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In the performing arts community, nothing is more important than celebrating the hard work and accomplishments of all artists involved. In 1947, a group of people came up with the Tony Awards to celebrate the performing arts in New York. In 1976, a group of people came up with the Olivier Awards on the West End. And in 2017, we came up with the Footlights Performing Arts Awards to celebrate the illustrious performing arts scene right here in Milwaukee.

On June 22nd, 2017, we had the pleasure of gathering a group of artists and art lovers from all levels and all corners to celebrate with us at the Footlights Performing Arts Awards. As Footlights President/Publisher Steve Marcus put it, we “[brought] local artists together for one night, under the same roof, to celebrate and recognize the massive amount of talent our mid-size city contains.” We presented 32 awards in 16 categories, celebrating the victories of both professional and non-professional theatre companies.

The night, which began with the ceremony at the Milwaukee Rep’s Quadracci Powerhouse, and ended at an after party at the InterContinental Milwaukee Hotel, was a huge success. There was laughter and tears. There was networking and socializing. Old friends reconnecting and new friends sharing a passion for the performing arts. The cheers we heard all night long were a sure sign that Milwaukee was just as ready to celebrate as we were. In our first year hosting the Footlights Performing Arts Awards, we decided to keep them as a people’s choice award. Audiences were encouraged to submit nominations throughout the beginning of the year. Once those were all compiled, visitors to Footlights.com were given the chance to vote for their favorite performances. As we continue to
grow and expand this event, we’ve invited artists from a variety of performing arts organization to help us fine-tune this process, and the awards as a whole. “We realize that there is no perfect way to hold an awards event, be it through people’s choice or by committee. And, I must admit, we embarked on this awards journey feet-first,” noted Steve Marcus at the ceremony. “And so, I ask for your forgiveness if this is not perfect. Most things are not the first time around. There’s always room for improvement, right? I also ask for your blessing, and that you get on the bandwagon and join us in making this event bigger and better for next year and the years to come.”

We couldn’t have asked for a better show. From the hilarious presence of host John McGivern, to the variety of presenters from all over Milwaukee, to the incredible performances by local performing arts groups, it was truly a remarkable evening. And, if one thing is for certain, next year will only be bigger and better.

A full list of nominees and winners, as well as other information, photos, and more can be found on Footlights.com.
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A More Playful Approach to Skylight’s
By Anne Siegel

You can’t blame Skylight Music Theatre subscribers and regular patrons for associating Ray Jivoff with the many onstage roles he has played over the years. There’s the flamboyant Zaza from La Cage Aux Folles, the Harpo Marx character he has played numerous times, or the faithful, but boring Amos (Mr. Cellophane) in the musical, Chicago.

But this season puts Jivoff in an entirely new role: as Skylight’s artistic director. He had been the interim director for months, and his permanent position was announced in March.

Looking back, one could say it was a role Jivoff was always meant to fill. Starting at Skylight in 1999 as its education director, he has directed and appeared in many Skylight productions (as well as for other theatre companies in town). Although known for his comic roles, he has shown impressive dramatic depth in shows such as Skylight’s groundbreaking The Adding Machine.

Still, there is something undeniably impish in his persona. So, it’s no surprise that this season promises to offer an extra dollop of fun in every production – even those with more thoughtful themes.

The season opens this month with a riotous comedy, Hot Mikado. Based on Gilbert and Sullivan’s Opera, The Mikado, this version is set in a 1940s Harlem nightclub. It combines jazz, blues, big band and gospel music in a riotous upheaval of the show’s traditional staging. Jivoff hints that audiences will catch references to important people of those times, such as President Roosevelt and Duke Ellington. “Skylight’s (core audience base of) theater-goers familiar with that era are going to love this one,” Jivoff promises.

Still, there should be plenty of theatrical riches to attract new and younger patrons as well, starting with the popular musical Annie. It’s the first time Skylight has staged this show. Annie tells the story of a spunky, red-haired orphan girl who finds her home in the unlikeliest of places. Two young performers will trade off performances in the role of Annie. Of course, both girls can sing a heart-melting rendition of the show’s signature song, “The Sun Will Come Up, Tomorrow.” The show arrives just in time for the holidays (November 17-December 23).

Relishing his days as a Skylight educator, Jivoff is looking forward to a show that captures the unique talents of two children, one of whom is a regular performer at Milwaukee’s First Stage.

Later in the season is a hilarious science-fiction spoof, Zombies from the Beyond (February 2-18). The Off-Broadway show was written by Milwaukee native James Valcq. “It has nothing to do with actual ‘zombies’ as they are thought of today,” Jivoff says while being interviewed in his Skylight office. The show is set in mid-1950s Milwaukee. Older theatergoers (and sci-fi fans) will understand some of the intentionally hokey special effects that were a part of early films from this black-and-white 1950s era. The visual effects alone should have the audience laughing, Jivoff promises.
A More Playful Approach to Skylight's New Season

By Anne Siegel

He notes that “fun” has always been part of the Skylight equation. “Our company was founded almost 60 years ago out of energy, passion and a real joy in presenting musical theatre in a way that is innovative, intimate and engaging”, Ray said in a news release. Jivoff adds that fun and exuberance is evident in every one of the five shows on the Skylight roster this season. Interestingly, these shows have never been produced at Skylight, so that adds an element of surprise to the equation.

Expect more fun in Skylight’s The Tales of Hoffman (March 16-29, 2018) which combines beautiful music with the acoustical antics of Michael (Ding) Lorenz, the percussion whiz who has appeared in his own show, Things That Go Ding.

Skylight always closes its season with a big musical. This year's offering is Urinetown, playing May 18 through June 10. It’s an outrageous satire about government regulations that give (or refuse) individuals the right to pee. The edgy comedy is also intended to attract younger theatergoers.

Whether Jivoff has concocted the perfect blend of comedy and tragedy remains to be seen. And if you have ideas about the shows Skylight should consider producing, don’t be shy about sharing them with Jivoff as he strolls through the lobby at intermission. “People give me their opinions all the time, and I love that,” he says.
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Under the leadership of **Artistic Director Mark Clements** and **Managing Director Chad Bauman**, Milwaukee Repertory Theater ignites positive change in the cultural, social, and economic vitality of its community by creating world-class theater experiences that entertain, provoke, and inspire meaningful dialogue among an audience representative of Milwaukee’s rich diversity.
By Stephen Temperley

Directed by Laura Braza
Music Director Jack Forbes Wilson*

Scenic Designer Lauren Nigri
Costume Designer Jason Orlenko

Lighting Designer Ellie Rabinowitz
Sound Designer Zack Berinstein

Casting Director Frank Honts
Stage Manager Audra Kuchling*

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CAST (in order of appearance)

Cosme McMoon .............................................................. Jack Forbes Wilson*
Florence Foster Jenkins ................................................... Marguerite Willbanks*

Souvenir will be performed with one intermission.

The videotaping or other video or audio recording of this production is strictly prohibited.

* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
DIRECTOR’S NOTE

“So some may say that I couldn’t sing, but no one can say that I didn’t sing.”
–Florence Foster Jenkins

The last few months, I’ve had the pleasure of diving into the life of the one and only Florence Foster Jenkins. As the director of any biographical piece, I always start by learning everything I can about the truth of the matter: reading old letters, pulling up newspaper clippings from the time, and generally immersing myself in the characters’ world and lives. One can get “artistic” about the storytelling later; first, get the facts. It didn’t take long, though, for this research to reach the level of an obsession. Microfilms, seventy-three year old programs and gritty eight millimeter footage of this cultural icon only further obscured the mystery that was Florence. How did this woman with no discernible musical sensibility (truly, none: I recommend you listen to her recordings) capture the fascination of generations of music fans?

There are a few theories out there to explain the mystery of this tone-deaf colatura soprano, the most prominent being that syphilis (contracted from her husband and treated at the time with mercury) damaged her inner ear irreparably. But there’s more to her than merely having a voice one Time Magazine critic claimed was “fully liberated from the bonds of musical notation.” Because she got people to listen. She commanded crowds, she sold records, she raised thousands of dollars for charities, and she started several musical appreciation societies in New York. It wasn’t just that she was bad; it was that she didn’t for a moment let her utter lack of ability stop her from becoming what she wanted to be. And that’s the piece of her that I want so desperately to understand: whether she was blithely unaware or bravely unapologetic, she stood in front of thousands and sang the pieces she loved the most. At a time when women were fighting for the right to be heard at all, Florence simply ignored that social convention and set her own rules. She lived the life she wanted, and in doing that, she made her mark.

The world can be a rough place, and cynicism is such an easy and comfortable refuge. But I’m not sure it has the lasting impact on the world that Florence’s faith did. Like a child clapping for Tinkerbell, she truly believed that she improved the lives of others by standing onstage in ludicrous costumes and singing her heart out. I don’t much want to be Florence, but I wouldn’t mind capturing a little piece of her for moments when I have to go on faith.

Thanks for joining us. I hope you enjoy this one as much as I have.

Laura Braza
Director, Souvenir

Milwaukee Repertory Theater operates under an agreement between the League of Resident Theatres and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE and our stagehands and carpenters are members of Milwaukee Theatrical Stage Employees’ Union IATSE Local 18. The Rep is an equal opportunity employer. The Rep is proud to be a member of The United Performing Arts Fund (UPAF), which provides major annual financial support.
Marguerite Willbanks, Florence Foster Jenkins

Marguerite Willbanks is known for her role on Broadway as Madame de la Grande Bouche in Disney’s Beauty and the Beast. She’s been on a number of national tours including: The Phantom of the Opera, A Christmas Story: The Musical, Young Frankenstein, as well as The Secret Garden. Marguerite was seen in the award-winning Jane Austen’s Pride and Prejudice as Mrs. Bennett at the New York Musical Theatre Festival. She has performed across the country in such regional theaters as The Old Globe – San Diego, St. Louis MUNY, Paper Mill Playhouse and Theatre Under The Stars – Houston, among others. Concert venues include Carnegie Hall, Avery Fisher Hall, and the Meyerhoff Symphony Hall (Baltimore Symphony Orchestra). Marguerite can be heard on several motion picture soundtracks including Disney’s Enchanted.

Jack Forbes Wilson, Cosme McMoon and Music Director

Jack Forbes Wilson has appeared at the Stackner in many productions over the past 25 years, including Rodgers and…; A Little Tomfoolery; Mother Jones; Two Pianos, Four Hands and many more. Most recently he portrayed Milwaukee’s own Liberace, in the show by that name written and directed by Brent Hazelton. He has lived in Milwaukee for more than 30 years. Along with working at many of the theaters in this state, he enjoys teaching piano lessons and riding his bike all around the area.

Laura Braza, Director

Laura is delighted to be back at The Rep for Souvenir. She is a freelance director based in NYC and helms the Attic Theater Company as Artistic Director. NYC: Moonchildren, Dark Rapture, Wonderful World, This One Time in Last Chance, The Time of Your Life, The Tutors, The Notebook of
**Trigorin, Strictly Dishonorable, the dreamer examines his pillow, On The Verge, and work at Atlantic Theater Company's Stage II, NYMF, Dixon Place, Sam French OOB, and the Harold Clurman Lab Theater. Regional: Grounded (Milwaukee Rep), The Dispute and If You Give a Pig a Pancake (Hangar Theater). Educational Theater: Right You Are (If You Think You Are), Speed-The-Plow, Henry VI Part II, Red Light Winter (UNC School of the Arts); Speed-the-Plow, Escape from Happiness, and The Woman (NYU). Drama League Directors Project Alumnus. Visiting Artist, UNCSA. BFA: NYU. Next up: World Premiere of Jericho by Michael Weller, Attic Theater Company. www.theattictheaterco.com.**

**Lauren Nigri, Scenic Design**

Lauren Nigri is a Chicago-based designer and Northwestern MFA Graduate in Stage Design. Recent Chicago credits include: Betrayal (Raven Theatre); The Few (Steep Theatre); Adding Machine, A Musical (The Hypocrites); My American Cousin (Silk Road Rising); The Awake (First Floor Theater); In the Next Room or the Vibrator Play (Virginia Wadsworth Wirtz Center for the Performing Arts). Upcoming work: The Scorpions Sting Opera (Lyric Unlimited) and Sleeping Beauty (The Marriott Theatre). She was awarded in 2015 as one of the ten design exhibitors at the Prague Quadrennial. laurennigri.carbonmade.com

**Jason Orlenko, Costume Design**

Jason is delighted to return to The Rep, where he has designed Lady Day at Emerson's Bar and Grill, The Devil's Music, and Forever Plaid. A Milwaukee-based designer, Jason's favorite work includes Sweeney Todd at Skylight Music Theatre, A Charlie Brown Christmas at First Stage, The Violet Hour at Renaissance Theaterworks, and The Story of My Life at Milwaukee Opera Theatre. His designs have also been seen at The Rep of St. Louis, Milwaukee Chamber Theatre, Next Act Theatre, In Tandem Theatre, Indiana Festival Theatre, Children's Theater of Madison, Marquette University, University of Alaska-Anchorage, and University of Wisconsin-Milwaukee, where he has also served as an adjunct lecturer. Other professional credits include American Players Theatre, The Florentine Opera, Hangar Theatre, and Illinois Shakespeare Festival. Upcoming and current work includes Silent Sky at Next Act, remounting A Charlie Brown Christmas at First Stage and Annie at Skylight. Jason holds an MFA in Costume Design from Indiana University. jasonorlenko.com

**Ellie Rabinowitz, Lighting Design**

Ellie has enjoyed a multiplicity of lighting applications in many far-flung cities: from dance (LA Dance Project & Dušan Týnek Dance Theater), to theater (Boston Court & REDCAT in LA, The Incubator & BMCC in NY), art (Emily Mast at LACMA), stop-motion (Robot Chicken & Lizzy Klein's Dust), & music (Indradevi, LA Grand Ensemble), as well as teaching lighting design. She recently returned to Milwaukee, and this is her first professional production in the city of her birth. So glad to be home!

**Zack Berinstein, Sound Designer**

Zack Berinstein is a Chicago-based sound designer, audio engineer, and composer who is excited to be working with Milwaukee Rep for the first time! In addition to recording and producing artists in the Midwest, his most recent sound design credits include La Cage Aux Folles with Skylight Music Theatre, Forty Two Stories with City Lit Theater, Jesus Hopped the A-Train and Little Flower of East Orange with Eclipse Theatre, and The Time of Your Life at The Artistic Home. You can find him on the internet at zackbear.com
Frank Honts,  
*Casting Director*

Frank is in his second season at Milwaukee Rep as Casting Director and Director of the Emerging Professional Residency. Prior to joining The Rep staff in 2016, Frank worked at a number of regional theaters, including Utah Shakespeare Festival, Renaissance Theaterworks, The Goodman, California Shakespeare Theater, A Contemporary Theatre (Seattle) and Paramount Theatre. He has worked extensively as both a director and dramaturg, and was honored to be a directing resident at Milwaukee Rep in the 2013/14 Season. Frank spent two seasons as Artistic Associate at Forward Theater Company in Madison, and he was the inaugural recipient of the Michael Flachmann Fellowship at Utah Shakespeare Festival. He is a proud graduate of Brown University in Providence, Rhode Island.

Audra Kuchling,  
*Stage Manager*

Audra is thrilled to return to The Rep for her fourth season with *Souvenir*. Favorite credits among her 15 shows at The Rep include: *Liberace!, Dreamgirls, The Invisible Hand,* and *The Foreigner*. Audra is a graduate of Illinois Wesleyan University in Bloomington, Illinois, where she graduated with degrees in English literature, theatre arts, and history. She is extraordinarily grateful to her mom, sister, and Stephen for their love and support.

Kira Neighbors,  
*Stage Management Resident*

Kira is a recent graduate of the University of South Carolina, where she earned a B.A. in Theatre with a focus in stage management. A few of her favorite shows that she stage-managed while at USC include *She Kills Monsters, The Tempest,* and *Outlaw Song*. She was the president of the USC chapter of Alpha Psi Omega, and also worked in the costume shop for two years as a stitcher. Kira is excited to take on new challenges as a Stage Management Resident for Milwaukee Rep, and hopes that she still likes snow by the end of the program.

Stephen Temperley,  
*Playwright*

Born in London, Stephen Temperley first came to the U.S. as a teenager. He acted in several plays for the Public Theater in New York before returning to London. There he performed in the West End, on TV and in repertory. Since returning to the U.S., he has worked extensively in regional theaters and stock, on Broadway (the original company of *Crazy For You*) and off (*Up Against It* at the Public). The first of his plays to be produced was *Beside The Seaside* at the Hudson Guild. Plays that followed include *Money/Mercy* at the Chelsea Theatre Center (*Mercy* was later seen at the first HBO New Writers Workshop in Los Angeles) and *Dance With Me*, first seen at the 18th Street Theatre and then at Centenary Stage. Workshops include *That Kind Of Woman* for Dodger Productions and *In The Country Of The Free* for the Mint Theatre. He made an appearance at the Berkshire Theatre Festival in *Amadeus* in 2006 and premiered his play, *The Pilgrim Papers*, directed by Vivian Matalon, in July at the same festival. *Souvenir* also debuted at the Berkshire Theatre Festival before it played Broadway.

Mark Clements,  
*Artistic Director*

Mark began his tenure as Milwaukee Rep’s Artistic Director with the 2010/11 Season. He is an award-winning international theater director whose work has appeared in over 100 major theaters throughout Europe and the United States. For Milwaukee Rep: world premiere adaptation of *A Christmas Carol, The Glass Menagerie, Man of La Mancha, American Song, Of Mice and Men, Dreamgirls, Five Presidents, The Color Purple, The History of Invulnerability, End of the Rainbow, Ragtime, Clybourne Park, Assassins, Othello, Next to Normal, Death*
of a Salesman, Bombshells, and Cabaret. For Walnut Street Theatre, Philadelphia: Oliver!, Born Yesterday, Great Expectations, Les Misérables (2008 Barrymore Award – Best Production of a Musical), and Of Mice and Men (2007 Barrymore Award – Best Director and Best Production of a Play). The Milliner (Off-Broadway, World Premiere), CSC, New York; My Fair Lady, Copenhagen; The Browning Version (Barclays/TMA Regional Theatre Award) at Derby Playhouse and Blunt Speaking (World Premiere), Chichester Festival Theatre U.K. and Lucille Lortel Theatre, New York. Other productions include: Speaking in Tongues (U.S. Premiere), Roundabout Theatre Company; Speaking in Tongues (European Premiere; Barclays/TMA Best Director Nomination), Hampstead Theatre, London; Creator/Director – Soul Train, West End (Olivier Award nomination), and three U.K. National Tours. U.K. National Tours of The Glass Menagerie, The Gingerbread Lady and Love & Marriage all for Bath Theatre Royal productions. Mark served as an Associate Artistic Director for Moving Theatre Company, the production company founded by Vanessa and Corin Redgrave. He has also been Associate Artistic Director for New End Theatre and New Players Theatre, both in London, Royal Theatre in Northampton, and Torch Theatre in Wales. Additionally, Mark served as Artistic Director of the award-winning Derby Playhouse in the U.K. from 1992 to 2002, where he directed over 40 productions. He currently serves on the National Advisory Board for the Lunt-Fontanne Fellowship Program at Ten Chimneys.

Chad Bauman, Managing Director

Chad was appointed Milwaukee Rep’s Managing Director in 2013. Previously, he was the Associate Executive Director at Arena Stage where he was instrumental in the 2010 opening of the Mead Center for American Theater, a 200,000 square feet, three theater performing arts complex dedicated to American voices and playwrights. While at Arena Stage, he more than doubled earned revenue, reversed a decline in subscriptions by almost doubling the base, and shattered several company sales records that dated back almost 60 years. In addition, he worked on the Broadway transfers of Next to Normal (Pulitzer Prize; Tony Award), Who’s Afraid of Virginia Woolf? (Tony Award), Wishful Drinking starring Carrie Fisher, Looped starring Valerie Harper, and John Grisham’s A Time to Kill in addition to other notable plays including the world premieres of Marcus Gardley’s Every Tongue Confess starring Phylicia Rashad and Red Hot Patriot starring Kathleen Turner. Prior to Arena Stage, he was Director of Marketing and Communications for Americans for the Arts as well as Virginia Stage Company in Norfolk, VA. He is a frequent speaker and consultant with past clients that include the Smithsonian Institution, Pew Charitable Trust, Carnegie Hall, EmcArts Innovation Labs, Arts & Business Council, Association of Performing Arts Presenters and ArtsMidwest. He has served as an adjunct professor at American University (Washington, DC), Drexel University (Philadelphia, PA) and CalArts (Valencia, CA). In addition to teaching, he is currently a Board member of Pathways High School, sits on the advisory boards of TRGArts and ArtsMarketing.org, and is a past trustee of Contemporary American Theater Festival. From 2011-2013, he was named one of the most influential leaders under 40 in Washington, DC by Washington Life Magazine, and in 2016 he was named to Milwaukee Business Journal’s list of the Top 40 leaders under 40. Bauman is a graduate of Harvard Business School’s Strategic Perspectives in Non-Profit Management program, and has earned a Master of Fine Arts in producing from the CalArts where he was an Ahmanson Scholar and a Bachelor of Science in Education from the Honors College of Missouri State University. In his free time, he is proud to be a co-coach of Wauwatosa East High School’s Destination Imagination team.
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<tr>
<th>Amount Range</th>
<th>Organizations</th>
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<tbody>
<tr>
<td>$1 million +</td>
<td>United Performing Arts Fund (UPAF)</td>
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<td>$100,000 – $999,999</td>
<td>The Lynde and Harry Bradley Foundation, Herzfeld Foundation, Shubert Foundation</td>
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<tr>
<td>$50,000 – $99,999</td>
<td>Four-Four Foundation, Greater Milwaukee Foundation, Milwaukee Public Schools, Northwestern Mutual, Rockwell Automation, Wells Fargo</td>
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<tr>
<td>$25,000 – $49,999</td>
<td>Associated Bank, Bader Philanthropies, Patty and Jay Baker Foundation, BMO Wealth Management, CAMPAC, The Friends of The Rep, Harley-Davidson Foundation, Heart of Canal Street, Wisconsin Department of Tourism</td>
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<thead>
<tr>
<th>Amount Range</th>
<th>Organizations</th>
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</thead>
<tbody>
<tr>
<td>Executive Producer ($50,000 and up)</td>
<td>Carol and Rob Manegold, Sally Manegold</td>
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<tr>
<td>Producer ($25,000-$49,999)</td>
<td>Anonymous (2), Bladen and Julia Burns, Greg and Rhonda Oberland</td>
</tr>
<tr>
<td>Associate Producer ($10,000-$24,999)</td>
<td>Jacqueline Herd-Barber and Michael Barber, Melanie and Steve Booth, James E and Mary K Braza, John Halechko and Marc Colletti, Croen Foundation, Inc., Curt and Sue Culver, Jim and Pati Ericson, Katherine Gehl, Judy Hansen, Suzanne and Michael Hupy, Christy and Aaron Jagfeld, Keyes Family, Billie and Mike Kubby, Gina and Eric Peter, Paul and Patricia Purcell, Catherine and Buddy Robinson, H. Richard Quadracci Ewens and Emilio Cabrera, Caran and Joel Quadracci, Ed Seaberg and Patrick Smith</td>
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October 8
Helene Zelazo Center for the Performing Arts
This event is free.

**A TOAST TO 70 STRONG**
Wisconsin Philharmonic
To celebrate 70 years of beautiful music in Waukesha County, Trio Solisti joins the orchestra in Beethoven’s “Triple” Concerto.

October 10
Sharon Lynne Wilson Center for the Arts
(262) 547-1858

**SISTER ACT**
Sunset Playhouse
When disco diva, Deloris Van Cartier, witnesses a murder, she is put in protective custody in the one place the cops are sure she won’t be found: a convent!

October 12 - November 5
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