway Shows" (2009) and was the recipient of an Edinburgh Fringe Herald Angel Award. She stars in San Francisco director H.P. Mendoza's critically acclaimed experimental horror film *I Am a Ghost*. She is a recipient of the San Francisco Bay Guardian Outstanding Local Discovery Award for Theatre (2012). Anna is a graduate of the Pacific Conservatory Theatre and Mills College (English, BA).

David Kelly

BUCK TITUS/BUZZ WINDRIP



David previously appeared at Berkeley Rep in *Fuente Ovejuna* and *Haroun and the Sea of Stories*. In 25 seasons at Oregon Shakespeare Festival, he appeared in *Imaginary Invalid*, *Pirates of Penzance*, *My Fair Lady*, *Henry V*, *Hamlet*, *Three Musketeers*, *Richard II*, *Coriolanus*, *Baltimore Waltz*, *Pravda*, *Three Sisters*, *Much*

Ado About Nothing, *Comedy of Errors*, *Death of a Salesman*, *Timon of Athens*, *Humble Boy*, *A Midsummer Night's Dream*, *Noises Off*, *Servant of Two Masters*, and *Cyrano de Bergerac*, among others. He also appeared in *Harvey* at the Guthrie Theater, *Lovers and Executioners* at South Coast Repertory, *American Night* at La Jolla Playhouse, *Welcome Home*, *Jenny Sutter* at the Kennedy Center, and *Guys and Dolls* at the Wallis Annenberg Center. David is an instructor at Southern Oregon University.

Sharon Lockwood

EMMA JESSUP/
ADELAIDE TARR GIMMITCH



Sharon was last seen at Berkeley Rep as Sonia in *Vanya and Sonia and Masha and Spike*, for which she received the Bay Area Critics Circle Award for lead performance. Other favorite Berkeley Rep credits include *Zorro in Hell*, *Volpone*, *The Alchemist*, *Caucasian Chalk Circle*, *The Triumph of Love*, *Pentecost*, *The Importance of Being Earnest*, and *The Magic Fire*. Sharon has also performed extensively at American Conservatory Theater, most recently in *Love and Information*. Other ACT work includes roles in *'Tis Pity She's a Whore*, *Hedda Gabler*, *The Rose Tattoo*, *The Royal Family*, *The Government Inspector*, and *A Christmas Carol* (2005–15). She originated the role of Barbara in the world premiere of *Nickel and Dimed* under the direction of Bartlett Sher, which premiered at Intiman Theatre in Seattle and subsequently played the Mark Taper Forum in Los Angeles. She reprised the role in a TheatreWorks/Brava for Women in the Arts co-production here in the Bay Area. Her other local credits include many appearances at California Shakespeare Theater (most recently as Mrs. Higgins in *Pygmalion*), San Jose Repertory Theatre, Marin Theatre Company, Center Rep, and many years with the San Francisco Mime Troupe. Regionally, she has performed at La Jolla Playhouse, the Old Globe, San Diego Repertory Theatre, Seattle Repertory Theatre, Missouri Repertory Theatre, Arizona Theatre Company, the Alley Theatre, and Long Wharf Theatre. Sharon was honored with the 2016 Lunt-Fontanne Fellowship and participated in the Master Class at Ten Chimneys in Wisconsin with master teacher actor Jason Alexander.

Alexander Lydon

JULIAN FALCK



Alexander's Berkeley Rep credits include *Untitled Cambodian Rock Play* (The Ground Floor) and *Accidental Death of an Anarchist* (understudy). His other credits include *King of the Yees* with Ashland New Plays Festival; *4 Immigrants*:

An American Musical Manga, a workshop at TheatreWorks; Belvile in *The Rover* at Shotgun Players; Petruccio (understudy) in *Taming of the Shrew* at San Francisco Shakespeare Festival; Magistrate Tiger in *Where the Mountain Meets the Moon* at Bay Area Children's Theatre; and the Monkey King in *410[GONE]* at Crowded Fire Theater.

Gabriel Montoya

DAVID/MR. DIMICK



Gabriel is thrilled to be making his Berkeley Rep debut. He was seen most recently in San Francisco Shakespeare on Tour's *Hamlet* as The Ghost/Claudius, as Einstein in Beverly Hills Playhouse of San Francisco's *Picasso at*

the Lapin Agile, as Austin in Theater MadCap's *True West*, and as Mickey in Boxcar Theatre's *The Speakeasy*. Last year, Gabriel made his San Francisco directing debut with Bennett Fisher's *Don't Be Evil*, produced by his wife, Robin Fontaine, through their production house, the Department of Badassery. Gabriel also works as a journalist specializing in the performance-enhancing drug problem in combat sports. His work has been featured or cited by Maxboxing.com, *USA Today*, ESPN, *The L.A. Times*, and the Guardian, among others. He is the co-host/co-producer of two weekly radio shows, *The Next Round* and *Leave it in the Ring*.

Tom Nelis

DOREMUS JESSUP



Tom previously appeared at Berkeley Rep as Robert Lowell in *Dear Elizabeth*. His other Bay Area performances include Ahab in Laurie Anderson's *Moby Dick* at Zellerbach Hall, *Going Going Gone* at Magic Theatre, Oscar Wilde in

Gross Indecencies at Theater on the Square, and *A Midsummer Night's Dream* at San Jose Repertory Theatre. Tom has appeared on Broadway in *Aida*, *The Caine Mutiny Court Martial*, *Enron*, and *The Visit*. Off Broadway he has been seen at Classic Stage Company, Manhattan Theatre Club, New York Theatre Workshop, the Public Theater, Playwrights Horizons, Signature Theatre Company, Theatre for a New Audience, and most recently at the Vineyard

Theatre in *Indecent*. He has appeared throughout the country in many regional productions. Tom has performed at international festivals throughout the world with Laurie Anderson, Richard Foreman, and SITI Company as well as at the Royal Shakespeare Company and with the Suzuki Company of Toga. He is a founding member of SITI Company, now celebrating its 25-year anniversary. Tom has received a Barrymore nomination for *Candide*, a Drama League nomination for *Score*, an Obie for *The Medium*, a San Diego Critics Ensemble Award for *Wintertime*, and an Elliot Norton Award for Prospero in *The Tempest*. He earned his MFA at UC San Diego.

Charles Shaw Robinson

FRANK TASBROUGH/BISHOP PRANG/
EFFINGHAM SWAN



Charles' work for Berkeley Rep includes the role of the Father in Sarah Ruhl's *Eurydice* and John in her *For Peter Pan on her 70th birthday*. He also appeared in the world premiere of *Swimmers* by Rachel Bonds and in How-

ard Brenton's *Anne Boleyn* — both at Marin Theatre Company. Other favorite roles include Sorn in *Stupid F**king Bird* and Leonard in *Seminar* (both for San Francisco Playhouse), Milton in Tony Kushner's *Homebody/Kabul* (Berkeley Rep), Iago in *Othello* (California Shakespeare Theater), and Henri in *Magic Fire*, directed by Jack O'Brien (Berkeley Rep/the Old Globe). His regional theatre credits include the title roles in *Hamlet* (Cincinnati Playhouse in the Park), *Pericles* (Center Stage, Baltimore), and *Scaramouche* (the Empty Space Theatre, Seattle). He was last seen in New York in the American premiere of Frank McGuinness' *Gates of Gold* at 59E59 Theaters.

Gerardo Rodriguez

KARL PASCAL



This is Gerardo's Berkeley Rep debut. Other regional credits include *Seven Spots on the Sun* (Cincinnati Playhouse in the Park), *Elemeno Pea* (Actors Theatre of Louisville — Humana Festival), *The Elaborate Entrance of Chad Deity*

(Mixed Blood Theatre), *Kingdom* (the Old Globe), and *Instructions for Breathing* (Passage Theatre). His New York credits also include *Se Llama Christina* and *Lucy Loves Me* (INTAR Theatre), *To the Bone* (Cherry Lane Theatre), *La Ruta* and *American Journalero* (Working Theater), *Bodega Bay* (Abingdon Theatre), and *Dramatis Personae* (Playwrights Realm). Gerardo can be seen in a movie premiering later this year called *Blind* with Alec Baldwin and Demi Moore. Other television and film credits include *The Blacklist*, *Person of Interest*, *Gossip Girl*, *Conviction*, *Law @ Order*, *Law @ Order: CI & svu*, *Jonny Zero*, *Cruzando*, *Winter of Frozen*

Dreams, *Don't Let Me Drown*, *Last Night at Angelo's*, and *Fish*. Gerardo received his MFA at American Repertory Theatre/MXAT Moscow Art Theatre.

Will Rogers

PHILIP JESSUP



Will is proud to be making his Berkeley Rep debut. On the New York stage, he has starred in *The Mound Builders* (Signature Theatre, directed by Jo Bonney), *Golden Age* (Manhattan Theatre Club, directed by Walter Bobbie), *As*

You Like It (Shakespeare in the Park, directed by Daniel Sullivan), *The Submission* (MCC Theater), *Unnatural Acts* (Classic Stage Company), *From Up Here* (MTC), and *Columbinus* (New York Theatre Workshop). Regionally he has worked at Williamstown Theatre Festival, Humana Festival, Repertory Theatre of St. Louis, and Pioneer Theatre. His film credits include *Bridge of Spies* (directed by Steven Spielberg), *A Good Marriage* (Stephen King, directed by Peter Askin), *The Bay* (directed by Barry Levinson), *Nancy Please* (TriBeCa Film Festival debut), *Happy New Year*, and *Certainty*. On television, Will has guest starred on *Blue Bloods*, *Unforgettable*, *Law @ Order: svu*, *Gossip Girl*, and *Law @ Order: Criminal Intent*. He is a proud graduate of University of North Carolina School of the Arts.

Carolina Sanchez

SISSY JESSUP



Carolina is excited to be making her Berkeley Rep debut. Previous credits include *Milk Like Sugar* (Margie) at the Huntington Theatre Company, *Iowa* (Amanda) at Playwrights Horizons, the workshop of *Murder at the Gates*

(Audrey), and the national tour of *West Side Story* (Rosalia/Maria U.S.). Carolina is a recent graduate of Westminster College of the Arts with a bachelor's degree in music.

Mark Kenneth Smaltz

R.C. CROWLEY/JOHN POLLIKOP



Mark is making his Berkeley Rep debut. His New York credits include several seasons with the New York Shakespeare Festival, the Vineyard Theatre, and the Working Theatre. His regional theatre credits include

Seattle Repertory Theatre, Williamstown Theatre Festival, Actors Theatre of Louisville, Hartford Stage Company, Center Stage in Baltimore, and the Repertory Theatre of St. Louis, amongst others. Mark has learned much about acting from directors Dan Sullivan,

Mark Lamos, Jon Jory, Joanne Akalaitis, Adrian Hall, Mark Wing-Davey, Gregory Mosher, John Ferraro, Douglas Hughes, Liz Diamond, David Esbjornson, John Barton, Barry Edelstein, Arthur Hiller, Ted Kotcheff, Don Scardino, and John Pasquin. For 11 seasons Mark had a recurring role on *Law @ Order* as Judge William Koehler, as well as other characters. His other TV credits include *Law @ Order: svu* and *CI, Conviction, New York Undercover, Now and Again, 3 lbs, and Spin City*.

Tony Taccone

**ADAPTOR/MICHAEL LEIBERT
ARTISTIC DIRECTOR**

During Tony's tenure as artistic director of Berkeley Rep, the Tony Award-winning nonprofit has earned a reputation as an international leader in innovative theatre. In those 19 years, Berkeley Rep has presented more than 70 world, American, and West Coast premieres and sent 23 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, Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle, Itamar Moses, and Lemony Snicket. He directed the shows that transferred to London, *Continental Divide* and *Tiny Kushner*, and two that landed on Broadway as well: *Bridge @ Tunnel* and *Wishful Drinking*. 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, and Game On*, written with Dan Hoyle. 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."

Bennett S. Cohen

ADAPTOR

A graduate of Yale University's School of Drama and UC Berkeley (where his collaborations with Tony Taccone date back further than either care to remember), 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 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*. Other movies produced for television include *The Hunted, The Magicians, His Bodyguard*, and the *Chameleon* franchise sci-fi telefilms, which he created. His half-hour drama for PBS, *The Fix*, was nominated for the prestigious Humanitas Prize. He also wrote, directed, and produced *The Dig* as part of the ITVs sci-fi web-series *Future States*, which received a premiere screening at the sxsw Festival. Most recently, Bennett wrote the feature film *The Last Voyage of Zheng He* as a Chinese co-production for Fox International, collaborating on the story with the famed director, Zhang Yimou. As a journalist, Bennett has written for *San Francisco Magazine*, the *San Francisco Chronicle*, and other publications, and his book *The Zebra Murders*, written with former SFPD Chief Prentice Earl Sanders, was published by Arcade Publishing and is currently in development as a series by Anonymous Content and Paramount Television, with Carl Franklin executive producing, and Bennett producing. He is currently consulting Lishui University in Lishui, China on the creation of a creative writing program.

Lisa Peterson

DIRECTOR/ASSOCIATE DIRECTOR

Lisa Peterson is a two-time Obie Award-winning writer and director who is currently the associate director at Berkeley Rep. Previous projects at the Theatre include *An Iliad* (2012), which Lisa co-wrote with Denis O'Hare, and which won Obie and Lortel Awards for Best Solo Performance; *Mother Courage* (2006); *The Fall* (2001); and *Antony @ Cleopatra* (1999). For California Shakespeare Theater, Lisa directed *You Never Can Tell, King Lear, The Winter's Tale, All's Well That Ends Well, and Love's Labour's Lost*. Other recent West Coast productions include *Hamlet, Henry IV Pt 2, and Othello* (Oregon Shakespeare Festival); and *Chavez Ravine* (Ovation Award for Best Production), *Palestine New Mexico, Electricidad, Water, The House of Bernarda Alba, Body of Bourne, and Mules* (Mark Taper Forum). In New York, Lisa has directed *The Trestle at Pope Lick Creek, Traps, and Light Shining in Buckinghamshire* (Obie Award for Direction), all at New York Theatre Workshop; *King Liz* (2nd Stage Uptown); *Hamlet in Bed* (Rattlestick Playwrights Theater); *To the Bone* (Cherry Lane Theater); *The Patron Saint of Sea Monsters* and *The Chemistry of Change*

(Playwrights Horizons); *The Square and Tongue of a Bird* (the Public Theater); *Fourth Sister and Batting Cage* (Vineyard Theatre); *Collected Stories* (Manhattan Theatre Club); and *The Model Apartment* (Primary Stages). In Canada, she recently directed *The Philanderer* (Shaw Festival) and *The Trouble with Mr. Adams* (Tarragon). She has directed world premieres by many major American writers, including Tony Kushner, Beth Henley, Donald Margulies, Jose Rivera, Ellen McLaughlin, Mac Wellman, Marlane Meyer, Polly Pen, Naomi Wallace, and many others. She regularly works at the Guthrie Theater, Actors Theatre of Louisville, Long Wharf Theatre, Yale Repertory Theatre, Hartford Stage, Seattle Repertory Theatre, Arena Stage, O'Neill Playwrights Conference, Ojai Playwrights Conference, and Sundance Theatre Lab. Lisa and Denis are working on a commission for the McCarter Theatre titled *The Song of Rome*, and Lisa is writing a new music-theatre piece with Todd Almond called *The Idea of Order*, co-commissioned by La Jolla Playhouse, Berkeley Rep, and Seattle Rep.

Rachel Hauck

SCENIC DESIGNER

Rachel's Berkeley Rep credits include *An Iliad, Mother Courage, Antony @ Cleopatra, and Valley Song*. Her recent New York credits include *Hadestown* (New York Theatre Workshop); *All the Ways to Say I Love You* (MCC Theater); *Dry Powder* (the Public Theater); *Antlia Pneumatica, Grand Concourse, Patron Saint of Sea Monsters, The Call, and Go Back to Where You Are* (Playwrights Horizons); *Night Is a Room, Our Lady of Kibeho, and And I And Silence* (Signature Theatre); *Bright Half Life* (Women's Project Theater); *To the Bone* (Cherry Lane Theater); *Hamlet in Bed and Stay* (Rattlestick Playwrights Theater); *An Iliad* (NYTW, McCarter Theatre, tour); *Slowgirl* (LCT3); *Harper Regan* and *Bluebird* (Atlantic Theater Company); *This Wide Night* (Naked Angels); and *Orange, Hat @ Grace* (Soho Rep). Her recent regional work includes *Poster Boy* and *And No More Shall We Part* (Williamstown Theatre Festival); *Animal* (Studio Theater in DC); *The Good Book* (Court Theatre); *Roe, Into the Woods, The Music Man, and Othello* (Oregon Shakespeare Festival, Annenberg); and *Clybourne Park* and *Cat on a Hot Tin Roof* (the Guthrie Theater), as well as work at the O'Neill Playwright's Conference from 2005 to 2014. Rachel received the Princess Grace Award, Lilly Awards, and an Obie Award for Sustained Excellence.

Meg Neville

COSTUME DESIGNER

Meg's recent Berkeley Rep credits include *Macbeth, One Man, Two Guvnors, Party People, and X's and O's* (A Football Love Story). She also worked on *Tribes, The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures, Pericles, Prince of Tyre, Ghost Light, In the Wake, Yellowjackets, Eurydice,*

tragedy: a tragedy; *Suddenly Last Summer*; *Dinner with Friends*; *Closer*; and *The Life of Galileo*. Her recent productions at Oregon Shakespeare Festival include *Long Day's Journey Into Night* (2015), *The Cocoanuts* (2014), *Taming of the Shrew* (2013), and *Ghost Light* (2011). Meg is an associate artist with California Shakespeare Theater, where she has designed numerous productions including *Lady Windermere's Fan*, *An Ideal Husband*, *Mrs. Warren's Profession*, and lots of Shakespeare. Other Bay Area theatre credits include Marin Theatre Company, the Cutting Ball Theater, American Conservatory Theater, San Jose Repertory Theatre, Joe Goode Performance Group, and Magic Theatre. She has also worked at Second Stage Theatre, Yale Repertory Theatre, Center Stage in Baltimore, South Coast Repertory, Atlantic Theater Company, Brooklyn Academy of Music, Chicago Opera Theater, NY Stage and Film, Hartford Stage, Kirk Douglas Theatre, Portland Stage Company, and Dallas Theater Center. Meg is a graduate of the Yale School of Drama and Brown University and resides in San Francisco with her husband and three children.

Alexander V. Nichols
LIGHTING DESIGNER

Alex has designed more than 30 productions for Berkeley Rep. His Broadway credits include *Wishful Drinking*, *Hugh Jackman—Back On Broadway*, and *Nice Work If You Can Get It*. His off-Broadway productions include *In Masks Outrageous* and *Austere*, *Los Big Names*, *Horizon*, *Bridge & Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*. Alex has worked at regional theatres throughout the country, including American Conservatory Theater, Mark Taper Forum, National Theatre of Taiwan, Oregon Shakespeare Festival, and La Jolla Playhouse, among others. His dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet; lighting supervisor for American Ballet Theatre; and resident visual designer for the Margaret Jenkins Dance Company since 1989. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance, Hong Kong Ballet, Singapore Dance Theatre, ODC/SF, and the Royal Winnipeg Ballet. Alex's other projects include the museum installation *Circle of Memory*, a collaboration with Eleanor Coppola, presented in Stockholm, Sweden, and the video and visual design for *Life: A Journey Through Time*, a collaboration with Frans Lanting and Philip Glass, presented at the Concertgebouw, Amsterdam.

Paul James Prendergast
COMPOSER/SOUND DESIGNER

This is Paul's Berkeley Rep debut. Recent Bay Area credits include *You Never Can Tell* at California Shakespeare Theater, and composer for *Ah, Wilderness* and associate director for *The Unfortunates* at American Conservatory Theater. On Broadway he received a Drama Desk nomination for *All The Way*. His regional theatre credits include the Guthrie Theater,



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Madeleine Oldham

RESIDENT DRAMATURG/DIRECTOR, THE GROUND FLOOR

Madeleine is the director of The Ground Floor: Berkeley Rep's Center for the Creation and Development of New Work and the Theatre's resident dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of *Aubergine*, *The House that will not Stand*, *Passing Strange*, and *In the Next Room (or the vibrator play)*, among others. As literary manager and associate dramaturg at Center Stage in Baltimore, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children's Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman Theatre in Seattle. Madeleine served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire, the Eugene O'Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center, and Portland Center Stage.

Amy Potozkin, CSA

DIRECTOR OF CASTING/ ARTISTIC ASSOCIATE

This is Amy's 27th season at Berkeley Rep. Through the years she has also had the pleasure of casting plays for ACT (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, the Marsh, San Jose Repertory Theatre, Social Impact Productions Inc., and Traveling Jewish Theatre. Amy cast roles for various independent films, including *Conceiving Ada*, starring Tilda Swinton; *Haiku Tunnel* and *Love @ Taxes*, both by Josh Kornbluth; and *Beyond Redemption* by Britta Sjogren. Amy received her MFA from Brandeis University, where she was also an artist in residence. She has been

an audition coach to hundreds of actors and a presentation/communication coach to many businesspeople. Amy taught acting at Mills College and audition technique at Berkeley Rep's School of Theatre, and has led workshops at numerous other venues in the Bay Area. Prior to working at Berkeley Rep, she was an intern at Playwrights Horizons in New York. Amy is a member of CSA, the Casting Society of America, and was nominated for Artios Awards for Excellence in Casting for *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* and *One Man, Two Guvnors*.

Alaine Alldaffer, CSA

CASTING

Alaine is also the casting director for Playwrights Horizons, where her credits include *Grey Gardens* (also for Broadway), *Clybourne Park* (also for Broadway), *Circle Mirror Transformation* (Drama Desk and Obie Awards for Best Ensemble and an Artios Award for casting), and *The Flick* (Playwright Horizons and the Barrow Street Theatre). Television credits include *The Knights of Prosperity* (aka *Let's Rob Mick Jagger*) for ABC. Associate credits include *Ed* for NBC and *Monk* for USA. Her regional theatre credits include Arena Stage, Williamstown Theatre Festival, Seattle Repertory Theatre, and American Conservatory Theater. Alaine credits Lisa Donadio as her associate casting director.

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 23rd year as production stage manager. Some of his favorite shows include *36 Views*, *Endgame*, *Eurydice*, *Hydriotaphia*, and *Mad Forest*. He has also worked with the Barbican in London, the Huntington Theatre Company, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, the Public Theater and Second Stage Theater in New York, and Yale Repertory Theatre. For the Magic Theatre, he stage managed Albert Takazaukas' *Breaking the Code* and Sam Shepard's *The Late Henry Moss*.

Christina Hogan

ASSISTANT STAGE MANAGER

Christina most recently stage managed *run boy run* at Magic Theatre. Other theatre credits include *Monstress* and *Love and Information* (American Conservatory Theater); *Hookman* (Encore Theatre Company); *And I and Silence*, *Hir*, *Arlington*, *Every Five Minutes*, *The Happy Ones*, *Terminus*, *Se Llama Cristina*, and *Any Given Day* (Magic Theatre); *A Raisin in the Sun*, *Blithe Spirit*, *Much Ado About Nothing*, *The Verona Project*, and *Pastures of Heaven* (California Shakespeare Theater); *Selkie and Thieves* (Rising Phoenix Repertory); and *very still and*

hard to see (ACT Master of Fine Arts Program). Christina has a BA in theatre arts from Saint Mary's College of California.

Susan Medak

MANAGING DIRECTOR

Susan has served as Berkeley Rep's managing director since 1990, leading the administration and operations of the Theatre. She has served as president of the League of Resident Theatres (LORT) and treasurer of Theatre Communications Group, organizations that represent the interests of nonprofit theatres across the nation. Susan chaired panels for the Massachusetts Arts Council and has also served on program panels for Arts Midwest, the Joyce Foundation, and the National Endowment for the Arts. Closer to home, Susan serves on the board of the Downtown Berkeley Association (DBA). She is the founding chair of the Berkeley Arts in Education Steering Committee for Berkeley Unified School District and the Berkeley Cultural Trust. She was awarded the 2012 Benjamin Ide Wheeler Medal by the Berkeley Community Fund. Susan serves on the faculty of Yale School of Drama and is a proud member of the Mont Blanc Ladies' Literary Guild and Trekking Society. During her time in Berkeley, Susan has been instrumental in the construction of the Roda Theatre, the Nevo Education Center, the renovation of the Peet's Theatre, and in the acquisition of both the Osher Studio and the Harrison Street campus.

Theresa Von Klug

GENERAL MANAGER

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

Peter Dean

PRODUCTION MANAGER

Peter began his Berkeley Rep career in 2014, and since then some of his favorite productions include *Party People*, *X's and O's (A Football Love Story)*, and *Aubergine*. Previously, he served as production manager at the Public

Theater, where favorite works include *Here Lies Love*, *Father Comes Home from the War Parts 1-3*, *Mobile Shakespeare*, and *The Tempest* as well as musical collaborations with Sting, the Roots, and the Eagles. Peter also helped Alex Timbers develop *Rocky the Musical*, *The Last Goodbye*, and the cult classic *Dance Dance Revolution the Musical*. Other favorites include working with Edward Albee to remount *The Sandbox* and *The American Dream* at their original home at the Cherry Lane Theatre, working on *Little Flower of East Orange* directed by the late Philip Seymour Hoffman, and being a part of the development team for *The Ride*, an interactive four-mile traveling performance in the heart of Times Square. Regionally Peter has worked with the Huntington Theatre Company, American Repertory Theater, Commonwealth Shakespeare, Trinity Rep, Hasty Pudding Theatricals, Colorado Ballet, Central City Opera, and the Denver Center Theatre Company. Peter is a graduate of Otterbein University.

Jack & Betty Schafer
SEASON SPONSORS

Betty and Jack are proud to support Berkeley Rep. Jack just rotated off the Theatre's board and is now on the boards of San Francisco Opera and the Straus Historical Society. He is an emeritus trustee of the San Francisco Art Institute and the Oxbow School. Betty is on the board of EarthJustice, the Jewish Community Center of San Francisco, and Sponsors of Educational Opportunity. In San Francisco, she is engaged in the launch of "Wise Aging," a program for adults addressing the challenges of growing older. They have three daughters and eight grandchildren.

Michael & Sue Steinberg
SEASON SPONSORS

Michael and Sue have been interested in the arts since they met and enjoy music, ballet, and live theatre. Michael, who recently retired as chairman and chief executive officer of Macy's West, served on Berkeley Rep's board of trustees from 1999 to 2006 and currently serves on the board of directors of the Jewish Museum. Sue serves on the board of the World of Children. The Steinbergs have always enjoyed regional theatre and are delighted to sponsor Berkeley Rep this season.

The Strauch Kulhanjian Family
SEASON SPONSORS

Roger Strauch is a former president of Berkeley Rep's board of trustees and is currently vice president of the board. He is chairman of the Roda Group (rodagroup.com), a venture-development company based in Berkeley, focused on cleantech investments, best known for launching Ask.com and for being an early investor in TerraVia (Nasdaq: TVIA, terravia.com), a next-generation food, nutrition, and specialty ingredients company that harnesses the power of algae. Roger is chairman of the board of CoolSystems, a medical technology company, and chairman of the board of trustees for the Mathematical Sciences Research Institute. He is a member



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of the UC Berkeley Engineering Dean's college advisory board; a member of the board of Northside Center, a mental-health services agency based in Harlem, New York City; and a co-founder of the William Saroyan Program in Armenian Studies at Cal. Roger also leads the Mosse Art Restitution Project, which searches for family art illegally confiscated during Germany's Third Reich. His wife, Julie A. Kulhanjian, is an attending physician at Oakland Children's Hospital. They have three college-age children.

Barbara & Rodgin Cohen

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Barbara and Rodgin are avid supporters of the theatre and the vital role it can play in educating not only the theatre audience but also the broader public. Barbara currently serves on the boards of her alma mater, Simmons College, as well as United Way Tocqueville Society of Westchester, Lyndhurst, and previously the Westchester Philharmonic, and co-chaired the New York University Tisch School of the Arts Annual Benefit from 2009–12. She worked in publishing for many years and currently serves as an event planner for nonprofits, corporates, and private events. Rodgin currently serves on the boards of Lincoln Center Theater, Rockefeller University, New York Presbyterian Hospital, Hackley School and Deerfield Academy (president), and the Visitors Committee of Harvard Law School. He is senior chairman of the law firm of Sullivan & Cromwell. Barbara

and Rodgin received the 2010 Legal Aid Society Servant of Justice Award.

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The Bernard Osher Foundation, supporting higher education and the arts, was founded in 1977 by Bernard Osher, a respected businessman and community leader. The Foundation provides scholarship funding at colleges and universities across the nation, with a recent emphasis on assisting reentry students. In addition, the Foundation supports a national network of lifelong learning institutes for seasoned adults on the campuses of 119 institutions of higher education. The Foundation also benefits programs in integrative medicine at Harvard University, Northwestern University, UCSF, and Vanderbilt University in the United States as well as at the Karolinska Institute in Sweden. Finally, an array of performing arts organizations, museums, and select educational programs in the San Francisco Bay Area and the State of Maine receive Foundation grants. Barbro Osher, Honorary Consul General of Sweden in California, chairs the Foundation's board of directors.

Susan Chamberlin

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Susan is a retired architect and project manager. Currently she, along with her husband Steve, directs the work of their family foundation. She also serves on the board of

the Oakland Museum of California and is the vice-chair of the UC Berkeley Foundation board of trustees.

Stephanie & John Dains

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John and his late wife Stephanie have enjoyed Berkeley Rep since moving to the Bay Area in 1987. Stephanie was a registered art therapist and retired in 2004 from the California School for the Blind, where she ran the art program. She was the board chair of Art4Moore, which she started in memory of her mother. Art4Moore gives grants to provide art supplies and resources to schools and programs for teachers, students of all ages, the elderly, and the disabled. John is the CEO Emeritus of Helm Financial Corporation, which is now a part of Wells Fargo. He served on the board of Headlands Center for the Arts in Sausalito and Gateway High School, a charter school in San Francisco, and is on the board of trustees at Washington University in St. Louis where he and Stephanie both graduated from college.

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Michael and Jean Strunsky have a long history with the arts. Mike manages the estate of his late uncle, Ira Gershwin, and promotes Gershwin music worldwide. He helped

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Clockwise from top: Andy Lucien, Clinton Roome, Brittany Bellizera, Reggie D. White, and Jasmine St. Clair (photo by Jim Connolly)

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facilitate the Gershwin Room in Washington, DC, the Ira Gershwin Gallery at the Disney Concert Hall in LA, and the annual Gershwin Prize for Popular Song. Mike is a sustaining advisor to Berkeley Rep and serves on the board of the Michael Feinstein Foundation. He is a past member of the boards of the Goodspeed Opera House, the Jewish Home of San Francisco, and the San Francisco Symphony. Jean and Mike co-manage the Ira and Leonore S. Gershwin Philanthropic Fund and a Trust for the Music Division of the Library of Congress. They are members of the Library of Congress' James Madison Council. Jean is an active Berkeley Rep trustee and has served as co-chair of the annual gala multiple times. She serves on Theatre Communications Group's National Council and is a former board member of JVS, where she continues to serve as chair of the Emeritus Council and as co-chair the Employee of the Year Awards to select winners for the annual JVS Strictly Business Lunch.

Felicia Woytak & Steve Rasmussen SPONSORS

Felicia and Steve believe that high-quality programs in the arts and education are essential to a vibrant community. They are strong supporters of Berkeley Rep because of its outstanding contribution to the production of thought-provoking and risk-taking theatre, as well as its enormous contributions to arts education at the Berkeley Rep School of Theatre and in Bay Area schools. Felicia is a member of Berkeley Rep's board of trustees. She is a real-estate investor/developer and together with her husband, Steve Rasmussen, owns Palisades Vineyard in Napa Valley. In addition, Steve is a national and international consultant in mathematics education and curriculum development.

Edgerton Foundation

The Edgerton Foundation New Plays Program, directed by Brad and Louise Edgerton, was piloted in 2006 with the Center Theatre Group in Los Angeles by offering two musicals in development an extended rehearsal period for the entire creative team, including the playwrights. The Edgertons launched the program nationally in 2007 and have supported nearly 300 plays to date at over 50 different art theatres across the country. The Edgerton Foundation received the 2011 TCG National Funder Award in June in Los Angeles.

The Mosse Foundation

For over 20 years, the Mosse Foundation has been promoting an open and tolerant society through grants to organizations that advance literacy and the arts in their communities. Named after Hilde Mosse, a child psychiatrist whose family — owners of the *Berliner Tageblatt Imperial*, Germany's leading progressive newspaper — fled the country shortly after

Hitler assumed power. Dr. Mosse played a key role in founding the La Farge Clinic in Harlem, which specialized in the treatment of African Americans with psychiatric illness. The Mosse Foundation honors Dr. Mosse's legacy by supporting people and organizations that are brave and creative in their energetic and tenacious efforts to promote artistic innovation and nourishment, as well as those focused on lifting fellow human beings who are unfairly disadvantaged by forces of nature or culture. The Mosse Foundation is overseen by Hilde's nephews, Berkeley Rep board member Roger Strauch and his brother Hans, principal architect of HDs. Through a grant made to Berkeley Rep, the Mosse Artistic Development Fund was established to support the development of new plays.

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Special thanks to the Friends of the Berkeley Public Library for donating the books seen onstage.

Special thanks to Cal Berkeley Marching Band drum techs Sidney Ezenwugo, Victor Le, and Ben Pridonoff, as well as Robert Calonico.

Special thanks to Nancy and Jerry Falk.

Medical consultation for Berkeley Rep provided by Cindy J. Chang MD, UCSF Assoc. Clinical Professor and Steven Fugaro, MD.

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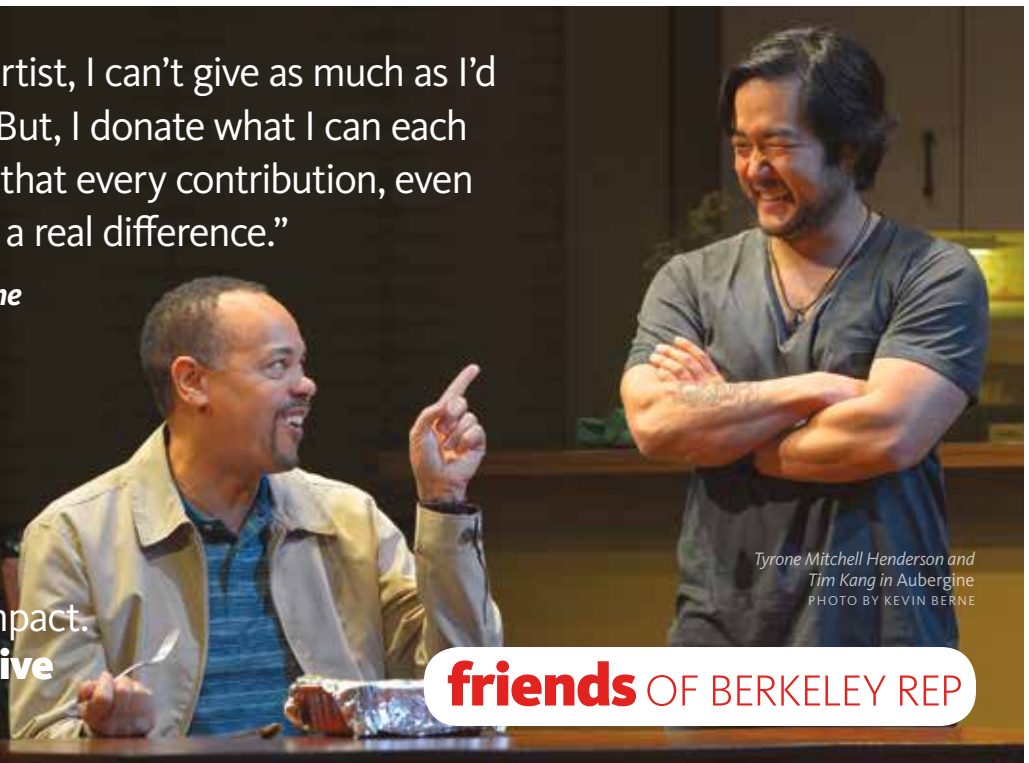
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Tyrone Mitchell Henderson and Tim Kang in Aubergine
PHOTO BY KEVIN BERNE

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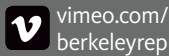
Latecomers

Please arrive on time. Late seating is not guaranteed.

Connect with us online!

Visit our website berkeleyrep.org

You can buy tickets and plan your visit, watch video, sign up for classes, donate to the Theatre, and explore Berkeley Rep.



We're mobile!

Download our free iPhone or Google Play app — or visit our mobile site — to buy tickets, read the buzz, watch video, and plan your visit.

Tickets/box office

Box office hours: noon–7pm, Tue–Sun

Call 510 647-2949

Click berkeleyrep.org anytime

Fax: 510 647-2975

Under 30? Half-price advance tickets!

For anyone under the age of 30, based on availability. Proof of age required. Some restrictions apply.

Senior/student rush

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

Group tickets

Bring 10–14 people and save \$5 per ticket; bring 15 or more and save 20%. And we waive the service charge.

Entourage tickets

If you can bring at least 10 people, we'll give you a code for 20% off tickets to up to five performance dates. Learn more at berkeleyrep.org/entourage.

Student matinee

Tickets are just \$10 each. Learn more at berkeleyrep.org/studentmatinees.

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

Theatre info

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 loss. Assistive listening devices are available at no charge. Scripts are available in the box office.



Educators

Bring the Berkeley Rep School of Theatre to your school or community with free and low-cost workshops for teens and youth.

Bring your class to one of our daytime matinees reserved for students. Click berkeleyrep.org/schools for more info. Treat yourself to a subscription with the discount for pre-K–12 educators.

Ticket exchange

Subscribers may exchange their tickets for another performance of the same show — for free (no fees)! Online or by phone.

Nonsubscribers may also exchange their tickets, but an exchange fee and reasonable restrictions will apply, by phone or in person only.

All exchanges can be made until 7pm the day preceding the scheduled performance. All exchanges are made on a seat-available basis.

Request information

To request mailings or change your address, write to Berkeley Rep, 2025 Addison Street, Berkeley, CA 94704; call 510 647-2949; email info@berkeleyrep.org; or click berkeleyrep.org/joinourlist. If you use Gmail, Yahoo, or other online email accounts, please authorize patronreply@berkeleyrep.org.

Considerations

No food or glassware in the house

Beverages in cans or cups with lids are allowed.

No smoking

The use of e-cigarettes is prohibited in Berkeley Rep's buildings and courtyard.

Please keep perfume to a minimum

Many patrons are sensitive to the use of perfumes and other scents.

Phones / electronics / recordings

Please make sure your cell phone or watch alarm will not beep. Use of recording equipment or taking of photographs in the theatre is strictly prohibited.

Please do not touch the set or props

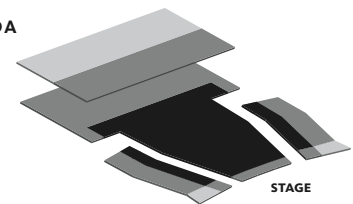
You are welcome to take a closer look, but please don't step onto the stage.

Bringing children to the Theatre

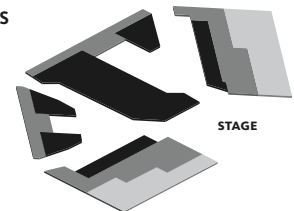
Many Berkeley Rep productions are recommended for students high school age and above. Please inquire before bringing young children to the theatre. All attendees must be ticketed: please, no babes in arms.

Theatre maps

RODA



PEET'S



SEATING SECTIONS: ● PREMIUM ● A ● B

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