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THE WHO & THE WHAT

BY Ayad Akhtar
DIRECTED BY May Adrales
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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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Be in tune with Milwaukee.
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.
New Season

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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Located in the heart of downtown Milwaukee, the Patty and Jay Baker Theater Complex is a cleverly converted power generation plant that houses Milwaukee Repertory Theater consisting of three theaters: the Quadracci Powerhouse (720 seats), the Stiemke Studio (205 seats) and the Stackner Cabaret (132 seats), which is also a full-service restaurant and bar. Together, these spaces offer a variety of staging options from compelling dramas, powerful classics, award-winning contemporary works to full-scale musicals, comedies and a short-play festival. The Rep also produces an annual production of *A Christmas Carol*, featuring a new World Premiere Adaptation in 2016, at the beautiful and historic Pabst Theater.

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.

Mark Clements
Artistic Director

Chad Bauman
Managing Director
THE REP | PATRON SERVICES

Contact Info

Ticket Office
Phone Number: 414-224-9490
Fax Number: 414-225-5490
Mailing Address: Milwaukee Repertory Theater
    Patty & Jay Baker Theater Complex
    108 E. Wells Street; Milwaukee, WI 53202
E-mail: tickets@MilwaukeeRep.com

Hours of Operation:
Monday – Sunday Noon to 6 pm
On days with performances, the Ticket Office will remain open until show time.

Administrative Office
Phone Number: 414-224-1761
Fax Number: 414-224-9097
Mailing Address: Milwaukee Repertory Theater
    Patty & Jay Baker Theater Complex
    108 E. Wells Street; Milwaukee, WI 53202

Hours of Operation:
Monday – Friday 8:30 am to 5:30 pm

Emergency Phone Number
If you anticipate the need to be reached during a performance, leave your name and seat location with your contact information, along with instructions, to direct emergency phone calls to the House Manager at 414-290-5379 or 414-224-1761, ext. 379.

Cellular Phones/Electronic Paging Devices
Please remember to turn off your cell phones and electronic paging devices. In case of an emergency, these items may be left with the House Manager. Also, as a courtesy to your fellow theatergoers and the actors on stage, please refrain from text messaging during the performance. Thank you!

THE REP EXPERIENCE

Concessions
Enjoy a drink or dessert in the Quadracci Powerhouse or Stiemke Studio lobby prior to the performance or at intermission. Please remember that food and drink (except bottled water and Rep sippy cups), are not allowed in the theater.

Gift Shop
Located in the Quadracci Powerhouse is The Rep’s Gift Shop, which offers show-specific merchandise and Rep logo products, as well as books and scripts of current and past productions. You can also purchase parking passes.

Rep-in-Depth
Get an insider’s look at the play from a member of the cast or artistic team with a discussion that begins approximately 45 minutes prior to every performance in the Quadracci Powerhouse and Stiemke Studio.

Rep TalkBacks
After select performances, engage in a deeper conversation with members of the cast, artistic team and occasional special guests. Get TalkBack schedules by calling the Ticket Office at 414-224-9490, online at www.MilwaukeeRep.com.
Deaf or Hard of Hearing Services: The Quadracci Powerhouse (QP) and the Stiemke Studio are equipped with an infrared listening system which ensures clarity of sound from any seat in the house. Performances are offered in American Sign Language for a Thursday evening of all QP productions and one Sunday matinee for all Stiemke Studio productions. We also offer a Captioned Theater performance during the second to last Sunday matinee performance of all QP productions. Please call The Rep Ticket Office at 414-224-9490 for more information. Script synopses are available upon request for QP and Stiemke Studio productions by calling 414-224-1761.

Blind or Low Vision Services: Large print programs are available in the Quadracci Powerhouse and Stiemke Studio from any usher. Every Rep production has one audio-described performance. Using an earpiece attached to a small hand-held receiver, patrons hear a live, real-time description of the action on stage. Call the Ticket Office for more information.

Wheelchairs: All Rep stages are fully accessible. Please contact the Ticket Office at 414-224-9490.

Late Arrivals
Out of courtesy to the actors and audience, patrons arriving after the performance has started will be seated at the discretion of House Management.

Parking
Milwaukee Center offers onsite parking with indoor access to The Rep operated by InterPark. Enter from Kilbourn Avenue or Water Street.

Policy on Children
Children under age seven are not admitted in the theater.

Recording Equipment and Cameras
The use of recording equipment and cameras in the theater is strictly forbidden.
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THE WHO & THE WHAT

By Ayad Akhtar†

Directed by
May Adrales‡±

Scenic Designer
Andrew Boyce

Costume Designer
Izumi Inaba

Lighting Designer
Noele Stollmack

Sound Designer
Andre Pluess

Casting Director
Frank Honts

New York Casting
Dale Brown

Dialect Coach
Eva Breneman

Stage Manager
Richelle Harrington Calin*

September 27 – November 5, 2017
Stiemke Studio

Executive Producers
Joel and Caran Quadracci

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The World Premiere of The Who & The What
Produced in 2014 by La Jolla Playhouse, La Jolla, CA
Christopher Ashley, Artistic Director & Michael S. Rosenberg, Managing Director

Produced by LCT3 / Lincoln Center Theater, New York City 2014

† A member of Stage Directors and Choreographers Society, an independent national labor union.
‡ Milwaukee Repertory Theater Associate Artists
* Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
CAST in Order of Appearance

Mahwish ...................................................................................................................... Nikita Tewani*
Zarina...................................................................................................................... Soraya Broukhim*
Afzal....................................................................................................................... Brian Abraham*
Eli............................................................................................................................. Ben Kahre*

Understudies
Annelyse Ahmad (Zarina, Mahwish), Anthony Baldasare (Eli), Mohammad Elbsat* (Afzal)

Understudies are not substituted for listed players unless a specific announcement is made prior to the performance.

Production Support

Stage Management Fellow ................................................................. Kyle Winkelmann
Assistant Director ....................................................................................... Sophiyaa Nayar
Dramaturg ......................................................................................................... Nabra Nelson

The Who & The What will be played with one intermission

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

Production Staff

Production Manager ......................................................................................... Jared Clarkin
Technical Director .............................................................................................. Libby Schultz
Properties Director .............................................................................................. Jim Guy
Charge Scenic Artist ............................................................................................ Jim Medved
Costume Director ................................................................................................. Jennifer Vinent
Lighting & Video Director .................................................................................. Aaron Lichamer
Sound Director .................................................................................................... Erin Paige
Production Stage Manager .................................................................................. Kimberly Carolus*

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.
2017-2018 SEASON
STAY ENGAGED

SILENT SKY by Lauren Gunderson
Sept. 28 - Oct. 22, 2017

THE SECRET MASK by Rick Chafe
Nov. 16 - Dec. 10, 2017

EQUIVOCATION by Bill Cain
February 1 - 25, 2018

I AND YOU by Lauren Gunderson
April 5 - 29, 2018
The brilliant writer, Zarina Jhatt, a 32 year old, Pakistani American woman sets out on an investigative journey to understand the man she loves. Not just what he does, or what he stands for, or what his legend is, but who he is -- what influences his decisions; why he makes the choices he makes, what values he truly espouses. This man she seeks to unearth is the Prophet Muhammad (pbuh). Her curiosity to excavate “the who” of the man becomes an increasingly dangerous pursuit, in which she may lose all that knows and loves.

What does it mean to love both “who” of a person and the “what” of the person? What if the two definitions contradict one another? In this play, this is a question that every person in this family must ask of one another and also of themselves. Can Afzal, Zarina’s charismatic but patriarchal father, love his daughter for not just what she is -- his daughter, a devout Muslim, a Harvard graduate -- but also who she is? An independent thinker, a radical feminist and provocateur? Can Zarina both be the daughter her father raised her to be and also true to herself? What if religious beliefs and family expectations directly conflict with the person she is meant to be?

The play centers on a Pakistani American family and involves questions of the Islamic faith, particularly, and controversially, the depiction of The Prophet (pbuh). But it is a universal story that treads deeply into family, identity and sacrifice. As the youngest of four daughters to a charismatic, yet despotic, patriarchal self-made immigrant father, I understand innately the turmoil that Zarina and her sister Mahwish endure to be both the daughter expected of them and the woman they want to be. We all at some point must confront both the infuriating foibles as well as the winning graces of our loved ones. There are paradoxes and contradictions within every human being. Yet it is a human tendency to flatten the myriad of dimensions in order to better understand the whole person. And this extraordinary play, both a comedy and a tragedy -- a paradox in itself -- takes us through an unrelenting examination of this question of the “who” and the “what.”

With every play I’ve directed at Milwaukee Rep (Yellowman, The Mountaintop, and after all the terrible things I do), I’ve wrestled with the hard question of what it means to be human in our complex, often unforgiving society. True to The Rep’s mission to inspire and provoke meaningful dialogue, this play provides a platform to further investigate our imperfect contradictory selves. The play does not end neatly and, like nearly all of Ahktar’s plays, the final act is the audience’s discussion afterwards. This final act is an opportunity to continue the investigation of the questions and perplexities posed in this 90 minute comedy/tragedy. And this thriving theater is a testament to the importance of bringing work of contemporary living writers to our stages.

May Adrales
Associate Artistic Director,
Director of The Who & The What

SPECIAL THANKS
Special Thanks to the Milwaukee Muslim Women’s Coalition, The Interfaith Conference of Greater Milwaukee, and The Islamic Society of Milwaukee.
Brian Abraham, Afzal
Selected Theatre: *Harry Potter and the Cursed Child* (Broadway) opening Spring 2018; *Zoot Suit* (Mark Taper Forum); *Tarzan*, The Musical (3DTheatricals); *Superior Donuts* (The Geffen Playhouse, San Diego Rep); *The Odd Couple* (Laguna Playhouse); *Metamorphoses* (Ensemble Theater Company); *Bengal Tiger at the Baghdad Zoo* (Ion Theater Company, San Diego Critic’s Circle Best Featured Actor).
TV: Recurring role on “The Young and The Restless,” “Brooklyn Nine Nine,” “Good Fortune,” “Drake and Josh,” “Victorious,” “The Shield” and “As The World Turns”, various national and local commercial credits.
Training: University of North Carolina School of the Arts.

Soraya Broukhim, Zarina
Recent Off-Broadway & Regional: *Rug Dealer* (Women’s Project), *Petrol Station* (BAM/ NYU), *I am Gordafarid* (NYTW/Rising Circle), *Soundwaves: The Passion of Noor Inayat Khan* (Fringe), *Blackbird* (one woman show, Location One), *Here We Are, History of the World* (Artistic Associate /Living Theatre), *Antigone, Betrothed* (Ripe Time), *Scorched* (Syracuse Stage), *In the Heart of America* (Interact Theatre Co.), *Wintertime* (San Jose Rep), *Afghan Women* (Passage Theatre), *Sodom & Gomorrah* (O’Neill), *Blue Demon* (Williamstown Theatre Festival, Darko Tresnjak, dir.) Notable TV/Film: “Madam Secretary,” *America 1979*, *Eugenia & John, Encounter with Simone Weil*. Graduate & Adjunct Professor at Fordham University, BAADA, NTI, & St.Petersburg Arts Theatre Academy. sorayabroukhim.com

Ben Kahre, Eli
Ben is thrilled to be a part of *The Who & the What*. Past Off Broadway shows include Manhattan Theatre Club’s *The Commons of Pensacola, A Loss of Roses, Men and Women Talking Love and Sex*, and *The Steadfast*. Other favorite theatre credits include Carey Perloff’s *Higher, The Real Thing, Romeo and Juliet, Noises Off, The Taming of the Shrew, Midsummer Night’s Dream, The Three Sisters, The Comedy of Errors, and Gruesome Playground Injuries*. TV credits: “The Mysteries of Laura” and “Jessica Jones”. Ben is a proud graduate of the American Conservatory Theater and the University of Evansville.

Nikita Tewani, Mahwish
Nikita is thrilled to be making her Milwaukee Rep Debut in *The Who & The What*. Nikita is an NYC-based actress and a graduate of NYU Tisch School of the Arts, where she received her BFA in Drama. Recent Off-Broadway & regional theater credits include: World Premiere of *A Thousand Splendid Suns* (American Conservatory Theater, Theatre Calgary), *The Fall* (Soho Playhouse), *A Muslim in the Midst* (Thespis Theater Festival). TV credits: “The Affair” (Showtime) and “Falling Water” (USA Network). Nikita has also appeared in National Commercials and Indie Films. She is a proud member of Actors Equity Association and SAG/AFTRA.
Ayad Akhtar,  
Playwright

Ayad was born in New York City and raised in Milwaukee, Wisconsin. He is a novelist and author of American Dervish, published in over 20 languages worldwide. His play Disgraced won the 2013 Pulitzer Prize for Drama and was nominated for the 2015 Tony Award for best play. His plays The Who & The What and The Invisible Hand received Off-Broadway runs and are currently being produced around the world. Akhtar was listed as the most produced playwright for the 2015/16 season by American Theatre. As a screenwriter, he was nominated for an Independent Spirit Award for Best Screenplay for “The War Within.” He has received fellowships from MacDowell, Djerassi, the Sundance Institute, Ucross, and Yaddo, where he currently serves as a Board Director. He is also a Board Trustee at PEN/America and NYTW.

May Adrales,  
Director

May Adrales is thrilled to be at Milwaukee Rep, directing her fourth production. Previous productions include, Yellowman, The Mountaintop, after all the terrible things I do. Nationally, she has helmed several world premieres including Qui Nguyen’s Vietgone (Manhattan Theatre Club, South Coast Rep, Oregon Shakespeare Festival and Seattle Rep); Chisa Hutchinson’s The Wedding Gift (Contemporary American Theater Festival); JC Lee’s Luce (LCT3); Katori Hall’s Whaddabloodclot!!! (Williamstown Theater Festival); A. Rey Pamatmat’s Edith Can Shoot Things and Hit Them (Actors Theatre of Louisville); Thomas Bradshaw’s Mary (The Goodman Theatre and The Bereaved (Partial Comfort Productions); Zakiyyah Alexander and Imani Uzuri’s girl shakes loose her skin (Penumbra); In This House (Two River Theater Company); Richard Dresser’s Trouble Cometh (SF Playhouse); Qui Nguyen’s Five Days ‘Til Saturday (NYU Tisch) and Tommy Smith’s The Wife (Access Theater). She directed David Henry Hwang’s The Dance and the Railroad at Signature Theater; Kimber Lee’s Tokyo Fish Story (Old Globe); Stefanie Zadravec’s The Electric Baby (Two River); Chinglish (Portland Center Stage, Syracuse Stage); Everything You Touch, (CATF); In the Next Room, or the vibrator play and Disgraced (Syracuse Stage); and Breath and Imagination (Cleveland Playhouse). She is a Drama League Directing Fellow, Women’s Project Lab Director, SoHo Rep Writers/Directors Lab and NYTW directing fellow, and a recipient of the TCG New Generations Grant, Denham Fellowship and Paul Green Directing Award. She proudly serves as an Co-Associate Artistic Director at Milwaukee Rep. She is a former Director of On Site Programs at the Lark Play Development Center and Artistic Associate at The Public Theater. May has directed and taught at Yale, Brown, Juilliard, ART, ACT, Fordham, NYU and Bard College. MFA, Yale School of Drama. (www.mayadrales.net)

Andrew Boyce,  
Scenic Design

Andrew is a Chicago based designer working in Theatre, Opera, and Film/TV. NY credits with: Lincoln Center Theater, Roundabout Theatre Company, Atlantic Theater Company, Playwrights Realm, etc. Regional credits with: Actors Theatre of Louisville, Alliance, A.C.T. (SF), American Players Theatre, Asolo Rep, California Shakespeare Theater, Dallas Theater Center, The Geffen, George Street Playhouse, The Goodman, Kirk Douglas, The Magic Theater, Mark Taper Forum, Milwaukee Rep, Old Globe, Oregon Shakespeare Festival, & Yale Rep, among others. Andrew is a member of the design collective Wingspace, is a graduate of Yale School of Drama, and is currently an Assistant Professor in the Northwestern University Theater Department. www.andrewboycedesign.com
Izumi Inaba, 
Costume Design

Izumi Inaba is thrilled to be working at Milwaukee Rep for the first time. Her recent design credits include King Of The Yees (Goodman Theatre in association with Center Theatre Group), A Wonder In My Soul (Victory Gardens Theater), Harvey (Court Theatre), Faceless (Northlight Theatre), and James and the Giant Peach (Drury Lane). In 2014 she was honored to receive Michael Maggio Emerging Designer Award. She received her MFA in Stage Design from Northwestern University, and is currently a resident designer at Albany Park Theater Project.

Noele Stollmack, 
Lighting Design

Noele Stollmack’s lighting has appeared onstage at The Brooklyn Academy of Music, Sydney Opera House, Carnegie Hall, The Library of Congress Theatre, as well as the opera companies of Ontario, Houston, Portland, Vancouver, New Orleans, Nashville, and Milwaukee’s Florentine Opera. Regional design for the theatre includes Chamber Theatre, Renaissance Theaterworks, Skylight Music Theatre, American Players Theatre, Forward Theater and Jeff Daniels’ Purple Rose Theatre. Lighting and Scenic Realization includes Meredith Monk’s international tours of mercy & impermanence. As Lighting Director for the Houston Grand Opera, Noele supervised lighting for over 50 operas and designed such productions as Andrei Serban’s Elektra, Dr. Jonathan Miller’s Der Rosenkavalier and the world premieres of Harvey Milk, Desert of Roses and Dracula Diary. Member: United Scenic Artists

Andre Pluess, 
Sound Design

Previous credits at Milwaukee Rep include: after all the terrible things I do. Broadway: 33 Variations, I Am My Own Wife, Metamorphoses. Off Broadway: The Clean House (Lincoln Center), Milk Like Sugar, (Playwrights Horizons) Regional: Treasure Island/Arabian Nights (Berkeley Repertory Theatre, Lookingglass Theatre Company); After the Quake (Steppenwolf Theatre Company, La Jolla Playhouse); Ghostwritten (Goodman Theatre); Cymbeline (Shakespeare Theatre Company); Endgame (Steppenwolf Theatre Company); Marcus (American Conservatory Theater); Lady Windemere’s Fan (Williamstown Theatre Festival); Passion Play Trilogy, Legacy of Light (Arena Stage); A Moon for the Misbegotten (McCarter Theatre); Macbeth, Much Ado about Nothing (California Shakespeare Festival). Other credits: Associate artist with Lookingglass Theatre Company and California Shakespeare Festival. Awards: Multiple Joseph Jefferson Awards and Citations, Ovation Award, Drama Critics Circle Award, Barrymore Award, Helen Hayes Award, Drama Desk and Lucille Lortel nominations for composition and sound design.

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.

Dale Brown, 
New York Casting

In his 15+ years of casting, Dale has worked in independent film, reality television and industrial film, very happily focusing on legit theater for the past several years. His
current shows include the Off-Broadway production of *Daddy Long Legs, Lives of Reason* currently in rehearsal for Two River Theater and upcoming productions of *Sister Act* at the Marriott Theater and a reprise of Chicago Shakespeare’s production of Paul Gordon’s *Sense and Sensibility* at the Old Globe this summer. Dale’s work with regional theaters includes Arena Stage, Baltimore Center Stage, Westport Country Playhouse, Milwaukee Rep, Two River Theater and the BANFF Centre in Canada. Dale is a member of the Casting Society of America and an honors graduate of Kalamazoo College and the BESGL Theater Program in London.

**Eva Breneman, Dialect Coach**

Eva is delighted to be back after a long hiatus. Previous Rep credits: *Moby Dick, The Foreigner*. Wisconsin credits: Three seasons at American Players Theatre; *Blithe Spirit* at Madison Rep. Chicago credits include multiple shows at Lookingglass, Goodman, Steppenwolf, Timeline, Court, Northlight and Chicago Shakespeare. Regional: Actor’s Theatre of Louisville; Baltimore Center Stage; Kansas City Repertory. National tours: *Fun Home, Motown, and Mamma Mia!*. Eva is an associate artist at TimeLine Theatre Company.

**Richelle Harrington Calin, Stage Manager**

Richelle is delighted to be starting her 14th season at Milwaukee Repertory Theater back in the Stiemke Studio working with May Adrales! *The Who & The What* is her 37th production at The Rep and her 4th time working with Ms. Adrales. Regionally Richelle has also worked at Boar’sHead Theater, Playhouse on the Square, Alhambra Dinner Theatre, Florida Repertory Theatre, Nebraska Shakespeare, Bay Street Theater and, most recently at her Home by the Bay, Peninsula Players Theatre. Love and be loved!

**Kyle Winkelmann, Stage Management Fellow**

Kyle is excited to return to The Rep this season. He loved his experience last year as an Emerging Professional Resident and is looking forward to working on some great productions this season, including *A Christmas Carol and The Who & The What*. Favorite past credits include *Man of La Mancha* (Milwaukee Rep), *Grounded* (Milwaukee Rep), *A Midsummer Night’s Dream* (Illinois Shakespeare Festival), and *A Streetcar Named Desire* (The University of Texas at Austin).

**Sophiyaa Nayar, Assistant Director**

Sophiyaa is an emerging director from New Delhi, India. She is a member of the Chicago Directors Lab 2017, and has directed a stage adaptation of *Lord of The Flies* by Nigel Williams, *3:59 AM: A Drag Race for Two Actors* by Marco Ramirez and *Elephant’s Graveyard* by George Brant. She has also devised several pieces of her own including *Where I Come From* and *Reparations*. Sophiyaa assistant directed *Nobody Gets Hurt*, an immersive experience for an audience of one by Craig Quintero. She earned her B.A. in Theatre & Dance from Grinnell College in 2017, with a semester abroad at the London Dramatic Academy. She spent summers working with the Neo-Futurists in New York, and Synchronicity Theatre, Moving in the Spirit and Youth Creates in Atlanta, Georgia. She is very thankful for the opportunity to work with Milwaukee Rep!

**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, Clbourne 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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Cultures collide in this swinging hot version of Gilbert & Sullivan’s The Mikado, set to big band, jazz, blues and gospel music.

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THE WHO & THE WHAT
Milwaukee Repertory Theater
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